Constructing Narratives Framed by the Stadium

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MFA

CONSTRUCTING NARRATIVES FRAMED BY THE STADIUM

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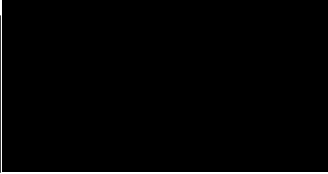
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Abstract

In a globalised, post-colonial world, marked by uncertainty and possibility, we question the historicity of the old (Western dominated) narratives. The aim of this research is to create new non-linear narratives that reflect our contemporary position in history by re-structuring existing narratives generated from within the stadium. The stadium is used as a frame of reference because it is a space marked by an often-contradictory duality. This duality exists in its architecture, in the motivations of the people who use the stadium and in its political role. The stadium is a space where the broader public, the masses, often gather and this paper examines a number of artworks that I have labeled "inventories" as they are concerned with mass, both in that they draw on mass culture for their source material, and they are interested in narrative construction through a form of accumulation. This examination reveals the relationship between this form of constructing artwork and the archivisation of the source material. The increased access to historical and archival material via the Internet has changed not only the archivisation of that material it has redefined the power associated with control of the archive. This shift has promoted the degraded, working-class image, and relocated our point of viewing. Artwork produced using this accessible, if unreliable, archive reflects our current reality. Inventories, because of their interest in accumulation, also allow for fractured and multiple viewpoints to be presented concurrently. Simultaneity—through montage—can open up gaps in historical narratives for alternative readings. I explore two forms of montage: "horizontal" moving image montage created using downloaded video; and "coexistence" as might be achieved by a sequence of still images or posters. In this research graphic designs were laid over collages of images sourced primarily from the Internet to partially mimic poster design, this changed the images' politics, making them less uncertain, more resolute. Posters presented together as a "coexistence" create narratives that not only open up gaps in existing historical narratives, but that also appear more didactic. In this form the work manages to straddle these apparently conflicting positions, open to interpretation but insisting on a political position, albeit one that is beset with ambiguity.

Declaration of Originality

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Paula Hunt
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Introduction

Several years ago I worked for the Melbourne Cricket Club, the club manages the Melbourne Cricket Ground and my role covered safety and emergency management. In the course of my employment I was told an anecdote that may or may not be true. In 1991, when an St Elmo's fire broke out at the Coode Island chemical storage facility near Footscray, thick smoke, heavy with toxic chemicals, billowed out over the nearby suburbs. Emergency services ordered an evacuation of affected residents. Police were sent out to gather people up, load them into buses, and drive them to the evacuation site, the North Melbourne football ground at Arden Street. The story, which I have never been able to verify, was that on the way to the ground several people in one of the buses jumped out and ran away as soon as they got the chance, and it was later revealed that these people had migrated from Chile. These were people who still remembered the day in September 1973 when General Pinochet's soldiers rounded up anyone still loyal to the overthrown government, loaded them into buses and drove them to the national stadium where they were imprisoned, many were tortured and some murdered.[1] This strange and disturbing story somehow linked a local Melbourne suburban football ground with a defining event in the history of South America, an event that represented the ideological battle between capitalism and socialism in the 20th century.[2] In my role at the MCC I became aware that the stadium—a place I enjoyed as a spectator of sport—was the site of many different moments in modern history, the profound, the tragic and the absurd, and that the contemporary stadium's function in society is constantly morphing, acting at various times not just as a venue in which to watch sport but as a prison, a parade ground for ideological demonstrations, a refuge, a concert venue, a union hall, or even as communal church. These multiple functions reflect the fractured, unstable notion of history in our globalised world. I became aware that this fracturing opens up the

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[1] I should make clear that the story was told in a training session for Emergency Services personnel in 2006 with the view of highlighting the importance of understanding the particular circumstances and the histories of the people who lived in the area.

[2] General Pinochet led a coup d'état on Tuesday September 11, 1973, that overthrew the elected socialist government of Salvador Allende. It is now recognised Pinochet was backed in this action by the United States of America, through the CIA. Peter Winn, "The Furies of the Andes: Violence and Terror in the Chilean Revolution and Counterrevolution", in *A Century of Revolution: Insurgent and Counterinsurgent Violence during Latin America's Long Cold War*, eds. Greg Grandin, G.M Joseph (Durham [NC]: Duke University Press, 2010), 270.

potential for cross-examining conventional historical narratives. The aim of this research is to create new non-linear narratives that reflect our contemporary position in history by re-structuring existing narratives generated from within the stadium.

My practice is effectively a three-step process: identify a frame of reference, source and collect material, and construct, through re-arrangement and reiteration of that source material, a narrative. This paper explores each of these three steps in sequence, in relation to several well-known artworks and my own practice. In the first chapter I review my choice of stadium as frame. In the second chapter I consider the way the archive has been used to create two artworks that use mass culture as the source material, and reflect on how the Internet has affected my practice. In the third chapter I explore methods of creating narratives through montage and what those constructed narratives reveal.

What constantly presents itself in the analysis of the stadium is a duality; not just two sides facing each other on the field but a duality in the function of the space and in the motivations of people. This duality throws up contradictions and ambiguities. It is there in the very structure of the stadium itself, so often split into the two halves of the arena and the stands. It is there in the crowd, one that both looks at the entertainment on the field and at itself. It exists in the motivation of the sports fan, both lured to the ground by the apparent order of the game, and the potential for disorder in the crowd. It exists in its architectural form, so perfectly designed to advertise ideology be it socialist or capitalist. The stadium is both a site of egalitarianism, and where racism, sexism and classism are exposed most explicitly. It is where, as geographer Doreen Massey notes, the local and global collide.[3] This is a space divided by loyalties (club or nation) and yet it is also potentially a place of sacred community, as described by philosophers Hubert Dreyfus and Sean Dorrence Kelly.[4] The stadium is a well-known feature of every major city but it is also Michel Foucault's "other space".[5] Most importantly the stadium and what happens there is always inherently immersed in the culture of the city in which it is located and yet

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[3] Doreen Massey, *Place, Space and Gender* (USA: University of Minnesota Press, 1994). http://www.jstor.org/stable/10.5749/j.cttttw2z.10 (accessed June 7, 2017).

[4] Hubert Dreyfus and Sean Dorrance Kelly. *All things Shining,* (New York: Free Press, 2011).

[5] Michel Foucault, "Of Other Spaces," *Diacritics*, Vol 16, No 1 (1986): 24, accessed March 15, 2015, http://www.jstor.org/stable/464648

somehow walled off from it. It is this dislocation, not a sever, but a disruption, that makes the stadium the perfect frame of reference for my work. What happens in the stadium is usually very public, often widely published, but these stories can still be unexpected, or even seem improbable. When viewed together these are dislocated moments are ostensibly only connected by the type of site in which they occurred and their apparent meanings are often in opposition, but it is this ambiguity that makes the stadium an enticing way in which to engage with the complex narratives of the 20th and 21st centuries I want to explore.

Archival art practices are certainly not new, but in this research I am concerned with a very particular branch of that type of practice, one that is engaged with both mass (volume and multiplicity) and mass culture (as reflects the stadium). I use the term "inventory" to describe such artworks. The inventory is all about common-ness—it dismisses the precious—but it is also about the numbers, the inventory uses multiple events or multiple points of view—the more the better. Artworks that use this form, such as Johan Grimonprez's *dial H-I-S-T-O-R-Y* and Harun Farocki's *Deep Play*, can expose the archivisation (as described by Jacques Derrida)[6] of the source material and make the viewer complicit, they reveal the power of archive in history, memory and politics. As the Internet has made the archive more accessible and thrown our point of view into the sky, the importance of originality, resolution and accuracy in the archive has been challenged. Hito Steyerl's "Defense of the Poor Image" is not just an exoneration of the degraded digital image it is a defense of the working class and the poor artist.[7] This distortion of viewpoint represents our reality, because such clarity of vision is not part of our current ambiguous position in history. It is in this chapter that I also explore a shift in my practice during this research, a shift from video to graphic digital prints, a shift that saw me try to redefine the blurry edges on those poor images. The differing political function of design and art as described by Boris Groys provides me with a way in which to examine the shift in intent this change in practice represents.[8]

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[6] Jacques Derrida and Eric Prenowitz, "Archive Fever: A Freudian Impression," *Diacritics* 25, No. 2 (1995).

[7] Hito Steyerl, "In Defense of the Poor Image." *e-flux* Journal 10 (2009), accessed March 1, 216. http://www.e-flux.com/journal/in-defense-of-the-poor-image/

[8] Boris Groys, *In the Flow*, (London: Verso, 2016).

In the chapter dedicated to narrative construction I use media scholar Christine Ross,[9] literary theorist Martin McQuillan[10] and art critic and writer John Berger as my guides.[11] McQuillan's description of the roles of the narrative matrix and the narrative mark in narrative production sits comfortably alongside my concept of the inventory, where each element of the inventory might represent a narrative mark, whose meaning is only understood in relationship to the cultural and political matrix on which it is presented. An inventory might imply a sense of order but it is through its volume, and the ways that volume might be presented, that the current conventions of order might be questioned. Ross notes that simultaneity is a way in which the singular viewpoint of history (the Western dominant viewpoint) is broken. Through the "gaps" made in conventional historical narratives by simultaneity, the viewer can construct alternative, unexpected and un-orchestrated connections. Representing simultaneity through montage is explored in three ways, through horizontal moving image, through multiple screen installations and through a sequence of still images with text (artworks by Allan Sekula and Taryn Simon are cited here). In the early part of this research I was exploring horizontal moving image montage, imposing order on the montage through an absurd list (a list constructed as a device that might breech the differences in Michel Foucault's spatial and discursive definitions of the heterotopia)[12]. Later my practice progressed to a sequence of still images with text (posters that could be used as elements of a constructed narrative). Berger describes these sequences as a "coexistence" and suggests that the "gaps" between each image draws the viewer further into the narrative construction. But the inventory also allows the artist to be selective, to focus the frame and direct the narrative. In the final body of work made for this research the frame was narrowed to a subset of the inventory. The choice of subset was pointed and made me, and my intent, more prominent in the work. Still it also presented a potential for a form of

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[9] Christine Ross, *The Past Is the Present, It's the Future Too: The Temporal Turn in Contemporary Art* (New York: Continuum International Publishing, 2012) http://ebookcentral.proquest.com/lib/monash/detail.action?docID=967738 (accessed October 9, 2017).

[10] Martin McQuillan, "Introduction: Aporias of Writing: Narrative and Subjectivity" in *The Narrative Reader*, ed. Martin McQuillan (Routledge: New York, 2000), 1-35.

[11] John Berger, "Stories" in *Another Way of Telling*, Berger J and Mohr J (New York: Vintage Books, 1995), 277-289.

[12] Michel Foucault, *The Order of Things*. (London: Routledge, 2002), xviii-xix

graphic simultaneity and opened up future opportunities for the inventory through the balance between simultaneity and narrative focus.

The Stadium as Frame

As I write this I am about a ten-minute walk from my local stadium. This is a little disingenuous as my local stadium is one of Australia's oldest and largest. The Melbourne Cricket Ground sits on ancient land, where the Kulin nations gathered. There are scarred trees still standing just metres from the stadium gates. I have spent countless winter afternoons sitting in the MCG stands watching footy, rugged up, hoping the rain will stay away. A few years ago I worked there. I've walked across the glass roof and climbed the light towers, I've picked weeds out of the "hallowed turf", I know the inside of each plant-room and all the hidden nooks formed by its unusual architecture. But here in my kitchen, as I listen to the broadcast of the game, I can take a different view of the stadium, a view that was once rare but is now ubiquitous. On my laptop I can easily pull up a satellite image of the MCG and view it from above. In Melbourne's aerial landscape the MCG is not white and sharp-edged like the newer Docklands or Rectangular Stadium, its grey irregular frame makes it sit back a little, like it's sure of itself; it's old money. Today is a Monday but it's the Queens Birthday weekend so Melbourne are playing Collingwood in a game of Australian Rules football at the MCG.[13] Australian Rules football was codified over 150 years ago—making it, in this measure anyway, the oldest football code currently played at elite level. But of course the game owes debts to other older games, rugby, football, Gaelic football and indigenous games, including Marn Grook.[14] Melbourne Football Club has been around since Darwin published Origin of the Species *and its earlier nickname was a Caribbean flower. Collingwood sprung from the city's shoemakers and their mascot is the Magpie, although their motto refers in Latin to the European look-alike rather than the Australian native bird. Jeff Garlett is playing for Melbourne and he kicks a goal in the first quarter. He's an indigenous man from Burracoppin in Western Australia. I can bring up the satellite image of the place where he first played football. It's glorious red*

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[13] I will refer to the local game as Australian Rules football and I will use the term "football" to indicate the game also known as soccer. The term "football" may also be used as a collective term for all games that refer to their code as "football".

[14] Some notable Victorian historians have controversially questioned the relationship between Australian Rules football and Aboriginal games like Marn Grook but the link appears to be indisputable and ongoing research by historians such as Jenny Hocking is providing further evidence of this link.
Jenny Hocking and Nell Reidy, "Marngrook, Tom Wills and the Continuing Denial of Indigenous History", *Menajin Quarterly* (Winter 2016), accessed September 24, 2017, https://meanjin.com.au/essays/marngrook-tom-wills-and-the-continuing-denial-of-indigenous-history/

desert mostly, but there's also rectangular patches of bush. The biggest landmark is the football oval, tinged with green. Jeff Garlett is running on MCG turf where just three days before in a friendly football match between Argentina and Brazil the Argentinian champion Lionel Messi ran. Perhaps Jeff and Lionel sat on the same bench in the change-rooms, used the same shower. Messi is arguably the world's most famous footballer, which makes him one of the most famous people in the world. I Google Messi's name and up comes an image of a small boy in rural Afghanistan who has made an Argentinean jersey out of a blue and white striped plastic bag, on the back he's written "Messi 10" (fig. 1). There's an article that says Messi met the little boy, but not in Afghanistan because after the photograph went viral the family became refugees, fleeing their home for fear their son would be killed. Instead they meet Messi in Qatar where the satellite image of Khalifa Stadium shows the stadium to be the centre of an elaborate and exquisite, architectural mosaic. What I know without searching is that the upgrade of Khalifa Stadium for the 2022 World Cup is being done by fly-in workers whose human rights are abused in a range of ways. This is regularly documented in the global media. The satellite image of Messi's hometown, Rosario in Argentina, shows a city that must have been designed on graph paper because it is all right angles. Up here (on the laptop in my kitchen) I can't delineate the ebbs and flows of the natural landscape but the way the streets are imposed makes me suspicious this can only be the work of European bureaucrats with set squares. This ignorant rigidity is the colonial mark. Even Estadio Marcelo Bielsa, where Messi learnt his trade, looks a little like an open cardboard box, the rectangular stands are flaps attached to the rectangular pitch. When he is not playing for Argentina Messi plays for Barcelona at their home ground Camp Nou. Barcelona is a team with its own deep and complex history, bound in the fight against fascism in Spain and the rights of the Catalan people...I can go on like this for pages, zooming in and zooming out, making connections, personal and political, from my kitchen, via the Internet, bound by the stadium.

Figure 1: Afghan boy with Lionel Messi plastic bag jersey.

BBC News, "Afghan boy bags real Messi shirt – finally," published February 25 2016, accessed June 12 2017, http://www.bbc.com/news/blogs-trending-35658337

Figure 2: Satellite images from left to right: Melbourne Cricket Ground, Melbourne, Australia; Burracoppin football ground, Western Australia, Australia; Khalifa Stadium, Doha, Qatar; Estadio Marcelo Bielsa, Rosario, Argentina; Camp Nou, Barcelona, Spain.

Accessed June 12 2017. https://www.google.com/maps

This short meandering tour speaks a little of my practice, a practice that is concerned with the stadium, or more accurately the things that happen there, how we access those moments, and what they might, as a collective, expose. The choice of the stadium is a particular one, a decision I will explore first before considering the method by which a work might be constructed from these moments in the stadium. The stadium's role in modern history, its unique structure and its position within the urban landscape all give clues to why it is a somewhat skewed, but perhaps revealing, lens through which to view the world.

Stadiums, hippodromes and circuses dotted the maps of ancient Rome—much as the modern stadium can be seen thriving in the satellite images of any current day city—but the stadium was not a feature of the Middle Ages or the Renaissance. Stadiums reappeared in Europe in the 19th century, but the resurgence of the stadium really hit its momentum around the 1920s.[15] Using events that have happened in the stadium is a specific viewpoint from which to examine the 20th century. From the infamous 1936 Olympic Games in Berlin to the moment Scottish fans red-carded Margaret Thatcher in 1989 to a memorial service for Nelson Mandela, the stadium reflects, and subverts our view of the politics of the 20th century. In the early part of the 21st century the stadium has become not just a feature of the metropolises of the west but has infiltrated nearly every urban centre on the globe. This is in part because of the insinuation of the world's two biggest sporting events, the Olympic Games and the FIFA World Cup, into every corner of the globe. Importantly for this research this resurgence of the stadium as a major urban structure runs in parallel with the development of popular media in the 20th century: radio, film, photography, television, mass publication and mass production. What happened in the stadium was recorded and archived through these media. And in the 21st century the access to that archive has proliferated, we can search hundreds of websites dedicated to the stadiums and the events that have occurred there. These are the mediums by which we remember and reimagine what has happened in the stadium. The form of these records, and our access to them, is crucial to our understanding.

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[15] I do not intend to elaborate on the historical reasons for this demise of the stadium through this time, or the differences between the role of the stadium in ancient and modern times as my concern is with the stadium in the last 100 hundred years. For further reading, B. Kratzmüller, "Show Yourself to the People!" in *Stadium Worlds: Football, Space and the Built Environment*, eds. Sybille Frank and Silke Steets (Oxon: Taylor and Francis, 2010), 36-55.

The Duality of the Stadium

When we examine those satellite images that are all so accessible now, we see our cities dotted with apparent voids that sit nestled in among the densely packed buildings and arterial roadways. Of course the stadium is not just a playing field, it is distinguished from the local football ground or running track by a frame, the stadium stands. Sometimes this frame is gleaming, sharp edged, symmetrical, sometimes it is a mishmash of geometric shapes that still make up a whole, but sometimes it is broken, the ring of the frame is incomplete. But regardless of the stadium's architecture, on the satellite image we can easily identify two parts: the cool green playing arena, where sport is played; and the stands, where fans and spectators sit.

The primary function of most contemporary stadiums is to house spectator sports, most commonly some form of football. While there is a temptation to use sport as a metaphor for grander human endeavors,[16] it is in fact the rationality and containment of sport that is its attraction to the spectator. Truth is measurable on the football field, in the pitch, the score, the rules and the statistics. Skill is played off against chance, and justice is delivered quickly and (ideally) without favour. Space in the stadium is geometric and satisfyingly absolute (the ball is either in or out, not somewhere in-between). As Steven Connor summaries it:

> ...one of the most important features of games, and sports in particular, is that they embody a principle of absolutely positivity, or put the other way round, repudiated absurdity. Unlike 'real life', which, despite its upright reputation, is plainly a treacherous fogbank of delusions and deceptions, vanities and velleities, sport is the forcing into being a condition in which it is impossible to deny what is really happening. Despite all the claims that sport is a theatrical displacement of human desires, virtues and values, sport is in its essence zealously nonsymbolic and unillusory.[17]

The other half of the stadium, the stands, where the fans sit, is in apparent opposition to this calculated control. It's here that joy, rapture, affection, suspense, distress and hatred are expressed. It's where emotion is legitimised, where societal discriminations can be challenged or disturbingly reinforced. The stadium stands exist as a sort of counter-move to some of the civilising forces of society, it is where

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[16] Overcoming impossible obstacles, dedication to the team and self-sacrifice are just some of the narratives embedded in sporting cultures.

[17] Steven Connor, *A Philosophy of Sport.* (London: Reaktion, 2011), 175.

these moments and these feelings are shared.[18] In their book, *All Things Shining*, philosophers Hubert Dreyfus and Sean Dorrance Kelly propose that the stadium is also a place where contemporary Westerners find "sacred community most easily," and that while sport in itself is not sacred, there are moments in the stadium where something overpowering rises up and momentarily carries you up, like a wave.[19] They describe this as a "whooshing up" and compare it to the ancient Greek idea of physis, a moment when the sacred is revealed, if only fleetingly. "At that moment there is no question of ironic distance from the event. This is the moment when the sacred shines."[20] Dreyfus and Kelly use Louis Gehrig's farewell speech at Yankee Stadium in 1939 as the illustration of their point. Gehrig, terminally ill and obviously deteriorating, was impelled to take the microphone for an impromptu speech. It would go down as one of America's great speeches, simple, honest and sincere. Dreyfus and Kelly suggest for at least that moment there wasn't a person in the stadium that was plagued by the constant search for meaning, because just for instant, bound together with the rest of the crowd in affection and grief, they surpassed all that doubt, if only for that brief time. Melbournians experienced a similar moment at the MCG in 1995 when a terminally ill Ted Whitten did a lap of the ground during a State of Origin match. The crowd was visibly moved by the opportunity to say goodbye to the man they had known as "Mr Football." Perhaps a more potent example of "whoosing" happened the same year "Mr Football" did his last lap, when Nelson Mandela, in a gesture of national healing, walked onto the field of Ellis Park at the 1995 Rugby World Cup wearing a Springbok jersey; a jersey much loved by white South Africa but seen as an emblem of apartheid by black South Africans. The mostly white, mostly Afrikaans, crowd responded to Mandela's conciliatory act by chanting, "Nelson. Nelson. Nelson." Describing a stadium full of white South Africans chanting unabashedly for their President—their black President—still brought tears to the eyes of those who were there years later.[21] There is significant difference between these moments—the context and content is not the same. At Yankee stadium and at the MCG the crowd experienced a genuine moment of

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[18] M.S. Schäfer and J. Roose, "Emotions in Sports Stadia" in *Stadium Worlds: Football, Space and the Built Environment.* eds. Sybille Frank and Silke Steets. (Oxon: Taylor and Francis, 2010), 231.
[19] Dreyfus, 192.
[20] Ibid., 194.
[21] "ESPY Awards - Nelson Mandela" (online video), published October 2, 2009, accessed December 8, 2017, https://www.youtube.com/watch?v=t4vlFQA-t9w.

human empathy, at Ellis Park the crowd is caught up in the ecstatic prospect of a new future. Still Dreyfus and Kelly write that when it is "shared *that it is shared*" is the moment when something special "bursts forth and shines" and in this way these moments at Yankee Stadium, the MCG and Ellis Park are connected. What is experienced at that moment in the stadium cannot be completely understood, and certainly not experienced, outside of it. But what must also be acknowledged is that this moment of sharing may involve exclusion or vilification, it might even promote violence against others. When the fans of some Eastern block football clubs mimic a Nazi salute in their support of their team they are also bound up with the moment, they may even feel the "whooshing".[22]

"Sharing what is shared" can theoretically occur in any crowd, in the theatre or in the public square, what makes the stadium crowd unique is that unlike these crowds the stadium crowd's gaze is not just on the action (the game, the public speaker, the stage), it's also self-reflexive. The stadium crowd looks at itself.[23] This specific condition of the stadium crowd is described succinctly and eloquently by Elias Canetti in his tome *Crowds and Power.*

> There is no beak in the crowd which sits like this, exhibiting itself to itself. It forms a closed ring from which nothing can escape. The tiered ring of fascinated faces has something strangely homogeneous about it. It embraces and contains everything which happens below; no-one relaxes his grip on this; no-one tries to get away...this crowd is doubly closed, to the world outside and in itself. [24]

The stadium crowd is, for Canetti, not a natural crowd. For Canetti the natural condition of the crowd is that it can always grow. The stadium crowd is bounded and its size is limited. In the stadium you not only feel the "sharing what is shared", you can see it. But access to this moment, this feeling, is exclusive.

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[22] Dreyfus and Kelly also acknowledge that the surging feeling that can over take the crowd can also be dangerous and repellent, but they make a case for poesis as the means by which we can distinguish one situation from the other. On a personal note I find this idea problematic but that is not discussed further here.

[23] Sightlines in the stadium, who is looking at who and through what medium, has become in recent times quite complex. There is not a space in the modern stadium you cannot see a screen, large or small, and this does not take into account the personal screen everyone carries with them. In South Korea stadiums are built specifically to present E-Sports (electronic sports), the division between screen view and live view becomes very muddy in this situation. The stadium as panopticon is discussed in a little more depth later in this paper.

[24] Elias Canetti, *Crowds and Power.* (New York: Farrar, Straus and Giroux, 1973), 28.

What lures the sports fan to the stadium is apparently inconsistent. On one hand the spectator is attracted to the stadium by the order of the game, its rejection of the absurd. On the other hand they are lured by is the opportunity to repel the social norms that exist outside the stadium walls, to cheer and yell and support your team irrationally. It is in this loud raucous space the crowd hopes for that intangible moment, that moment of sacred community; that "whoosh".

The Stadium as Other Space

The stadium is not always acting as a sports arena; it has many incarnations and it is often when it is acting in these other roles that what is revealed is most curious. In the former Soviet Union and in present day North Korea the stadium provides the perfect venue for grand gymnastic displays that advertise the State. The stadium may be used as the rally site for a presidential campaign in the Unites States or, as in Sao Bernardo in the late 1970s the place where workers, in direct opposition to the military regime, united for better wages and conditions. It can be the site of a papal visit or a memorial service for a President once labelled a terrorist and then a saint. It is where U2 and Pink Floyd play their concerts. In New Orleans during Hurricane Katrina it was advertised as refuge, only to become a prison for the primarily poor black residents of the city. And as I have written it was where General Augusto Pinochet imprisoned, tortured and murdered supporters of the Allende government during the coup d'état in Chile. Sometimes in these various incarnations, the internal boundary of the stadium, between the arena and the stands, is dissolved, its internal duality is lost and the space of the stadium becomes one. But even in this case the external boundary, between the stadium and the city remains. This external boundary exists for all forms of the stadium, be it football ground or prison.

The stadium, while walled off from the city is most often located within the heart of it. The external wall is both physical and social. Access to the stadium might be regulated through cost, class or allegiances. And, as in the case of New Orleans and Estadio Nacional in 1973, access may not even be desirable. Even attending a football match, while decidedly mainstream activity in many societies, can be a radical action, a defiant breach of the boundary, in others. [25] In this way stadiums are heterotopic space as described by Michel Foucault in his paper "Of Other Spaces", they have "the

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[25] For example attending a football match can be a radical act if you are a woman in Iran.

curious property of being in relation with all the other sites, but in such a way as to suspect, neutralise, or invert the set of relations that they happen to designate, mirror, or reflect."[26] In line with Foucault's requirements for heterotopian space stadiums change function depending on societies requirements (one moment football ground, next moment prison), and they are simultaneously accessible and restricted (they are both public and private spaces, access can be regulated either through cost or culture). In the stadium the contrasting functions of the crowd and the game are happily contained, as are temporal inconsistencies—the stadium acts both as the space where the event is staged as a passing disruption to the normal passage of daily life, and as a museum where the memory of past glories are made timeless with plaques and trophies.[27] The stadium is *other* space. But more specifically the position of the stadium, both geographically and socially, is that it is both inside and outside the places it reflects or inverts.

Local and Global

In her essay "A Global Sense of Place" Doreen Massey notes that the time-space compression of globalisation has not been the same for everyone. Certainly while the ability to move around the globe has become commonplace for many, it is an impossibility for the rest, or custodial for some (like the workers in Qatar). Communication through the Internet has provided some with an extraordinary access to information, but it assumes you have access to the Internet and that your primary language is one of the ten major languages in which most content is provided. As Massey points out time-space compression is differentiated socially. One of her examples, quite appropriately for my argument, revolves around the favelas of Rio de Janeiro. The people of the favelas are football experts; they follow the sport locally and globally. No doubt the children of the favela can recite statistics and replay important moments in crucial games. Some of these children have grown up to become local and international players, taking with them the style of game developed in the favela. But most of the people that live in the favela have never even been to

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[26] Foucault, "Of Other Spaces", 24.

[27] The stadium as a heterotopian space is discussed in more detail in my unpublished honours paper "For Football and where Pigs Graze," 2015.

downtown Rio. [28] As Massey notes, "At one level they have been tremendous contributors to what we call time-space compression; and at another level they are imprisoned in it". [29] Massey suggests that to really understand the time-space compression of globalisation we should imagine a satellite view from which we map not just movement of people or the lines of communication but also the social relations between people. The stadium is often both specifically local, rooted in the ground and the suburbs in which it stands, and intensely global, in the power of the international franchises or illustrated most potently by the image of a boy with a plastic bag jersey. By Massey's criteria the stadium is not *place* in itself. For while Massey notes place is full of internal conflicts, never settled in its identity, it is more importantly contingent on these social relations, making it unbounded and constantly changing. [30] Still using the stadium as a geographical starting point from which to map a series of historical moments, and the skewed relationships that these moments have, is one way to represent the interaction of the global and local and the uneven experience of time-space compression.

What has occurred in the incongruous stadium, these events that seem to magnify and skew our view of the world, makes the stadium a perfect frame through which to construct narratives that reflects our contemporary position in history.

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[28] A similar narrative can be made about the remote indigenous communities in central Australia and their relationship to Australian Rules football. There English might be someone's third or fourth language and many won't travel far from their home. Still they are experts in Australian Rules football and have produced some of its best players and contributed particular playing styles and skills. The difference is that Australian Rules football is not a global phenomenon; in fact it is a game that resists any real attempt to export it outside of Australia.

[29] Massey, 150.

[30] Ibid., 155.

Inventories

Identifying which stadium events to research is a personal process. Working in a safety role at the Melbourne Cricket Ground, general reading or even through watching movies have all been ways I have been made aware of a particular event. Once my practice became known I found friends and acquaintances would suggest moments that they had read about or remembered. Once I identify an event of interest I source and access existing material that describes, or is related to, that event. This material exists in newspapers, in published books (primarily in political histories and personal memoirs but also in academic texts), and in television and film archives. It also exists online, both in digital records of all the sources I have just mentioned, and in social media feeds and on individual websites. To create narratives framed by the stadium involves firstly engaging with this archive. Investigating, accessing, manipulating and reconfiguring existing archives to produce alternate forms of the archive is a not new phenomenon in artistic practice. Such practices vary dramatically: they may be concerned with revealing the lost, exposing the untold, and reconnecting us with the forgotten; or at the other extreme they may be reconstructions of mass culture.[31] What occurs in the stadium is performed by and for the masses, the stadium is all about mass culture and it is the reconstruction of the broadcasted and the public that I am concerned with here.[32] For my purposes the

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[31] In his essay "An Archival Impulse" Hal Foster investigates artists whose source material is obscure, "retrieved in a gesture of alternative knowledge or counter-memory". These artist's practices seek to explore "unfulfilled beginnings or incomplete projects". He specifically notes early on that in this essay he is not concerned with artists that source their material from the archives of mass culture. In contrast, in this paper I am concerned with artworks that specifically use the popular and accessible. Hal Foster, "An Archival Impulse," *October* 110 (2004): 3-22.

[32] I am not suggesting here that this use of accessible and known is the only or best way of constructing narratives from events that have occurred in the stadium. Works that reveal this untold and forgotten may also use the stadium. Perhaps one of the most potent examples of a work that does this is Yael Bartana's *Mary Koszmary (Nightmares)* (2007), one of three works that make up the installation *...and Europe will be Stunned*. The work records the leader of the Jewish Renaissance Movement in Poland (JRMiP) pleading for the Jews to return to Poland. (Slawomir Sierakowski, who is a left-wing activist in real life, plays the JRMiP leader. And the JRMiP, while being Bartana's construction has actual members.) Sierakowski delivers his address in the stadium. The camera circles him as he also turns, to address the stands. But the stands are full of weeds. This stadium is derelict. The leader has an audience of sorts; a handful of adolescents decked out in khaki uniforms, accessorised by red kerchiefs and taciturn smiles. The stadium is identified as the Olympic Stadium Warsaw, otherwise known as Stadion Dziesięciolecia (Decennial Stadium), which has since been replaced by a new national stadium. Bartana has used it because it straddles the space between apparently opposing poles. In *Mary Koszmary* the stadium is mausoleum, the repository of old sporting and political battles, and the site at which the leader is activating a new (in itself conflicted) ideology. It is both a stage for Bartana's construction (which morphs fact and fiction), and an historical site. What is not revealed is the link between the leader's speech and another moment at Decennial Stadium. In

archive is formal and informal, it consists of documents, objects and artifacts. It is very simply any records or objects we keep to communicate between the past and the future.[33] This broad definition of the archive, a much broader definition than might be accepted within professional fields, is important. It allows me to include the extended archive that technology has given us and highlights the ability to repeatedly access that archive, to print and "re-print", to cut and paste, to decontextualise and recontextualise.[34] The Internet gives the masses access to archives that in the past were hidden or that only existed in personal archives. While North Korea remains one of the most isolated nations on the planet, official and unofficial footage of the Arirang Mass Games is available on Youtube, just a few clicks away from home footage of Nelson Mandela's first public speech at Soccer City after he was released from prison in 1991. These documents can be accessed and downloaded into my own archive where they sit with other original footage, book excerpts, personal recollections, documentaries and movies.

But it is not just the projection of the *mass* in mass culture that interests me, but also the concept of mass as measurably large, because in the stadium numbers are everything, in the game, in the crowd. Here I am concerned with archival artworks that cover broad ground, that work with a form of accumulation. These works are interested in the known, what is often already in the public realm, and how it might be reconfigured, but they also work with numerous events or numerous points of view simultaneously. They cast a wide net. I wanted to consider a term for this sort of work, which while still essentially archival art, is a little bit more specific. My first instinct was to define these works as survey, which in itself is a term that suggests both surfing the Internet and surveillance (as is certainly a concern of filmmaker and artist Harun Farocki's). Taryn Simon specifically uses the notion of an index to describe her 2007 work *An American Index of the Hidden and Unfamiliar*.

1968 Ryszard Siwiec self-immolated at the stadium during the Harvest Festival celebrations to protest the USSR led invasion of Czechoslovakia. Siwiec survived for several days before succumbing to his injuries. His act was suppressed and only came to light again some years later. Footage of the incident, and a tape recording made by Siwiec urging people to revolt can now be accessed online. The JRMiP Leader's plea for the Jews to return to Poland mimics in part Siwiec's plea to his people. Yael Bartana, *Mary Koszmary (Nightmares)*, 2007, single channel video (11m), http://yaelbartana.com/project/and-europe-will-be-stunned .

[33] The difficulty in defining the archive, or even the word archive, was laid out by Jacques Derrida when he wrote, "nothing is less clear today than the word 'archive.'" Derrida, 50.

[34] Derrida writes that when he pushes "save" on his computer it "ensures salvation and indemnity, to stock, to accumulate", but it also saves his document for printing and reprinting. Derrida, 22.

Index provokes the idea of order, of something systematic. Or I might consider the term atlas, after Aby Warburg's *Mnemosyne Atlas*; atlas seeming an appropriate suggestion given the satellite view of time-space compression discussed in the previous chapter. But I settled with the rather pedestrian notion of inventories. In the inventory we are concerned with not just what, but where it is located and, importantly from my point of view, in accrual. In the inventory there is a form of logic to the structure of the information, we draw a boundary around the area we are going to investigate, we allocate what we find to different categories. But what detaches the concept of the inventory from how we understand the archive more generally is less logical and more a feeling. Inventory evokes an economy, a lack of preciousness, in contrast to the archive, which is not just precious but imbued with meaning. Still I acknowledge these inventories are created from accessing and "re-printing" the existing archives, and they are archives themselves. They may or may not use electronic source material, and they present in a variety of forms, object, video, printed text. But this is specifically not Internet art or database art.[35] It may be cited as research-based art[36] but while the machine (the Internet, the TV, the video recorder) may be present, as it is in the everyday of our lives, these inventories are created through human interpretation not machine processing.

Archivisation

In his 1997 work, *dial H-I-S-T-O-R-Y*, a work that is itself now a piece of new-media history, Johan Grimonprez created an inventory of television and film footage under the topic of aeroplane hijackings.[37] It is a disturbingly attractive work in which aeroplanes explode in glorious blurred slow motion again and again. Where revolutionaries are interviewed, shot, and interviewed while dying from being shot. In just over one hour Grimonprez covers the globe and runs the gamut of 20th century revolutionary movements. But there are interjections of the absurd and everyday too. We "do the hustle", and there is the now defunct interjection of TV static. A jumbo jet over shoots the runway, exploding in a forest of trees, and baby chicks are blown

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[35] Artie Vierkant, "The Image Object Post-Internet," (2010), accessed April 7 2016, http://www.artievierkant.com/writing.php .

[36] Claire Bishop, "Digital Divide," *Artforum International*, 51, No. 1 (2012): 424-41.

[37] Johan Grimonprez, *dial H-I-S-T-O-R-Y*, 1997, video (68min), http://www.johangrimonprez.be/main/Film_DAIL_HISTORY_Download.html

around a wind tunnel, helpless and expendable. Using dialogue from the novels of Don DeLillo the film ostensibly ruminates on the failure of the artist when confronted with the power of terrorism. This is what Grimonprez calls "supermarket history" which is a perfect synonym for the inventory. Visually the work is a dramatic montage of technicolour blur, a barrage of jump cuts that resembles TV-remote editing, a method Grimonprez calls "zapping".[38] What is of particular interest to Grimonprez is the medium through which stories are told. "History is always happening between places, right? It is only afterwards that the structures of power consolidate it into a text, an image, a TV series, a narrative."[39]

In an essay accompanying the DVD release of *dial H-I-S-T-O-R-Y* Slavoj Žižek opens with a consideration of Alain Badiou's *The Century*.[40] In his book Badiou asked himself not just what happened in the 20th century, but what was thought that had not been thought before, and "how the century thought itself".[41] What Badiou concluded was that the 20th century was a century that was driven by the desire to realise what the 19th century had only imagined. After the death of god, what drove the century, says Badiou, was a passion for the *Real*. The *Real*, says Badiou, is not imaginary, it is beyond symbolic; it's a force, violent and lethal in nature, which ignites creative potency. But to reveal the *Real* requires a certain acceptance of the horror of the *Real*, the violence of destruction that is required to feed this creative force. This violence is the price to be paid for stripping back the deceptive layers of reality, to break through paralyzed ideology.[42] Badiou's century is a short one, running from about 1914 to 1989: a century bookended by WWI and the fall of the Berlin Wall. Grimonprez's film is set primarily in the back end of Badiou's century, a

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[38] Catherine Bernard, "Supermarket History: An Interview with Johan Grimonprez" in *It's a Poor Sort of Memory That Only Works Backwards: On the Work of Johan Grimonprez,* eds. Johan Grimonprez, Zapomatik (Germany: Hatje Cantz, 2011), 229.

[39] Ibid., 227.

[40] Slavoj Žižek, "A Holiday from History and Other Real Stories," in *Dial H-I-S-T-O-R-Y,* ed. Johan Grimonprez, DVD booklet. (Germany: Hatje Cantz Publishers, 2003)

[41] Alain Badiou, *The Century.* (Cambridge, UK: Polity, 2008), 3.

[42] Slavoj Žižek writes there is a fundamental difference between Lacan and Badiou's concept of the *Real*. Their approaches share a "focus on the shattering encounter of the Real" but suggests there is a difference in regard to impasse and passé that has a political implication. For Lacan the "tragic encounter of the impossible Real is the limit-experience of a human being: one can only sustain it, one cannot force a passage through it" meaning while we can "gain an insight into the falsity of the existing State…there is no way to pass through it". While "for Badiou, Truth is what comes afterward: the long arduous work of fidelity, of enforcing a new law onto the situation."
Slavoj Žižek, "Philosophy/Spinoza, Kant, Hegel…and Badiou!", Lacan.com, accessed June 1, 2016, http://www.lacan.com/zizphilosophy3.htm

time when the aeroplane and the television become part of life for the post-WWII West. This was the era of raw television narrative, of unregulated immediacy, before counter-terrorist organisations realised they needed to expunge the personal and turn the narrative into an abstracted violence. This was when revolutionaries expertly used the television media to present their cause and rally public sympathy. Televised interviews with Mouna and Adel Abdel-Majid, both of who, while it might seem trite to say, have faces that were made for television, show the revolutionaries to be passionate, organised and logical. But the television camera was also the medium utilised to record the violence that was required access the *Real*. In 1970 three planes are hijacked and landed in the Jordanian desert where they are blown up as a beautiful, fanatical conclusion (fig. 3).[43] The filming of this event becomes a record of the destruction required to create anew. The footage grainy, and the colours impossibly lurid, this is an operatic moment, but made absurd in Grimonprez's work by a disco soundtrack. As Zizek notes this is the paradox of the *Real*, to get through the semblance to the *Real* requires a theatrical spectacle such that it is ultimately "impossible to draw a clear distinction between the deceptive reality and a positive kernel of the *Real*."[44] This is what *dial H-I-S-T-O-R-Y* taps into, the conflation between the *Real* and its apparent opposite, the theatrical spectacle, comprehensible by the medium of the archive, footage recorded for television. Television: where fact and fiction so expertly slide into the path of one another, where theatre is shrunk to a size you can carry on your back. The passion for the *Real* archived via "the box". Jacques Derrida described the effect of archivisation in his paper "Archive Fever".

> The technical structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event. This is also our political experience of the so-called news media.[45]

In an interview with Catherine Bernard, Grimonprez suggests that by zooming in on hijacking as a subject he is highlighting a detail within the history archive, something that is "more concrete because history, afterall, is the conflation of the personal with the global."[46] What I would query here is the sliding scale that

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[43] The revolutionaries have the plane's passengers disembark before the planes are blown up.
[44] Žižek, "A Holiday from History and Other Real Stories," 2.
[45] Derrida, 17.
[46] Bernard, 227.

constitutes the notion of "detail". Artists that delve deeply into detailed investigation of a very specific element of the archive, who seek the lost, who try to connect the disconnected, driven by a "similar sense of a failure in cultural memory", may place before the viewer a narrative so particular, at times so peculiar, it presents a new perspective in which the viewers may try and place themselves.[47] There is order and logic in these works but it is partial, provisional, creating perhaps "promissory notes" for the future.[48] Grimonprez's "supermarket history" of the 20th century's passion for the *Real* relies on the visually spectacular moments delivered by the hijackers and the multiple channels of the television, the ability to pick and choose instantly. This is not a new position for the viewer but rather it highlights that they already exist within this type of narrative construction, when they have their hand on the TV remote. Grimonprez's work is not just tied to the medium of television through the source material but also through the logic he's used to organise the artwork; a logic that embraces the feverish and the absurd. Just as the technology of the source material becomes part of history so does the system in which Grimonprez creates his archive. Twenty years on we translate "zapping" as a precursor to editing systems that mimic web surfing.[49] Archival art that has the method of archivisation, and the influence of that medium on the content of the narrative, at the fore highlights the structure and the politics of the archivisation. It is these inventories that remind us that the archive is anything but neutral; they are already a reconstruction of history through their archivisation, the substrate on which they are recorded, and finally through the logic of the artwork itself. This artwork insists the viewer consider their own political and historical position in relation to the archive and the narratives they produce, rather than a new perspective it re-positions the viewer's existing perspective, insisting on their collusion.

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[47] In his paper, "An Archival Impulse" Foster explores specifically the practice of Thomas Hirshhorn, Tacita Dean and Sam Durrant. Foster, 22.

[48] Ibid., 22.

[49] For example a work more recent work that 'inventorises' and is organised through a system based on the Internet is Camille Henrot's *Grosse Fatigue*, which I will discuss in a bit more detail later.

Figure 3: Johan Grimonprez, *dial H-I-S-T-O-R-Y*, 1997, single channel video (1h 7m 44s), still from video.

Accessed August 16, 2014.
http://www.johangrimonprez.be/main/Film_DAIL_HISTORY_Download.html

The Panopticon View

While Grimonprez has inventoried hijacking in the 20th century, Harun Farocki, in his 2007 work *Deep Play*, creates an inventory of a single event at a stadium, the 2006 FIFA World Cup final between Italy and France.[50] Over 12 screens Farocki tracks the game in real time through a variety of views including: the televised game, tracking of individual players, crowd surveillance footage, a video game version of the game, the two coaches, sports analysts dissecting the game, a Warhol-inspired continuous shot of the sky over the stadium, and the translation of the game into text. Images are overlaid with the statistical analysis: graphs and vectors. In part Farocki's work fits my brief of archival art by inventory perfectly, the game he analyses is the most watched sporting event in the world, and while Farocki commissions the production of the video game and shoots the sky shot himself, most of the work is made from appropriated material.[51] But Farocki is not usually concerned with what is easily accessible from the archive, what we see on television and the Internet, but rather with returning to the public the things the institution doesn't want us to see. He is interested in bringing marginalised perspectives into view and the issues of surveillance, control and the mechanical eye often reoccur in Farocki's vast body of work. And unlike Grimonprez's work, Farocki tends to reject the spectacular, there is "no apocalyptic pathos", his montages are there to "combat the violence of the work that made them possible".[52] While Grimonprez's work might now be viewed as a video version of a cabinet of curiosities, Farocki uses the gallery space as a site to reassemble what are presented as technical documents. By de-territorialising[53] these documents, and by rejecting conventional narrative structures, he seeks to make them clearly seen as what they are.

> More than anything else, electronic control technology has a *deterritorialising* effect…Locations become less specific. An airport contains a shopping centre, a

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[50] Harun Farocki, *Deep Play*, 2007, Multichannel-Installation, 12 video tracks (each 2 hours 15 min on loop).

[51] Harun Farocki, "Football Diary" in *Harun Farocki: Soft Montages,* ed. Yilmaz Dzierwior (Germany: Kunsthaus Bregenz, 2011), 183.

[52] Georges Didi-Huberman, "Returning an Image" in *Image Counter Image*, eds. Patrizia Dander and J. Lorz, J. (Cologne: Verlag der Buchhandkung Walther König, 2012), 87.

[53] In this paper de-territorialising (as used by Harun Farocki and Hito Steyerl) references the now more common use of the term as an aspect of cultural/spatial globalisation, rather than a direct reference to the term as first used by Gilles Deleuze and Fèlix Gualtari.

shopping centre has a school, a school offers recreational facilities, and so on.[54]

In 1993 social geographer John Bale wrote his paper *The Spatial Development of the Modern Stadium* in which he draws comparison between Michel Foucault's panopticon with changes occurring in British football stadiums at the time.[55] The comparison between the panopticon prison and the stadium is a visually alluring one—the ring of the stadium does appear to mimic the ring of the panopticon prison—however, Bale's arguments need to be understood in relationship to the time and place in which he wrote them. The changes in the British stadium were a direct response to the Taylor Report, which was commissioned after the tragic deaths of 96 people at Hillsborough in 1988. One of the key recommendations of the report was to replace the terraces with seating, which atomises the crowd and allows security to gain control and power through individualise surveillance. Of course it is impossible to watch every person in a crowd of 50,000, but as with Bentham's original proposal, it is not that you are being watched that controls your behaviour, but rather the possibility that you could be being watched. The official response to the tragedy at Hillsborough was clouded in Thatcher-era classism and victim blaming and it is this in this political context that Bale wrote his paper.[56] For a time British fans did revolt, literally standing up for their rights, but in places like Australia where seating was already more common, the demise of the local stadium, and therefore the terrace, the infiltration of surveillance was meet with little resistance.[57] In *Deep Play* we see what security sees. Not just the crowd in the stands but more surprisingly to Farocki himself, people wandering the internal walkways, going to the toilet or to get a drink, at crucial moments in the game, outsiders who seem suspicious in their rejection of the main event. In contrast we also see football fans that have been arrested in holding cells watching the game on television just a few metres away from the live action. This is extreme punishment for a serious fan; to be removed from the potential of being part of the moment, to exclude the possibility of experiencing

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[54] Harun Farocki, "Controlling Observation" in *Harun Farocki: Working on the Sight-lines*, ed. T. Elsaesser (Amsterdam: Amsterdam University Press, 2004), 294.

[55] John Bale, "The Spatial Development of the Modern Stadium," *International Review for the Sociology of Sport* 28, Issue 2-3 (1993): 121–133.

[56] In 2016 a second coroner's inquest found that the police and ambulance services were responsible for the deaths, and that they had failed in their duty to protect supporters. It also found the design of the stadium contributed to the deaths.

[57] In fact we are coopted into the security system, asked to report anyone who is "unsociable" via text to the authorities.

Dreyfus and Kelly's "whooshing".[58] *Deep Play* also includes the statistical analysis that is not just part of a bulging sports industry, but is so alluring to the football fan. For this is, as discussed previously, the attraction of football to the crowd: the transparency of the game, the ability to dissolve it into graphs and pie-charts; the idea that we can grasp all the variables and unknowns and make them clear, where the quirks of everyday life are dismissed. The digital tracing and tracking of the game, it's dissolution into a video game, suggests the obvious comparison with the images of modern warfare that have previously been the subject of Farocki's work. And just the volume of viewpoints reminds us of the way we engage with the game now, so often through the screen, even when we are in the stadium. But there is no hierarchy in Farocki's view. The televised game is presented at the same level, as equally important as the security footage or the shot of the sky above the stadium. The work in its conception resists narrative. *Deep Play* is one of Farocki's largest works, twelve individual videos all running for the length of the televised game, over two hours. To view the work in its entirety, to watch all twelve videos through, would require more than a day. Of course this is not how viewers engage with the work. They move around, viewing bits from one screen and then another, they may watch several screens simultaneously. They can, like in Bentham's prison, sit centrally and watch individual screens as takes their fancy (fig. 4).[59] Focus is disrupted and thinned-out. The viewer again is co-opted into the medium of the archive, in this case surveillance footage. Their view, like that of the stadium security service, is panoptic. Farocki has created a panoptic of the panoptic.

However, Farocki's choice of the stadium disrupts the traditional sightlines of Bentham's panopticon.[60] Alongside the stadium surveillance footage Farocki has the broadcast game, what we see at home on our television. In the stadium the television eye and the security eye converge. And in the stadium the individual may very well wish to be seen, not only when they are part of some organisation-controlled entertainment like the Arirang Mass Games or even the cloying kiss-cam moments so

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[58] Farocki, "Football Diary", 143.

[59] This was more difficult in the original installation at Documenta, where viewers could not really see more than one or two screens simultaneously.

[60] While Farocki's work does not specifically identify the Internet this panoptic view evokes it. We know we are being watched, but also that every action made on the Internet is recorded, every view, every post. It is also how we engage with the finite, yet overwhelming, expanse of the Internet. Access to view everything, but no ability to see but a tiny fraction.

popular in the USA and now Australia, but also when they are being subversive. In 1974 the World Cup Game between Chile and Australia was interrupted by a pitch invasion protesting Pinochet's coup d'état. More recently, in 2015 Legia Warsaw's fans organised an extraordinary choreographed display, which included a stadium-engulfing banner, flares and orchestrated singing, to protest the team's expulsion from the UEFA Cup. And as mentioned previously fans red-carded Margaret Thatcher at the 1988 Scottish Cup. No such protest is made during the 2006 World Cup Final. And to be honest it is unlikely such grand subversion could now slip through the ever-tightening security net, but this potential for being seen, even in while in revolt, is another lure of the stadium.

Figure 4: Harun Farocki, *Deep Play*, 2007, multichannel video, installation shot Montreal. Accessed May 9, 2017.

http://www.harunfarocki.de/installations/2000s/2007/deep-play.html

21st Century Resurrection

The notion of the power over the narrative, who has it (the terrorist) and who doesn't (the artist) is clearly the central theme in Grimonprez's work *dial H-I-S-T-O-R-Y*. But this video work, made through the collage of existing footage and sound bites, is reliant on the existence of the original footage kept and maintained by a variety of organisations. The extensive credits which scroll through at the end of the film lists seven archival institutions from which material was sourced. The power exists not just with the original protagonists in the footage, but in the medium in which the narratives were archived, the "technical substrate" onto which the impression is recorded (television footage), and in the organisations that maintain that archive. And it must be said power resides with Grimonprez himself, a Western artist supported in his project by Documenta 10 and the Centre Georges Pompidou.[61] Power exists not just in the formation of the narrative but access to the archive itself. As Derrida wrote,

> There is no political power without control of the archive, if not memory. Effective democratization can always be measured by this essential criterion: the participation in and access to the archive, its constitution, and its interpretation.[62]

Grimonprez's work is of its time and that was the end of the 20th century. We had been able to record the television for our personal use for a couple of decades by then, and the Internet had been around for nearly a decade, but Google had just been incorporated, Youtube was still years away. There was an established economy in second-hand moving images but for the most part, for the masses at least, that economy still required hardcopies, it still required the "hand" to pass those images around and that was limiting. The digital economy in images (particularly moving image) and the unregulated archive was really in its infancy. As that archive grew in the following years the notion of control shifted and one of the consequences of this increased access was a decline in the accuracy and resolution of material.

Hito Steyerl's essay "In Defence of the Poor Image" is witty, gritty, and I would assume much downloaded, like the images she defends. In Steyerl's essay the poor image is the unwashed masses, beaten up and overused, its memory is skewed and its

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[61] Similarly Farocki's work relies on his reputation as an artist and the power of Documenta to provide him with access to some of FIFA's material.

[62] Derrida, Note1, 11.

focus is fuzzy. It can be misrepresented or misrepresenting. It is ambiguous, devious and it sells itself cheaply. But the poor image is accessible and it proliferates, it is shared and it is loved. The poor image is not exactly classless, but it's democratic. What the poor image lacks in resolution it makes up for in its potential political clout. The poor image is the crowd, (I would like to suggest particularly the ambiguous and self-referencing stadium crowd).

> Poor images…express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, its inability to focus or make up its mind, its constant readiness for transgression and simultaneous submission. Altogether, poor images present a snapshot of the affective condition of the crowd, its neurosis, paranoia, and fear, as well as its craving for intensity, fun, and distraction. The condition of the images speaks not only of countless transfers and reformattings, but also of the countless people who cared enough about them to convert them over and over again, to add subtitles, reedit, or upload them.[63]

In contrast the ever increasingly higher-resolution image is elitist and obsessive. Its fixation with clarity and originality makes it rich, white and conservative. The high-resolution image values aesthetics over content. It fetishises the original.

dial H-I-S-T-O-R-Y does not seem concerned with the specific resolution of these carefully preserved archival images. It is full of the blurred and the over exposed. Black and white footage is mixed with the sort of colour we only got on our TVs in the 1970s. Grimonprez even evokes poor reception with inserts of manufactured, fictional static. But Grimonprez also does something Steyerl doesn't address in her essay, he clearly aesthetises the blur. The bleed and the freckles, the pastels and the gravelly are all so lovely, so in opposition to the events we are witnessing. *dial H-I-S-T-O-R-Y* glorifies the deterioration to evoke the *Real* and mimic our dissolving memory. Grimonprez has also made his work freely available to view online for many years, rejecting the cinema or the gallery as the only spaces in which it can be viewed. The work could only have been made when it was, given the power structure that supported the archival institutions and the artist; the subsequent act of sharing subverts those structures. Handing it over to the world means it can also be downloaded, hacked, sections can be edited out, soundtracks and subtitles removed

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63 Steyerl, "In defense of the poor image," 6.

and others added. All the archival footage so lovingly archived by all those organisations credited in *dial H-I-S-T-O-R-Y* is now available to anyone with access to the Internet. But this uncontrolled version is tainted by Grimonprez's (and his assistants) hand. We have access only to the edited sections of footage selected by the filmmakers, its colour may have been changed, it may have been cropped and the sound removed. But it is this deformed snippet that finds its way into the world, to be resurrected again and again, always a little less of its original self, but more of something else.[64] And so a work like *dial H-I-S-T-O-R-Y*, even a new version of *dial H-I-S-T-O-R-Y* itself, could be made in 2018 by someone without the power, money and access to the archive that Grimonprez had, by using footage solely downloaded from the Internet. This new work could use the footage in Grimonprez's version but it could use other footage too, images that have since come to light. Of course the editing would not be as slick, the soundtrack would be less professional and if the artist chose to use Don DeLillo's text for the voiceover (which they might have to voice themselves not having funding for professional actors) they might have to do it covertly, without permission. Of course this remake cannot deny what has happened between the time when Grimonprez made his work and now. Grimonprez's work now appears as a premonition. It was made four years before the ultimate hijacking, when the planes hit the World Trade Centre's twin towers, an act composer Karlheinz Stockhausen provocatively called "the biggest work of art there has ever been", so apparently emphatically answering the question Grimponprez asked in the original *dial H-I-S-T-O-R-Y*.[65] Any remake could not deny that event. Still a work would be made. But it would, because of its archivisation—the form of the material and the method of its archive—be something else.

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[64] Some years ago I wanted to work with a piece of footage that showed an elephant running around Arden Street Oval in 1978. I was surprised to find the footage did not exist online and I was not interested in obtaining the footage through the television station that would have owned it. When it was shown on *The Footy Show* I found someone on Youtube who would upload sections of the show. At my request he uploaded the footage of the elephant. I downloaded and edited out the sections of footage I didn't require, leaving me with only the footage of the elephant. However, at the bottom of the footage was the WIN TV logo (which is the text "WIN" inside a map of Australia). Unbeknown to me the person who I contacted online must have lived in country Victoria where WIN TV broadcast. The logo then became an integral part of the work I was making. Some years later the footage of the elephant is available to view online in a few extra formats, including in the work I made, and a version I had never seen before that shows a few extra seconds of footage at the start. Just a small example of how this accessible archive of poor images is always in flux.

[65] "„Huuuh!"Das Pressegespräch am 16. September 2001 im Senatszimmer des Hotel Atlantic in Hamburg *mit Karlheinz Stockhausen",* accessed May 3 2017, http://www.stockhausen.org/hamburg.pdf.

> The poor image is no longer about the real thing – the originary original. Instead, it is about its own real conditions of existence: about swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation. In short: it is about reality.[66]

In this incarnation, our imagined remaking of *dial HISTORY*, the work may become not so much about the 20th century's passion for the *Real*, but the ambiguous reality of the 21st century. In my own practice I use downloaded video to create unconventional narratives framed by the stadium, I might use the snippets of video to create a moving (poor) image work[67] or use screen shots of video to be the foundation of a still digital collage. The footage is nearly always easily accessible on the Internet; it might be blurred or cropped, it is digital but it might have been converted from film or video, the accompanying information is often corrupted. Technological changes are overcome in basic ways, I have often used footage of someone digitally filming their television screen as it plays an old video they don't have the resources to convert directly. The way this historical footage is dragged into contemporaneity, with all the scratch marks and beatings on show, makes visual the unclear position of this historical content in the 21st century.

Satellite Views

While the Internet increasingly allows easy access to historical footage it also recently gave us the power to shift our point of viewing. The aerial view or satellite image has ceased to be something magical and has become everyday. This view became important in my practice, not only because it makes clear the embedded and yet isolating nature of the stadium (fig. 5), but because as platforms improved there was almost nowhere on the globe you could not "travel" through your laptop.[68] In an essay from 2011 Hito Steyerl contemplated this re-orienting of our viewpoint; the

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[66] Steyerl, "In defense of the poor image," 8.

[67] Paula Hunt, *In the Stadium (the 14 categories)*, 2016, single channel video (18m3s) was made during this research project and can be viewed online. https://vimeo.com/248748563
Other video works created in this way are: Paula Hunt, *In the Stadium (Part A),* 2014, single channel video (7m34s); Paula Hunt, *In the Stadium (Autogol)*, 2015, single channel video (13m5s); Paula Hunt and Tully Moore, *Eurotrash*, 2016, single channel video (18m3s).

[68] Wikipedia makes this process of "travel" very simple. The coordinates of a particular stadium are nearly always included on the Wikipedia page for that stadium. This links to a selection of global services where you can select a service whose satellite image you want to use.

contemporary shift from horizon view to aerial view.[69] The creation of an artificial horizon, writes Steyerl, declared space as homogenous, three dimensional and for the explorers and conquerors navigable. As such it enabled colonisation and supported the spread of a capitalist economy. It formed the basis for linear perspective, a mathematical abstraction of reality where the viewpoint is always from one immobile viewer. Linear perspective sat alongside the concept of linear time, both supporting Western dominance through a notion of scientific vision. But dismantling linear perspective has been going on for some time, most recently through the aerial view. This view is also an abstraction, based on an imaginary floating privileged observer and an imaginary stable ground. Instead of dismantling the power structure associated with a viewpoint based on linear perspective, the aerial view appears make the power dynamic more prominent. This is, after all, the view of God, of the military, and it suggests a hierarchical class structure (those above spying on those that reside lower). It is the view that mimics the politics of map drawing, where the rises and falls are flattened out (like in Messi's home town in Argentina). But the shift to the aerial view also represents our current condition; we are in our present moment groundless, in free fall. In our post-colonial, globalised world we no longer have the foundation for the political myths of the past. It is "as if history and time have ended and you can't even remember that time ever moved forward."[70] So to be in free fall is both a release and a perversion. Falling is terrifying, de-territorialising, it evokes an impending doom, but it is also a freedom. One of the particular aspects of free fall is that you lose relativity; what is up and what is down, are you object or subject? This suggests space not as it is but how we can make it through a collage of these twisted and constantly moving perspectives. In a new angle on Doreen Masey's concept of understanding place by mapping the social relations from above, Steyerl see's this aerial view as politically revolutionary, "the perspective of free fall teaches us to consider a social and political dreamscape of radicalised class war from above, one that throws jaw-dropping social inequalities into sharp focus."[71]

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[69] Hito Steyerl. "In Free Fall: A Thought Experiment on Vertical Perspective." *E-flux* #24 (2011), accessed March 1 2016, http://www.e-flux.com/journal/24/67860/in-free-fall-a-thought-experiment-on-vertical-perspective/

[70] Ibid., 1.

[71] Ibid., 9.

The satellite image from a platform such as Google Maps is both an aerial view and a poor image. The image might be old (we are not yet getting real time satellite views), it might show something that no longer exists, or it might show a construction that has now been completed. The resolution of the image is variable, the colours are dulled by pollution, and despite the distance there are distortions because even at the height of a satellite slight angles matter. It is easy to misinterpret what you are looking at; shadows become buildings and walls lay down. And so the satellite image accessed on the Internet is egalitarian and liberating, it reveals a viewpoint once only for the powerful, but it is also devious, and its logic can be fuzzy. While the aerial view had been present in my work for several years the increased presence of this view in my work marked a shift from the moving image to the still image, and then into a graphic representation. Digital collages were created, each representing a particular event or moment in the stadium. The collage used a variety of source material but most often used the satellite image of the stadium as the (imaginary if not mythical) foundation. However, I "draw" over that poor image (using a graphic design program), I sharpen the edges, flatten the irregularities, apply colour. As I draw I allow some of the misperception through, when what can be seen from above does not appear to make sense I simply accept the confusion (fig. 6). But the original screen shot of the satellite image, remains as a layer, under what I have drawn on top. So much like the crowd is attracted to the stadium by both the imposed order of the game and the potential to rebel, I began imposing a form of visual order on these poor images, without denying their problematic origins and their potential for rebellion. Sometimes the final image was just this flattened rendering of the satellite image; sometimes it was collaged with other poor images. Most often if the event was indescribably tragic or horrific—such as the Rwandan genocide—or "sacred"—such as Mandela's first public speech after being released from prison—then the images remained primarily graphic, the stadium sat alone. These disorienting moments highlight the free fall in which we find our contemporary selves. They are beyond explanation, and they reject my effort to ground them. The absurd or politically corrupt moments were more likely to have other images imbedded in the work, images from the events themselves. These works attempt to combine the horizon

view with the aerial, to create a new twisted space in which we might consider these historical events.[72]

These graphic works resemble posters, in their graphic quality, but also in their economy. Made on a graphic design program they can be reconfigured for different formats, for different locations. They can be pulled longer or squashed flat, blown up or minimised. There are thousands of colour options, which can be changed with minimal effort. And most importantly they can be (re)printed relatively cheaply, on mass (for the masses). They are digital and their presentation and production acknowledges that.[73] But they aren't just physically malleable, they are socially flexible. A series of posters were shown in a gallery exhibition that was themed around Australian Rules football, where they were pinned to the wall like precious art objects (fig. 7). Another group were pasted up on billboards in a suburban shopping strip (fig. 8). And I have published them as a group in a book (fig. 9).

In his essay "On Art Activism" Boris Groys makes a clear distinction between art (as we understand it) and design, and their relationship to politics.[74] Design, writes Groys, makes politics more aesthetically pleasing; it uses aesthetics to attain political goals. Art presents the death of politics by turning it into representation.[75] Art, says Groys, is not revolutionary, it's post revolutionary.

> The aim of design is to change reality, the status quo—to improve reality, to make it more attractive, better to use. Art seems to accept reality, the status quo, as it is. But art accepts the status quo as dysfunctional, as already failed, from the revolutionary, or even postrevolutionary perspective…By defunctionalizing the status quo, art prefigures its coming revolutionary overthrow. Or a new global war. Or a new global catastrophe.[76]

For Groys contemporary art activism connects these polarising positions. It politicises art by using art as political design, and it aestheticises politics, turning it

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[72] I should make clear that this distinction between different graphic images was not a rule of production. The inclusion of other material in the image was an intuitive one and this propensity for some works to be limited to primarily the aerial view is something I have noticed after they were made.

[73] I experimented with presenting them on screens and may use that form in the future.

[74] Groys, 43-60.

[75] Groys contends that prior to the French Revolution there was no art, just design; useful objects made appealing through their aestheticisation (this included religious painting). After the French Revolution the victor instead of destroying the artefacts of the old regime—as is the more common response of conquerors—defunctionalised them, made them "dead" and left them for contemplation. Thus art as we understand it, the publicly exhibited corpse of the political, was born.

[76] Groys, 54.

into art and necessarily killing it (or at least assuming its failure). But this contradiction is important in our current historical moment, a position marked by Steyerl's free fall; revolutions, radical changes, are unlikely to be achieved with the murderous clarity of task that was the hallmark of the revolutions of the 20th century. These posters I make are hardly art activism, but they do in some way also straddle the design and art divide described by Groys. They turn into art these extraordinary moments in history, relegate them to the mausoleum of the gallery where we can read about them and contemplate their meaning. They act in this way even when they are on the side of a 7-Eleven store. They don't attempt to represent a clear political position but rather the political itself. But there is also a certain veracity in their very form, in the public accessibility of their content, in the class of the source images, in the economy of their production. Under the geometric shapes are the poor images, made "useful" by a bit of colour. They are often highly problematic, not least because in some cases I am distilling horrific disasters into "posters". But like the religious paintings of the renaissance their primary function is to present a slice of a narrative. Through a series of posters, an inventory of posters, I'm working at a possibly different narrative construction, a narrative for contemporaneity. And in this act, at least, there is the desire to question the status quo.
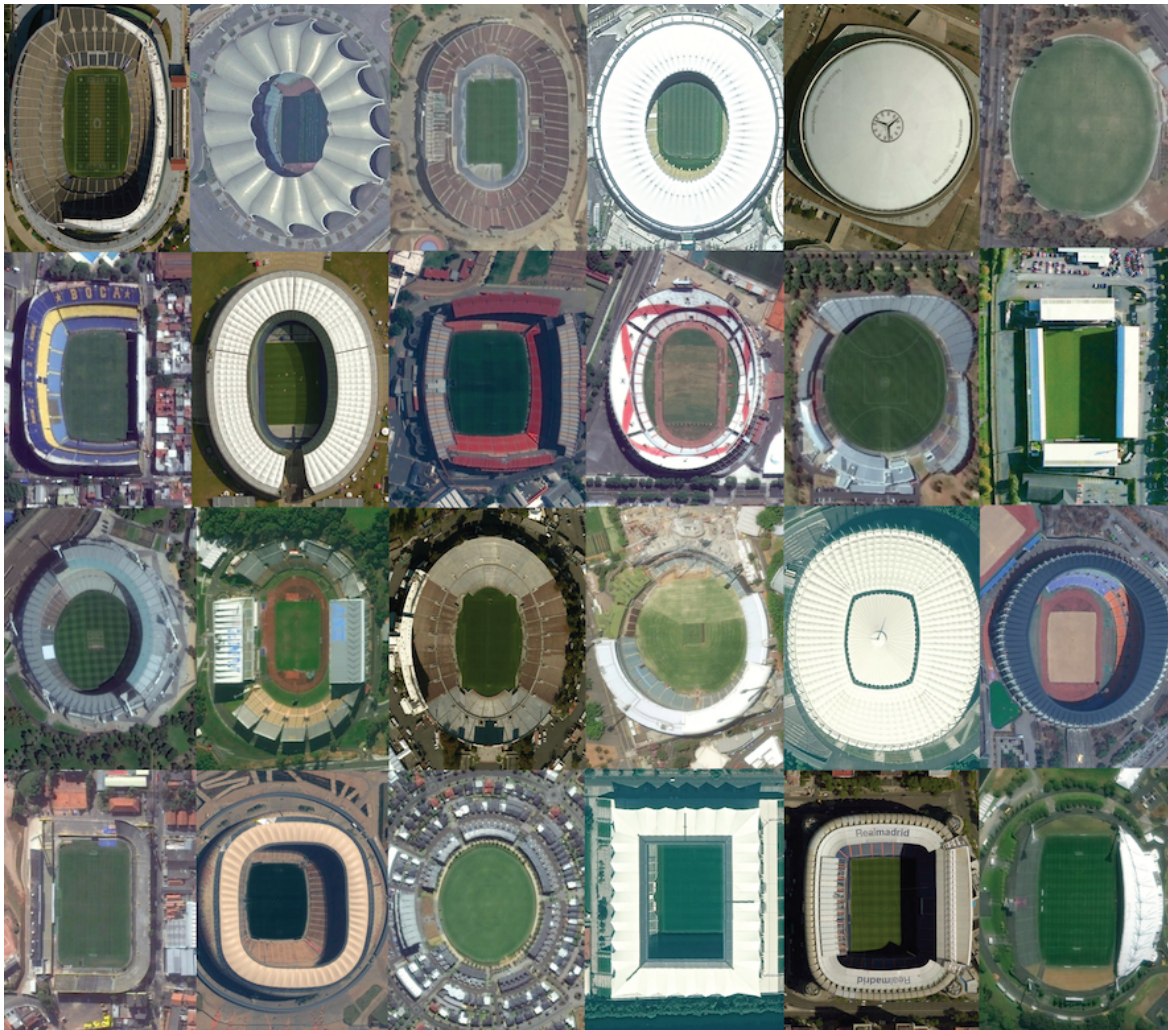
Figure 5: Paula Hunt, *In the Stadium (the 14 categories)*, 2016, digital print.

An alternative version of this work was presented at Bus Projects in 2016.

Figure 6: Paula Hunt, *In the Stadium (the book)*, 2017.

Selected pages showing satellite images used in constructing the image below.

See Appendix 2 for entire book.

Figure 7: Paula Hunt, *In the (footy) Stadium*, 2017. Nine digitally printed posters 45 x 68 cm. Installation at the Counihan Gallery. Photograph by Janelle Low with photography and image courtesy of Counihan Gallery.

Figure 8: Clockwise from top RH corner: Paula Hunt, *In the Stadium (Lock Out)*, 2017; Paula Hunt, *In the Stadium (Matilda)*, 2017; Paula Hunt, *In the Stadium (Rogue Element)*, 2017; Paula Hunt, *In the Stadium (Up Yours Oakley)*, 2017. Installation in Niddrie and Moonee Ponds, Melbourne, 2017.

Figure 9: Paula Hunt, *In the Stadium (the book)*, 2017, printed book.

A Narrative from the Inventory

Georges Perec's 1978 novel, *Life a User's Manual,* details the lives of the occupants of an apartment block in Paris. In the book character Gaspar Winkler ponders his collection of hotel labels from around the world.[77]

> He wanted, so he said, to sort the labels in order, but it was very difficult: of course, there was chronological order, but he found it poor, even poorer than alphabetical order. He had tried by continents, then by country, but that didn't satisfy him. What he would have liked would be to link each label to the next, but each time in respect of something else: for example, they could have some detail in common, a mountain or volcano, an illuminating bay, some particular flower, the same red and gold edging, the beaming face of a groom, or the same dimensions, or the same typeface, or similar slogans ("Pearl of the Ocean", "Diamond of the Coast"), or a relationship based not on similarity but on opposition or a fragile, almost arbitrary association: a minute village by an Italian lake followed by the skyscrapers of Manhattan, skiers followed by swimmers, fireworks by candlelit dinner, railway by aeroplane, baccarat table by chemin de fer, etc. It's not just hard, Winkler added, above all it's useless: if you leave the labels unsorted and take two at random, you can be sure they'll have at least three things in common.

The concept of the inventory, or really the word itself, is useful to me for its implied breadth and the assumed common-ness of its content. But what it fails to convey is perhaps the particular selection of some material over other, and the way in which the artist places that material in relationship to each other selected element of the inventory. As I identified previously my concern here is not database art, but work where the artist has absolutely intervened. But similarly it is not necessarily the archival form of research where "one object of inquiry lead[s] to another" as described by curator Mark Godfrey.[78] That is a processes that engages a form of narrative in its very construction, where there is plot in the way the process takes the artist from one object, place or event to the next. Often the path they take will be disjointed or just plain weird but this is what allows the artist to reveal to the viewer

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[77] Georges Perec, *Life: A User's Manual* (London, Vintage: 2008), 31. Perec was a key member of the loose group of writers known as the Oulipo, who sought to create work using self-imposed structures and constraints. This is a novel, the material within the book is a work of fiction, but Perec's constraints created a book of 99 chapters with interlinking stories framed by the building and a mathematical structure (the building design mimics the ten by ten of the chess board and the chapters are ordered according to the knight's move around that board).

[78] Mark Godfrey, "Artist as Historian," *October* 120 (2007): 143.

something uncommon, even extraordinary. But as I've said before I'm interested in a much more prescribed process: the artist sets a frame of reference, an area of concern; collects material; and then sorts and manipulates that material.[79] It is this sorting and manipulating process that I am examining here, its potential to subvert traditional narrative structures, and yet, still create links.

Contemporaneity and Simultaneity

Curator Dieter Roelstraete bemoans contemporary art's obsession with the past, it's compulsion to not look forward, or even inward, but always backwards, always obsessing about the small in an effort to restore the overlooked and defeated to history.[80] By avoiding the "isms" of art, Roelstraete contends contemporary art has lost purpose. Derrida clearly identifies that the archive is not a question of the past, but "it is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow."[81] But Boris Groys would have it that ours is an epoch that is "interested primarily in itself", that we are not surprised by the future but are constantly trying to place ourselves in the uncanny present.[82] I contend the inventory is very much concerned with contemporaneity, a historical position dominated by late 20th century globalisation and decolonisation. This is a position, as Steyerl notes, where we have lost sense of above and below, before and after.[83] But in contrast to the loss of relativity experienced in free fall, I support Christine Ross' view in her book *The Past is the Present, It's the Future Too*, that we are in a space where we are more aware of our position in relation to others, in a constant tension of "recognition and neglect, similarity and difference, empowerment and powerlessness."[84] The question for an artist is how we might

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[79] Of course this process is not as straight forward as I've suggested here, there is always some toing and froing, some unexpected turns.

[80] Dieter Roelstraete, "The Way of the Shovel: On the Archaeological Imaginary in Art", *e-flux*, Journal 04 (March 2009), accessed May 3 2017, http://www.e-flux.com/journal/04/68582/the-way-of-the-shovel-on-the-archeological-imaginary-in-art/.
Dieter Roelstraete, "After the Historiographic Turn: Current Findings", *e-flux*, Journal 06 (May 2009), accessed May 3 2017, http://www.e-flux.com/journal/06/61402/after-the-historiographic-turn-current-findings/

[81] Derrida, 27.

[82] Groys, 137.

[83] Steyerl. "In Free Fall: A Thought Experiment on Vertical Perspective." 1.

[84] Ross, 50.

represent what art historian Terry Smith describes as "the multiple ways of being with, in, and out of time, separately and at once, with others and without them."[85]

Grimonprez's video doesn't flow like the three act structure we have become so reliant on in western storytelling, particularly in western cinema, even in documentary. Rejecting completely the notion of building to a climax the opening sequence starts with the end, with death, showing in slow motion the dramatic disintegration of an aeroplane as it crashes, while the deep-toned voiceover asks us "Shouldn't death be a swan dive?" These are DeLillo's sentences, but they not exactly as they were, no longer text on a page, one sentence among many, they are now ripped from their context, spoken, and paired with a moving image chosen by Grimonprez. Grimonprez uses the text and the voiceovers as just another element of the work, with the same purpose and value as the video clippings. The structure of Grimonprez's work is not chronological. Each event, each hijacking is presented with a short, explanatory text, time and place. The footage is shown sometimes with its own soundtrack, sometimes with a different soundtrack or voiceover created by the artist. There are also interjections. Loosely related clips break up further any prospect of linear plot (Lenin with his cat; WWII Japanese airmen engaging in a ritual, perhaps preparing for kamikaze strike; the remnants of hotel room service). We view Grimonprez's work not as a history documentary but as a 67 minute long montage. Montage, writes Steyerl, is one way in which linear perspective was dismantled, destabilising the observer and breaking down linear time.[86] Ross is concerned with the temporal turn in contemporary art and how artists use a form of suspension ("of moving images, moving bodies, and moving narratives") to question the authority and authenticity of western history, and deny the insistence on progression. [87] Simultaneity through montage. Ross writes, is one way in which artists do this, and how they represent collapsing time and space.

> The aesthetics of simultaneity can be said to rely on the film editing technique of montage in which sounds and images are cut and assembled to order, structure and give form to a narrative or an abstract composition. It draws on the juxtaposition of a variety of framed entities to set their simultaneity into

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[85] Terry Smith, "Creating Dangerously, Then and Now" in *The Unhomely : phantom scenes in global society : 2nd International Biennial of Contemporary Art of Seville*, edited by Okwui Enwezor. (Seville: Fundación Bienal Internacional de Arte Contemporáneo de Sevilla, 2006), 120.

[86] Steyerl. "In Free Fall: A Thought Experiment on Vertical Perspective." 6.

[87] Ross, 7.

place.[88]

While engaged in watching the work the montage has sequence, each clip and/or sound bite is presented and then we are presented with the next. While the move from one mark to the next can be disorienting we, as audience, consider each of these snatches in relation to the one that came before and the one that comes after. Later, without the overlay of a coherent linear plot we confuse those direct relationships, and remember the work as a conglomeration, a thematically constructed work.

Camille Henrot's 13 minute video work Grosse Fatigue (2013) is a unrelenting assault of images stacked on top of one another until the very weight of them might break the screen, the visual is paired with a spoken word poem that is delivered with remorseless rhythm by a demanding male narrator (fig. 10).[89] The subject of Henrot's work is nothing less than the creation of the universe. In many ways Henrot's work fits my definition of inventory perfectly, it engages with mass in a way that not even Grimonprez has. As she said, it is an "experience of density itself."[90] Her process was to identify a frame of reference, from which she conducted an initial series of Google searches that resulted in folders full of images. She then attempted to create, much like Gaspar Winkler, order among these images. Simultaneously she worked with several creation myths, comparing them and finding places where sentences from these myths could be "placed back to back". She has said this was not to create a story, but a poem.[91] The final work includes some of that material collected from the Internet but there is also original footage taken by Henrot in response to what she found: hands flicking through glossy "coffee-table" books, the staff of the Smithsonian opening draws to reveal the dead toucans and beetles. Over the visual we hear the poem Henrot and her collaborator constructed, performed by a spoken word artist.[92] The work uses the stories of creation as its frame but it takes on, as its theme, the western obsession with the archive. Henrot's work is broadly visually similar in construction to Grimonprez's. It is montage, but the screen in screen (in screen, in screen, in screen, in screen, etc.) layering creates a much heavier visual experience

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[88] Ross, 259.

[89] Camille Henrot, *Gross Fatigue*, 2013, video (13min)

[90] Erwann Lameignére, "Grosse Fatigue. Camille Henrot "Grosse Fatigue"" (online video), published 2013, accessed October 9, 2017, https://vimeo.com/86174818

[91] Ibid.

[92] Camille Henrot collaborated with poet and editor Jacob Bromberg on the poem heard on *Grosse Fatigue*. Lameignére, "Grosse Fatigue. Camille Henrot "Grosse Fatigue"."

and the pace is pounding. Her work is more of its time and the archive she is investigating, just as Grimonprez's work is now dated to the time in which it was made. And in Henrot's work voiceover is used differently, the poem, while not "an actual story", insists on forward motion.[93]

In the visual arts the montage has adapted; multi-channel video installations, multiple screens or even stacks of screens bearing down on the viewer are common forms for artworks in contemporary galleries. These forms of presentation have become the way many artists engage with the multiple facetted nature of life in the globalised 21st century. By presenting the audience with multiple images, multiple points of view, and often multiple soundtracks simultaneously, the artist occupies the concept of space-time compression and disrupts linear narrative production. This form also exposes the structure of the montage. Makes physical the editing cuts. And as Ross notes, this form of installation goes past the montage, allowing the viewer to make connection beyond the "horizontal suite", watching several images simultaneously, but also listening to one section of the work while watching another.[94] In "Free Fall: A Thought Experiment in Vertical Perspective" Steyerl identifies that these forms of installation disperse perspective, dissolve the horizon line, fracture the gaze, and "call for a multiple spectator, who must be created and recreated by ever-new articulations of the crowd."[95] It is this form that might best express the fractured sightlines and motivations of the stadium crowd. Harun Farocki's work has always rejected traditional narrative structures, seeking "new building blocks for film narrative, and a new grammar for film language".[96] Unlike Grimonprez, who restructures the climatic moment, Farocki rejects it – being much more interested in revealing the proliferation of images that are ubiquitous but concealed, the power of image, and the conflation of space and time through the new technologies. In *Deep Play* Farocki uses multiple monitors that can be viewed simultaneously. In gallery installations like this a lot of power is given over to the viewer. When engaging with a work like *Deep Play* a viewer may decide to watch for 2 minutes, 2 hours or 20 hours, an aspect afforded a gallery installation that is not part

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[93] Lameignére, "Grosse Fatigue. Camille Henrot "Grosse Fatigue"."
[94] Ross, 267.
[95] Steyerl. "In Free Fall: A Thought Experiment on Vertical Perspective." 9
[96] Thomas Elsaesser, "Harun Farocki: Filmmaker, Artist, Media Theorist" in *Harun Farocki: Working on the Sight-lines*, ed. T. Elsaesser (Amsterdam: Amsterdam University Press, 2004), 21.

of a cinematic experience.[97] But they also choose the manner of their viewing; they construct their own sequence (albeit within the constraint of the timeline of the game itself). They watch the coaches while keeping an eye on the game, they lose themselves for a few minutes in the shot of the sky above the stadium before spending some time deciphering the statistical graphics or reading the textual iteration of the game as it scrolls across the screen. They can listen to one element of the work while concentrating on the visual of another. The installation of *Deep Play*, as is the case with much of Farocki's work, seeks to reject any hierarchy in the various images. Each video is presented on equal footing with the next. The screen is the same size, it is mounted at the same height, it runs for the same length. We might impose our own hierarchy based on the content of each screen, but Farocki's work makes us aware of our biases. [98]

Within my own practice simultaneity through montage provides a method for exposing the stadium's propensity for ambiguity and contradiction. It allows me to take the stadium, a space the western imagination would like to render devoid of politics, and disrupt that narrative. In video based works this presented as mash-ups of various downloaded clips with downloaded sound bites and voiceovers I've authored but never spoken. Screen in screen or split screen became a common feature of my practice, mimicking, quite bluntly, the duality of the stadium (fig. 11). Some early works use a tenuous link between two or more events to structure the montage[99]; but *In the Stadium (the 14 categories)*, 2016, uses a corrupted form of Jorge Luis Borges' famous list of animals from the fictitious Chinese encyclopedia the "Celestial Emporium of Benevolent Knowledge" to impose an absurd order.[100] This

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[97] "Peripheral Views. A Conversation with Harun Farocki - Interview by Neja Tomšič", accessed September 26 2017, https://anti-utopias.com/editorial/peripheral-views-a-conversation-with-harun-farocki/

[98] This attempt to dismiss hierarchy sits in interesting contrast to the source of the title of the work. Jeremy Bentham's concept of deep play is that there is a point where the consequences of the game, the stakes are so high that it is irrational for players to be involved. But *Deep Play* also references Clifford Geertz's seminal work *Deep Play: Notes on the Balinese Cockfight*. In his essay Geertz analyses the symbology and meaning not only associated with the cockfights themselves but in the betting around the cockfight. Geertz's essay notes that it is the symbolic and social elements of hierarchy that make the engagement in what Bentham would cite as irrational as completely viable. Clifford Geertz, "Deep Play: Notes on the Balinese Cockfight", *Daedalus*, Vol. 134, No. 4 (Fall, 2005), 56-86.

[99] In particular *In the Stadium (Part A)*, 2014, and *In the Stadium (Autogol)*, 2015.

[100] "In its remote pages it is written that the animals are divided into: (a) belonging to the emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush,

work attempted to bridge the spatial heterotopian stadium space as described by Michel Foucault in his paper "Of Other Spaces", with the discursive heterotopia as he described in the preface to *The Order of Things*.[101;102] In *The Order of Things* Foucault is concerned with the way in which knowledge is ordered and notes that the absurdity of Borges' list comes from the lack of a common locus in which such a list could operate, a site where the assumed *and* and *or* between the a), b), c) etc. would function. Borges' list, writes Foucault, exists on a heterotopian site and "heterotopias are disturbing…because they make it impossible to name this *and* that." My video work has always been single channel, what Ross would term "horizontal" montage. The move to use a construct, such as the list, involved a desire to understand more fully the "gaps" in the narrative. In the stadium there is a space between the arena and the stands, the space between the boundary line and the fence. An in-between space the trainers, security staff and interchange bench inhabit during the game. For me this space came to represents the *and* in the statement, the arena *and* the stands, the gap between these two spaces, but also the gap between the various modes of the stadium: the gap between the motivations of the fans, the gap between the local and the global, the gap between the stadium and the city, the political gap between the stadium as the site of a union rally and a display of fascist might. Simultaneity, Ross writes, mobilises "historical narratives that make room for gaps", allows us to open up the dominant historical narrative to alternatives.[103] The move to use the list as structure came as an attempt to realise these gaps, these *and/or* spaces, more fully. The gaps exist in the temporal fragmentation of the montage but were, in the case of this work, also inserted as short moments of odd stillness in the montage. I chose to use title cards citing each line of my list between each section of the montage, these

(l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies." Jorge Luis Borges, *The Analytical Language of John Wilkins*, 3, accessed May 11 2015, http://www.alamut.com/subj/artifice/language/johnWilkins.html

"The 14 Categories of Stadia: a) for football, b) on television, c) where pigs graze, d) having been lit by flares, e) where washing is hung, f) home, g) away, h) archived, i) undercover, j) elephant walks, k) in need of weeding, l) for marching bands, m) the future, n) that when photographed from a helicopter look like a zero branded into the earth." Paula Hunt, *In the Stadium (the 14 categories)*, 2016, single channel video (18m12s). https://vimeo.com/248748563

[101] Foucault, *The Order of Things*, xviii-xix.

[102] The apparent inconsistencies between Foucault's two definitions of heterotopian space, one spatial, one discursive, is discussed more fully by Benjamin Genocchio. Benjamin Genocchio, "Discourse, Discontinuity, Difference: The Question of 'Other' Spaces," in *Postmodern Cities and Spaces,* eds. K Gibson & S. Watson. (Cambridge, MA: Blackwell Publishers, 1995), 35-47.

[103] Ross, 250.

operated in a similar way as the footage of Lenin and his cat in *dial   H-I-S-T-O-R-Y*, or in the way Farocki allows the viewer to guide their own experience, allowing the viewer space in which to make different connections in the narrative.[104]
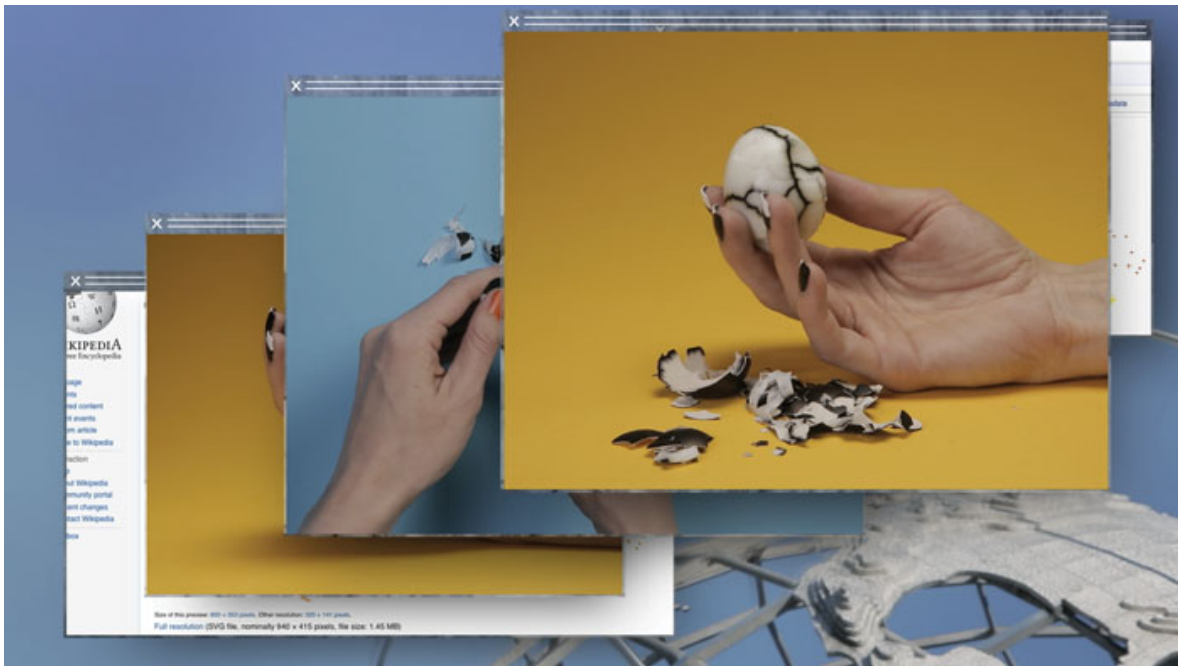

Figure 10: Camille Henrot, *Gross Fatigue*, 2013, single channel video (13m), still from video. Accessed November 11, 2017. http://www.camillehenrot.fr/en/work/68/grosse-fatigue

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[104] The unrelenting rhythm of Henrot's work, the lack of any space, scared the artist so its duration was limited so people could watch it more than once. Lameignére, "Grosse Fatigue. Camille Henrot "Grosse Fatigue"."

Figure 11: Paula Hunt, *In the Stadium (the 14 categories)*, 2016, single channel video (18m 12s), still from video. https://vimeo.com/248748563

Narrative Production

In his essay "Aporias of Writing: Narrative and Subjectivity" Martin McQuillan gives the reader an almost spatial explanation of narrative theory.[105] McQuillan notes that all narratives are created and reside on a narrative matrix, which consists of language and culture: social, economic and political. The matrix is not a regular grid like the aerial shot of Lionel Messi's hometown, it is unbounded, bending around and looping back on itself. Onto the narrative matrix the author, the storyteller, and I will extend here to the artist, makes a narrative mark. McQuillan's concern is primarily linguistic; the mark is text or spoken work, a sentence, a paragraph. But this mark could also be visual, an element of the montage, a short scene in a film, a gesture from the performer, a photograph, a symbol, even one of Steyerl's beaten-up and over-loved images. The meaning of the mark is absolutely dependent on its position in the matrix, but more than this the mark and the matrix are contaminated by each other, as McQuillan writes, one produces a "haunting" in the other. The author, storyteller, artist (subject) throws out this mark to the reader, viewer, audience (the other) as an appeal for an exchange, but this trade is always incomplete, there is always an small element of misrecognition and crucially it is this lack of completeness that requires the author to create a link between that narrative mark and the next and then the next in an attempt to complete the exchange.[106] This chain is narrative production. I've already identified that the artists I'm concerned with here are not interested in conventional narrative structures, they are all questioning in some way the dominant narratives of our society, still each image, each sound bite, each snippet of text, is a narrative mark. The works exist within the cultural frame of their construction and exhibition. There is an exchange between the artist and the viewer but the sequence of these exchanges is corrupted. The barrage of narrative marks, dislocated from a linear form of narrative production, diminishes plot, or as Ross would say suspends moving narrative.

Henrot's frame of reference is a narrative in itself, the story of the creation of the world, this you might conclude make it difficult to separate yourself from linear narrative production in creating the work. Ostensibly *Grosse Fatigue* describes the creation of the universe, but the cut and paste structure of the work has disturbed the

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[105] McQuillan, 1-35.

[106] McQuillan notes that this narrative production is unending (until death).

sequence of narrative marks, displaced them on the matrix (potentially presenting us with a just a "haunting" of where they once lay). Perhaps it is more accurate to say that while Henrot's frame is the creation of the universe, the theme is the western obsession with the archive, where nature, history and the stories of others are preserved by killing them and storing them in filing cabinets. Grimonprez's video works in a similar way, framed by the act of hijacking, it questions the role of the artist in contemporary world. We understand its odd and disorienting narrative is not about Leila Khalid or the psychology of the hijacker, we think it's about the place of the artist/writer in the modern world, but it's really the story of Derrida's substrate, the technical and cultural substrates on which those things represented could be preserved.[107] In this way both works are meta-narratives, concerned not with telling the history of hijackings or even the story of the origin of the universe, but with telling the story of the narrative matrix itself. The inventory's exposure of the archivisation produces a propensity for telling the story of the narrative matrix on which these artefacts and memories were created.

A process such as I've described (frame, collect, sort) suggests perhaps that the outcomes might be prescribed. When asked about the relationship between control and contingency Harun Farocki explains this is always a balancing act.

> I'm more on the side of contingency, but on the other hand, because I'm deeply formalist I am very pre-selective, so it always fits into pre-given shapes. But I try to be open for what the concrete material asks for.[108]

Perhaps *Deep Play,* more than most of his opus, is underpinned with a linear narrative—that of the game itself. It is that constraint that he attempts to fracture. But there was a risk with the frame that Farocki chose, a future event. Whatever Farocki's intent in changing the "grammar" of the narrative construction, his depiction of the 2006 World Cup is wrestled from a system of surveillance and control by one inexplicable moment. What most fans remember about the 2006 World Cup is French champion Zinedine Zidane's headbutt of Marco Materazzi in the dying minutes of the game. This resulted in a red card and meant Zidane could not participate in the penalty shootout, which France lost. In the end all the statistical analysis, game plans, and security footage is overshadowed by a moment of human

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[107] Derrida, 17
[108] "Peripheral Views. A Conversation with Harun Farocki - Interview by Neja Tomšič."

irrationality. What is particularly interesting is that this moment, the most crucial moment of the game, is not caught live on the broadcast. It is only minutes later, as Zidane is red-carded and the replay is shown, that the enormity of Zidane's act becomes apparent.[109] The technical analysis of the game even classifies Zidane's headbutt as the same movement as a header (when the player heads the ball) and so is just listed as a routine event—an error that marvelously echoes McQuillan, the narrative mark (the gesture) only has meaning in relationship to the narrative matrix (the context of the game). And so Farocki's panopticon of the panopticon exposes most explicitly the failure of the Bentham's model, what Zidane might describe as his own, flawed, humanity. And it also exposes a flaw in Farocki's attempt to eliminate hierarchy. In his action Zidane has disrupted Farocki's intent by providing a climax. Viewers (or to be completely honest viewers who are football fans) who go to see *Deep Play* are drawn to watch the work until that moment, just to experience Zidane's inexplicable act again, this curiosity. Although it is not something they can fully realise in Farocki's work, partly because it is not covered by the live broadcast, but also because the story of the headbutt really plays out in full after the game, in the fervent media coverage and analysis, in the desperate questioning, "Why?" Because Zidane's foolish act occurs on the ordered and non-absurd space of the football pitch and so in the public's mind it can't be irrational, or we must at least be able to apply an acceptable rationale.[110] And this is where the narrative of the 2006 World Cup really takes place. It's not that Farocki's work fails to depict the narrative matrix on which the World Cup story is told; it's just that it is also unintentionally infected with that old populist story, crime and retribution.

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[109] Zinedine Zidane is the subject of Douglas Gordon and Philippe Pareno's *Zidane: A 21st Century Portrait* (2006). The film was made with 17 cameras focused solely on Zidane for the duration of a single game. Towards the end of that game Zidane is also red-carded. Despite the entire focus being on Zidane the action that causes Zidane to be sent off is visually unclear, creating a momentary mystery for the viewer.

[110] In the aftermath Zidane went on French television to explain his actions. "Then he starts saying very hard words, which he repeats several times, words that can hurt more than acts...These are words, like I said, that hurt me deep inside...I am a man before anything else...I'd rather have been punched in the face than hear these things."
"Zidane headbutt interview (engilish)", (online video), published Mar 13, 2008, accessed Nov 7, 2017, https://www.youtube.com/watch?v=fESPK2cmjpY.

Coexistence

Author and art critic John Berger uses an evocative metaphor to describe stories; they walk like an animal, writes Berger, they don't roll.[111] What Berger is alluding to is the discontinuities that exist in every story. The unsaid, the implicit. The breaches between the actions and attributes of the protagonist that are accepted and understood. The space between each narrative mark. Every story contains these discontinuities but there is an agreement between the trinity of the narrative, the author/artist, the reader/viewer and the protagonist, that there will be "unstated but assumed connections existing between events."[112] This agreement binds the trinity into what Berger calls the 'reflecting subject' and the narrative speaks the voice of all three.

> A story is not simply an exercise in empathy. Nor is it merely a meeting-place for the protagonists, listener and teller. A story being told is a unique process which fuses these three categories into one. And ultimately what fuses them, within the process, are the discontinuities, the silent connections…[113]

Berger's concern in his essay "Stories" is how a sequence of photographs can become a story—but I would like to extend this to any sequences of still images, or specifically in my case a series of posters.[114] While a series of still images might not appear to constitute a story on first glance, Berger claims it is the agreement that constitutes the reflecting subject that allows a narrative to take place. In fact the discontinuities being greater than in a conventional narrative means the viewer is drawn in further, makes them a more active participant. The presence of the artist, on the other hand, may recede a little, speaking as Berger writes, "through quotation", while the protagonist becomes "omnipresent" or, I would like to suggest, global.

There is of course a difference in temporality between the sequence of still images and the cinematic montage. Berger describes photographs as retrospective, but a film as anticipatory. But more importantly the movement of film changes the way the two elements of a montage sit together. The two elements either side of a cut in a montage should have an attraction, an attraction based on conflict, equivalence,
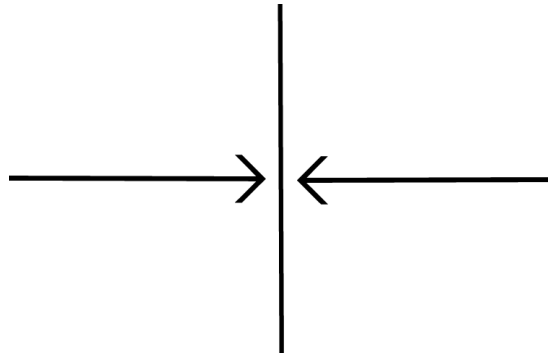
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[111] Berger, 285.
[112] Berger's trinity is described as teller, listener and protagonist. Ibid.,, 284.
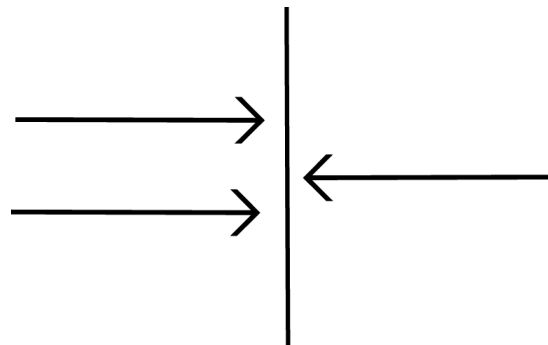[113] Ibid.,286.
[114] In the book Berger's essay accompanies Jean Mohr's work "If each time…", a series of 150 photographs.

recurrence or contrast, but whatever the form the attraction, Berger (quoting Eisenstein) notes it should be balanced and describes it graphically as:

But the forward movement in film applies another force, the progression of the images forward through the projector.[115] As I described previously when we watch Grimonprez's work we watch it in the sequence in which it occurs, driven forward by the hidden digital time clock clicking over. In this way the attraction becomes unbalanced, as described by Berger it becomes:

In a sequence of still images the energy either side of the "cut" remains equal, muting hierarchy and chronology. It is then the notion of sequence is lost and the story exists on a "field of coexistence" (the position that Gaspar Winkler was perhaps striving for). This idea is supported by literary theorist Gérard Genette who wrote that narratives exhibited as a sequence of images (such as a comic strip or a tapestry) require a successive reading but they "also lend themselves to, and even invite, a kind of global and synchronic look—or at least a look whose direction is no longer determined by the sequence of images."[116] In this form of coexistence story-telling the discontinuities become the historical gaps through which contemporaneity can be

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[115] While the mechanism for video or digital projection is different to the 32 frames a second of film I am not concerned with that here. I'm interested in the motion that occurs in the content of the projection and will consider film, video and digital projection in the same way.
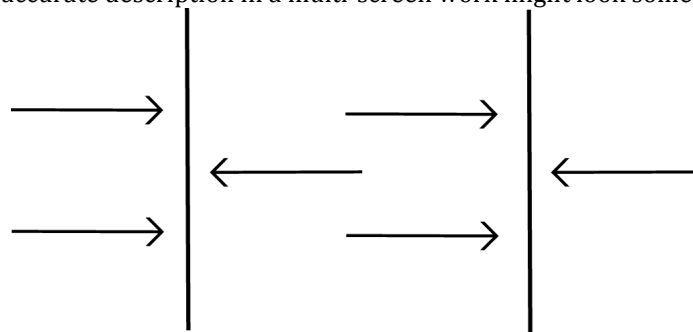
[116] Gérard Genette, *Narrative Discourse: An Essay in Method.* (Cambridge: Cambridge University Press, 1997), 34. Genette is making the point that such works are not as affected by the temporal duality of story time and narrative time (the timeline experienced in the story verses the time taken to read the story or watch the film).

explored. Contemporaneity being "made of a multiplicity of coexisting yet incommensurable, expanding, and sometimes irreconcilable (perhaps negotiable) worldviews."[117;118]

Berger was specifically writing about a "coexistence" of photographs without text. But within art practice this sort of "coexistence" often appears with text. The sentence or paragraph of text might accompany the image or it might sit alone as another element of the coexistence, either way I would contend the text acts as just another narrative mark. While the text may provide context to the image the discontinuity between that narrative mark and the next still exists and the agreement between the trinity of the narrative is still required for the narrative to exist. Allan Sekula's *Fish Story* (1995) and Taryn Simon's *An American Index of the Hidden and Unfamiliar* (2007) are just a couple of works that present a coexistence of images with accompanying text.[119] Both works are extensive but interestingly they are not restricted to one form. The work might be presented as framed images and text in

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[117] Ross, 212.

[118] What happens then to the sequence when the montage of moving images ceases to be "horizontal" (as described by Ross) and becomes multi-channel or multiscreen, such as with *Deep Play*? Can we assume the balance is returned? Each element of the work, each event, sits separately, attracted (through contrast, conflict, recurrence and equivalence) to the other elements. Each moves but its movement is not imposed on other elements in the work as with "horizontal" montage. But this movement within each element of the work, each element of the narrative, creates different balances. I suspect that a more accurate description in a multi-screen work might look something like this:

This unbalanced, balancing act between the montage of moving images and the coexistence of the multiple images is what makes this form particularly a particularly potent way of exploring the multiplicity of experiences in contemporaneity. This is not a feature of my practice at this time but is an interesting area for further research later.

[119] I should note that while there are significant parallels between these works and the works I've described as "inventory" (Sekula is specifically exploring globalisation and contemporaneity through the frame of shipping) I would not identify these two works as necessarily "inventories". Both work with revealing the "hidden" rather re-structuring mass culture. In the introduction to the book of the work *An American Index of the Hidden and Unfamiliar* Elisabeth Sussman and Tina Kukielski state that Simon's work is not an archive but a random collection that documents four years of the artist's investigations, suggesting it is perhaps a weird form of autobiography, perhaps a simpler assessment is that the work is a weird biography of America. Taryn Simon, *An American Index of the Hidden and Unfamiliar.* (Germany: Steidl, 2007)

gallery installations, or, as in the case of Jean Mohr's work *If each time…*, in book form (fig. 12, 13 & 14).[120] The content of a specific installation may also change—not every element of the entire work might be installed every time (for example a "chapter" of *Fish Story* was exhibited at Documenta 14). In this way the work can shift, or concentrate focus slightly. But regardless of the form of the work the balance of the montage cut ensures the coexistence. As discussed in the previous chapter in my own practice each stadium event, each moment collected, has been distilled into an image, a poster, a graphic collage that references the stadium architecture and in some cases utilises those much downloaded, deformed pictures from the Internet. Each "poster" is accompanied by a short text describing the event the image represents. In this way each event becomes a (admittedly bloated) narrative mark, certainly a quotation. When presented together the series of images, balanced by its stillness, opens up gaps in the historical narrative. Each poster (which represents an event) is connected to any other image in a myriad of ways, but it is the agreement between the reflective subject that allows the work to be a narrative. Also the act of overlaying the "poor" image with a graphic mark partially hides the relationship between the work and the archivisation of the source material. In this way these "poster" narratives shift away from being meta-narratives. The work itself is an ongoing one. More events are added to the inventory over time. And the work is malleable, presented in a range of forms and at a variety of different sites (figs. 7, 8, 9).

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[120] The books contain significant amounts of extra text – introductions, essays and other material – that might not be part of a gallery installation.
Allan Sekula, *Fish Story*, 2nd Edition, (Düsseldorf: Richter Verlag, 2002).

Figure 12: Allan Sekula, Middle Passage, Chapter 3 from *Fish Story (1990-1993)*, 1993, installation view, Fridericianum Kassel, Documenta 14.

Accessed November 11, 2017. *http://www.documenta14.de/en/artists/22297/allan-sekula*

Figure 13: Taryn Simon, *An American Index of the Hidden and Unfamiliar*, 2007, installation view, Whitney Museum of American Art, 2007.

Accessed November 11, 2017. https://whitney.org/Exhibitions/TarynSimon

Figure 14: Taryn Simon, *An American Index of the Hidden and Unfamiliar*, (Germany: Steidl, 2007), 42-43.

Subsets

The inventory is all about numbers; as such it opens itself up to subsets. The frame of reference can be reset a little narrower allowing a more pointed narrative to be told. This is what I did for three works produced as part of this research, *In the Stadium (Women)*, *In the Stadium (Workers)* and *In the Stadium (Prisoners)*, all made in 2017.[121] In each work the frame was narrowed and events that satisfied this new frame were placed together. All events were selected from the existing inventory. But in these artworks the selection of subset was pointed, I did not, as Gaspar Winkler might have done, choose a frame that was random or innocuous. I did not select all events where the stadium was blue, where the weather was inclement or occurred in the month of September. The viewer does not need to go much past the titles (women, workers, prisoners) to be conscious of a political intent in the work. Re-focusing the frame also changed the form of the artwork. The satellite image of the stadium remains but it has lost its colour and become just a poor trace of a poor image. And new poor traces were added; this time not satellite views but the people's viewpoint. These new traces echo diagrams for teaching linear perspective, they are traces of images taken while sitting inside the stadium stands. I was still concerned with Steyerl's free fall but I was also returning to ground. The old view was infiltrating back into the work and I was repositioning myself back into a more explicable political narrative; mapping the relationship of the marginalised (women, workers or prisoners) across the globe through the frame of the stadium. The works are diagrammatic, didactic, and appear much surer of themselves. The text did not change from the posters but it dominates much more than it did in those works. The events sit together on the page, and the subset reduces the previous perplexity of association (fig. 15). I have placed together events occurring decades apart, from locations and cultures as distant as Melbourne and Tehran, but the stated bond (women, workers, prisoners) induces a logic that wasn't there in *In the Stadium (the book)*. The notion of coexistence is still required for the work to read but my intent is more conspicuous. Still each of these works contains a myriad of contradictions. For example the events selected for *In the Stadium (Women)* recall specific moments

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[121] *In the Stadium (Women)* and *In the Stadium (Workers)* was part of the work presented in exhibition for this research project. *In the Stadium (Prisoners)* was installed concurrently as part of an exhibition *A Thousand Times the Rolling Sun* at Old Beechworth Goal in February 2018. See Appendix 1.

when women became powerful in the stadium, but the various football clubs that these women support or play for, were founded by men. The success of these women happened within the framework of organisations created for, and still dominated, by men. But the insistence of the political in these works demanded a banner or a flag. For each event that made up the subset I took the logos of the relevant sporting teams (either the teams present at the event or the stadium's home teams), dismembered them, wiped each element clean of specific identification, resized them to a standard, and then precariously stacked them on top of each other. The result is a new grouping of groups, a union of unions—graphically absurd and ready to topple at any time (fig. 16). It is in the flag, these diagrammatic montages, the historical narrative is opened up again. The absurd impossibility of making an image that represents women (in the stadium), workers (in the stadium) or prisoners (in the stadium) makes apparent the complications in the associations I've made.
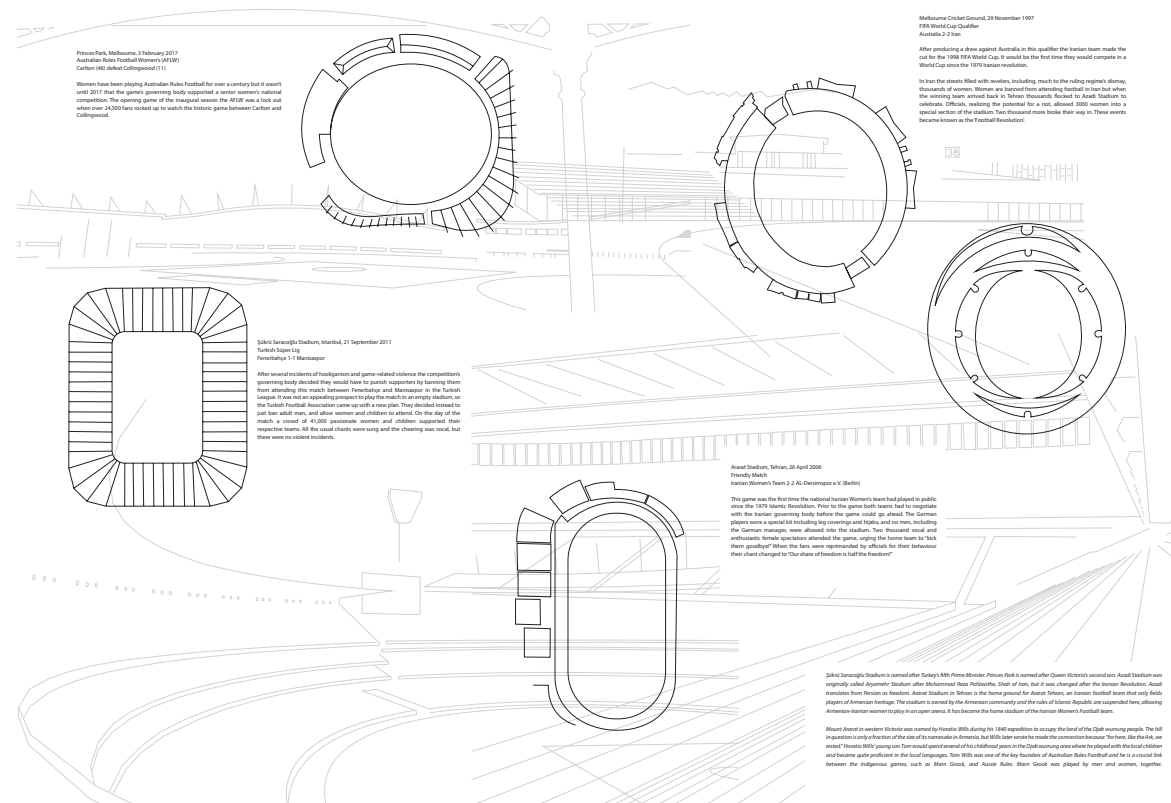

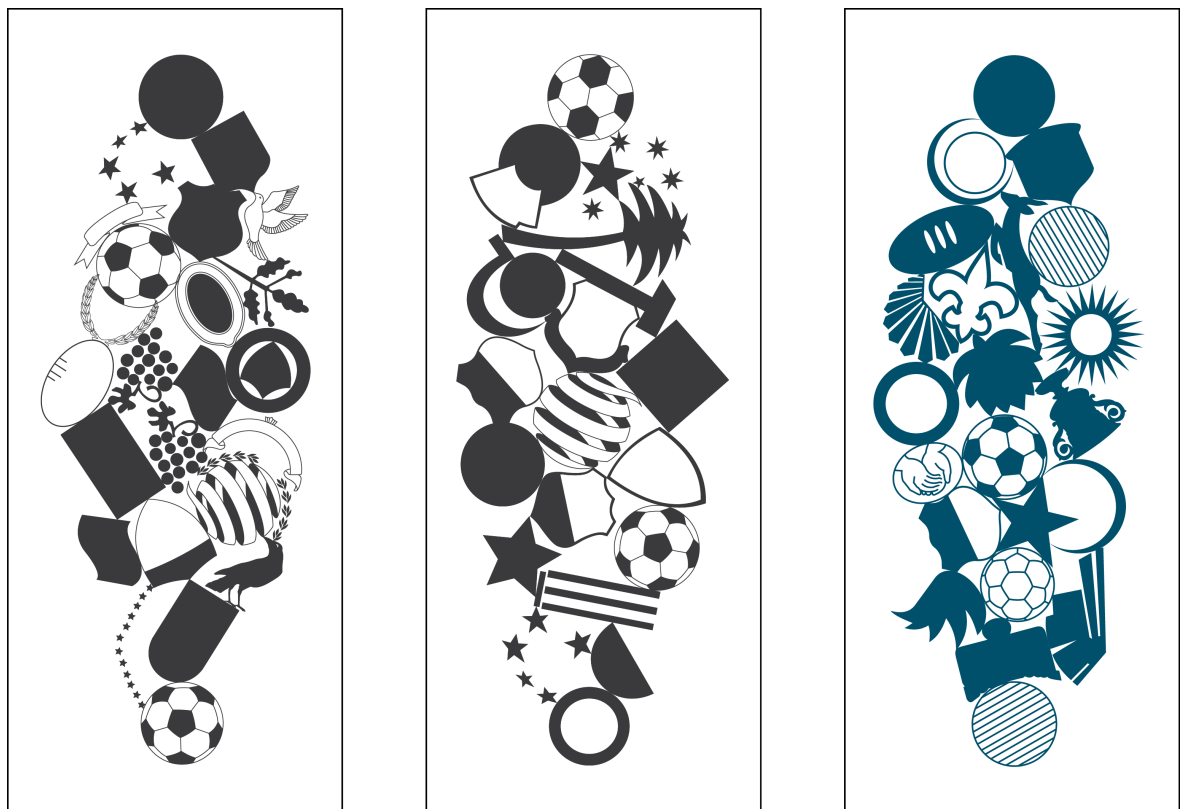Figure 15: Paula Hunt, *In the Stadium (Women)*, 2017, digital print, part of installation.

Figure 16: Flag designs for (L to R): Paula Hunt, *In the Stadium (Women)*, 2017; Paula Hunt, *In the Stadium (Workers)*, 2017; Paula Hunt, *In the Stadium (Prisoners)*, 2017.

Beyond the Stadium Walls

In 2014 I was in San Francisco, so I went to the baseball. It's not a game I know well but I always try and go to the local stadium when travelling if possible. When the players came out onto the field they were all wearing the number 42. Confusing for an out-of-towner. As it turned out, unbeknown to me, the 15th of April, the day I was as the stadium, is Jackie Robinson Day. In 1947 Robinson was the first African-American man to play major league baseball in the United States. On Jackie Robinson Day every player, of every team across the country, wears Jackie's old number to honour him and remember the significant obstacles he faced to play baseball in a segregated league. When Robinson's granddaughter spoke to the crowd, with every player bound by the number on their back, there was one of those moments, a quiet but reverent "whooshing" albeit perhaps, despite the history of the moment, one more akin to Lou Gehrig's last speech rather than Mandela's attempt to forge a new future. In August 2016 Colin Kaepernick, a player in the American National Football League (NFL) started kneeling during the national anthem as it was playing at the start of the game. Kaepernick's act was a protest to highlight the oppression of black people and people of colour in the United States. Despite being a rated player Kaepernick no longer has a playing contract, his insistence on bringing politics into the stadium has meant he has been rejected by NFL clubs (which are privately owned). But when Donald Trump indirectly referred to Kaepernick (or anyone protesting like him) as a "son of a bitch" something changed and many NFL players rallied to action, some locking arms and some kneeling during the national anthem, some even refusing to take the field. These two moments in the stadium are ones that I'm still researching, not yet part of any work, not included in the current inventory. The experiences of Robinson and Kaepernick sits alongside the incidences of racial discrimination experienced by Michael Long and Adam Goodes in the AFL, both of these moments have been included in *In the Stadium (the book)*. Robinson, Kaepernick, Long and Goodes remind me that while the role of the stadium in many Western societies seems to be more about supporting the status quo (and as a site of commerce) it can still be a place of potency. In the West the stadium is where racial discrimination is so often most visible to an isolated and ignorant white middle class (of which I am part). Despite the myth that sport is somehow separated from politics it appears it is in the stadium

where often the unsaid can be said. It may also be a place where the marginalised are no longer the minority. (Around two thirds of NFL players are African-American, twice the percentage of African-Americans in the wider population.) No doubt the stadium is often "other space" and the stories of what happens there do reflect back on us, often in a disorienting way, but sometimes right between the eyes.

There are many methods an artist might adopt to disrupt the historical narrative and attempt to represent the multiplicity of contemporaneity—our current historical position of presence and rejection, of knowing and disregard, of many coexisting worldviews. Simultaneity can express and equalise the different rates of time/space compression experienced by different groups and societies. Even in these apparently un-orderly forms narrative connections are made, through the pact between reflective subject that all narratives have discontinuities to be breeched. It is nature of these discontinuities (these gaps), their latitude, which allow us to question historicity. In my own practice montage—horizontal moving image and a sequence of graphic collages and text—has been used to represent simultaneity. However in contemporary art practices simultaneity is more and more often presented via multiscreen projections. This is the form that might seem the best for representing the multiple and fractured viewpoints in the stadium as they exists in our current technological and global age. The view of Elias Canetti's crowd in a ring—the crowd that looks both at the arena and at itself—is now even more splintered, even more heterogeneous. But by creating posters from poor images sourced from the accessible, unreliable archive I have concealed the importance of the archivisation of those images. This doesn't completely deny the politics of their existence or obliterate the contemporary reality they represent, but by subduing this aspect it allows for the politics of the specific moment in the stadium to be read less encumbered. These graphic narratives straddle apparently conflicting aims; they not only open up gaps in the multi-pronged narrative that allow us to construct alterative understandings, they demand something more substantial, an engagement with the political content of each of these narrative marks, they demand some form of (conflicted) political resolve. The stadium still presents a relevant frame through which to make artwork, but the prospect for future narratives is a melding of simultaneity and coexistence, but such that gaps appear more didactically; where stating a political position is not evaded but is understood to be full of contradictions and compromises.

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Appendices

Appendix 1 - Exhibitions of Work Produced as Part of this Project

A Thousand Times the Rolling Sun

Group show at Beechworth Old Gaol, February 2018

In the Stadium (Prisoners), 2017, flag 360cm x 150cm, digital print. (Fig. 17 & 18)

Masters of Fine Art Exhibition

Group show at Monash University, Caulfield, February 2018

In the Stadium (the book), 2017, printed book; *In the Stadium (Women)*, 2017, flag 150cm x 360cm, digital print; *In the Stadium (Workers)*, 2017, flag 150cm x 360cm, digital print. (Figs. 19 & 20)

Incinerator Billboard Project

Solo show. Four billboards in Niddrie and Moonee Ponds, Nov 2017 to Feb 2018

In the Stadium (Lock Out), 2017, digital print, 360cm x 240cm; *In the Stadium (Matilda)*, 2017, digital print, 360cm x 240cm; *In the Stadium (Rogue Element)*, 2017, digital print, 240cm x 180cm; *In the Stadium (Up Yours Oakley),* 2017, digital print, 360cm x 240cm. (Fig. 8)

Leather Poisoning

Group Show at Counihan Gallery, Brunswick, March 2017

In the (footy) Stadium, 2017, nine digitally printed posters, each 45 x 68 cm. (Fig. 7)

I'm Genuinely Lost

Group show curated by Tully Moore, Margaret Lawrence Gallery, June 2016.

Tully Moore and Paula Hunt, *Eurotrash*, 2016, installation including single channel video (18m3s). (Fig. 21)

In the Stadium (the 14 categories)

Solo show, Bus Projects, Collingwood, March 2016.

In the Stadium (the 14 categories), 2016, installation including single channel video (18m12s). The video component of this work can be viewed at https://vimeo.com/248748563. (Fig. 22)

Figure 17: Paula Hunt, *In the Stadium (Prisoners),* 2018. Installation with flag and digital print. Installation at Old Beechworth Gaol. Photograph by Aaron Christopher Rees.

Figure 18: Paula Hunt, *In the Stadium (Prisoners)*, 2018. Installation with flag and digital print. Installation at Old Beechworth Gaol. Photograph by Aaron Christopher Rees.

Figure 19: Paula Hunt, *In the Stadium (Women), In the Stadium (Workers)*, 2018. Installation with flags, digital prints and book. Installation at Monash University.

Figure 20: Paula Hunt, *In the Stadium (Women), In the Stadium (Workers), In the Stadium (the book),* 2018. Installation with flags, digital prints and book. Installation at Monash University.

Figure 21: Tully Moore and Paula Hunt, *Eurotrash*, 2016. Installation with video (18m 3s) and wall paintings. Installation at Margaret Lawrence Gallery. Photograph by Christo Crocker.

Figure 22: Paula Hunt, *In the Stadium (the 14 categories)*, 2016. Single channel video (18m 12s) and digitally printed wall panel with paint. Installation at Bus Projects. Photographs by Preyada Apiwattanatam

Appendix 2 – In the Stadium (the book)

IN THE STADIUM
(the book)

Paula Hunt

2017

Stadiums (as hippodromes and circuses) were dotted across the maps of ancient Rome, but this particular urban edifice became almost extinct during the Middle Ages and Renaissance. Stadiums reappeared in Europe in the 19th century, but the resurgence of the stadium did not really gain momentum until the 20th century. Now the modern stadium can be seen infecting the satellite images of any current day city, on any part of the globe.

What constantly presents itself when we contemplate the stadium is a duality; and not just in the game where two sides face up to one another. It is there in the very structure of the stadium itself, so often split into two halves: the playing arena, and the stands where the fans sit. It exists in the crowd that looks not only at the entertainment on the field but also at itself. It exists in the motivation of the sports fan, lured to the ground by both the apparent order of the game, and the potential for disorder, the potential for rebelling against the social norms that exist outside the stadium walls. It exists in the stadium's role within the state; it is the perfect public space in which to advertise ideology, be it fascist, socialist or capitalist. It acts as refuge and as prison. It is both a site of egalitarianism, and where racism, sexism and classism are exposed most explicitly. It is where the local and global collide. But perhaps most importantly the stadium and what happens there is always inherently immersed in the culture of the city in which it is located and yet somehow walled off from it. It is this dislocation that makes what happens in the stadium an interesting frame through which to view ambiguous histories.

Paula Hunt

Yankee Stadium, New York City, 4 July 1939
Major League Baseball, Louis Gehrig Appreciation Day
New York Yankees 2-3 Washington Senators

Fans flocked to Yankee Stadium on Independence Day 1939 to say goodbye to their great champion Lou Gehrig. Gehrig was being forced to retire because of a debilitating, and eventually fatal, motor neuron disease. Urged on by the crowd Gehrig delivered a generous and moving impromptu speech that started, 'Fans, for the past two weeks you have been reading about a bad break. Yet today I consider myself the luckiest man on the face of this earth,' and ended, 'I might have been given a bad break, but I've got an awful lot to live for.' The capacity crowd, bound by empathy for Gehrig, responded by chanting as one, 'We love you Lou.'

In the USA the disease that claimed one of baseball's greatest would become known colloquially as Gehrig's disease.

Feroz Shah Kotla Ground, New Delhi, 10-14 November 1948
India v West Indies Test Match
Match drawn

Cricket was brought to India by the British Raj, and is now the country's most popular sport. The first test match played at this ground in New Delhi, the second oldest cricket ground in India, was between India and the West Indies. This was a year after the Indian Independence Act was passed and partition saw the formation of two new sovereign states, the Republic of India and the Islamic Republic of Pakistan. The West Indies is a multi-national team, initially made up of a number of English speaking colonies in the Caribbean. Many of these colonies have since become sovereign states but in cricket they continue to play together as the West Indies.

The ground gets its name because it is in sight of the ruins of the city's old fort, Feroz Shah Kotla.
Among high roads, I have caused fig trees to be planted that they may be for shade to animals and men...
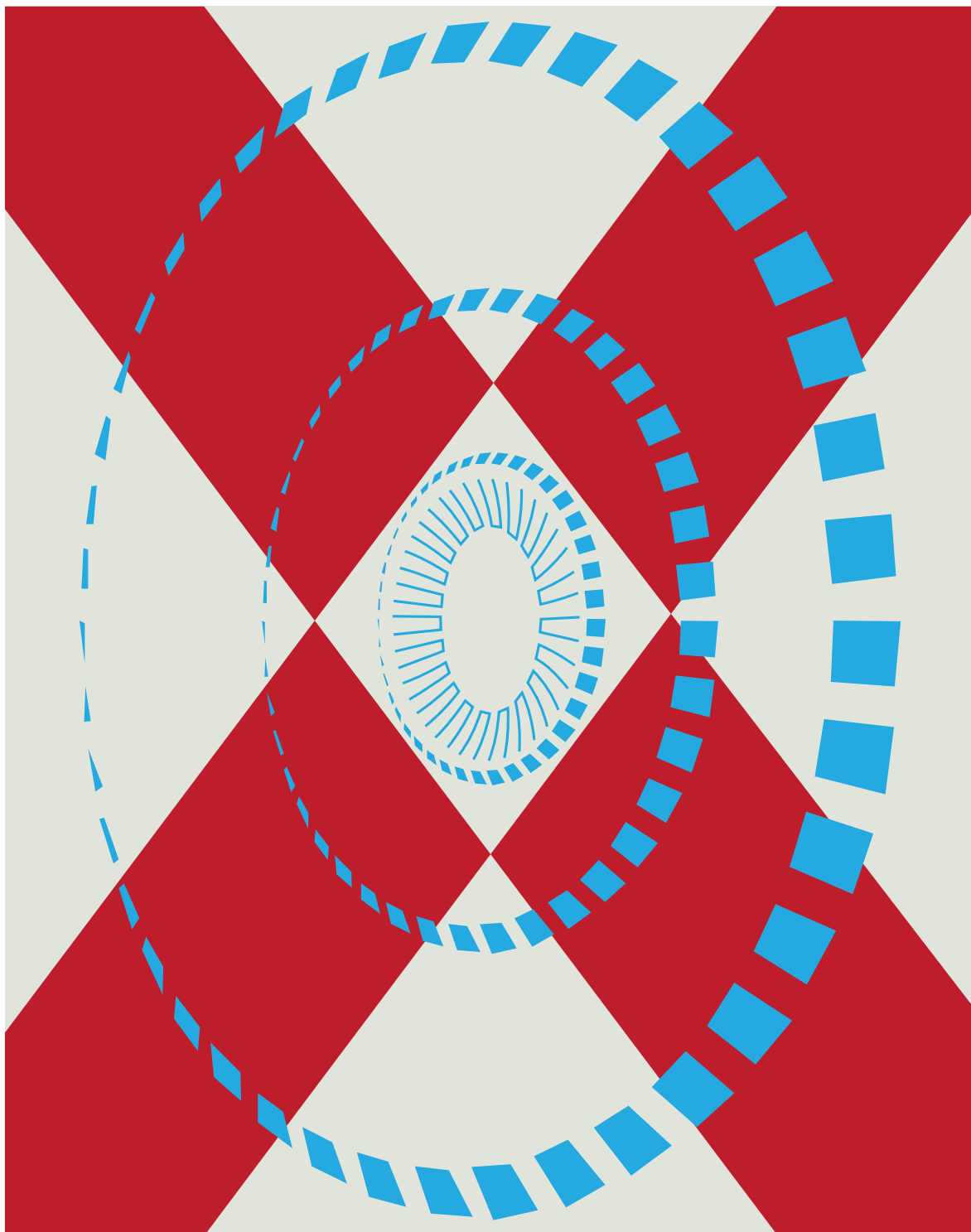
Translation of inscription on Ashoka Pillar at Feroz Shah Kotla

Stadion Dziesięciolecia, Poland, 8 September 1968
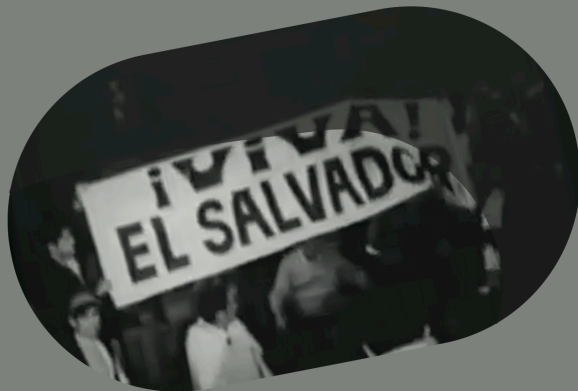Harvest Festival Celebrations

Ryszard Siwiec self-immolated during the 1968 harvest festival celebrations to protest the USSR led invasion of Czechoslovakia. He survived for several days before succumbing to his injuries. Despite Siwiec's act being witnessed by thousands at the stadium government authorities successfully suppressed the protest, calling the incident an accident and suggesting Siwiec was a drunk or mentally ill. Years later the memory of Ryszard Siwiec and his cause was revived in a 1991 documentary, and in the new millennium he was posthumously awarded state honours from Czechoslovakia, Slovakia and Poland.

Before his protest Siwiec recorded a message urging the young to come together and resist, what he branded, the murderous authority of the USSR. This recording and footage of him self-immolating at the stadium survived and can be viewed online.

Azteca Stadium, Mexico City, 26 June 1969
Qualifying game 1970 FIFA World Cup
El Salvador 3-2 Honduras

In 1969 El Salvador and Honduras were briefly at war. The dispute between the two nations primarily concerned immigration rights and economics, however, due in part to Ryszard Kapuścińskiit's 1978 book, it has since become known as the 'Soccer War' or 'Football War', and the World Cup qualifying matches between the two nations leading up to the start of the conflict are often cited as the cause.

¡VIVA! EL SALVADOR

VIVA HONDURA

Arden Street Oval, Melbourne, 9 May 1970
Victorian Football League
North Melbourne (66) defeated by Collingwood (133)

On the day before this Australian Rules football game between North Melbourne and Collingwood 70,000 people conducted a peaceful 'sit in' on Bourke Street in Melbourne's central business district to protest against the war in Vietnam. The moratorium to end the war in Vietnam was so successful and so vast it included people of all ages and from all walks of life, even football players.

Three North Melbourne players sat down in Bourke Street during Friday's Vietnam moratorium – and on Saturday it looked as though they had been joined by the rest of their team for a "sit in" at the Arden Street Oval.
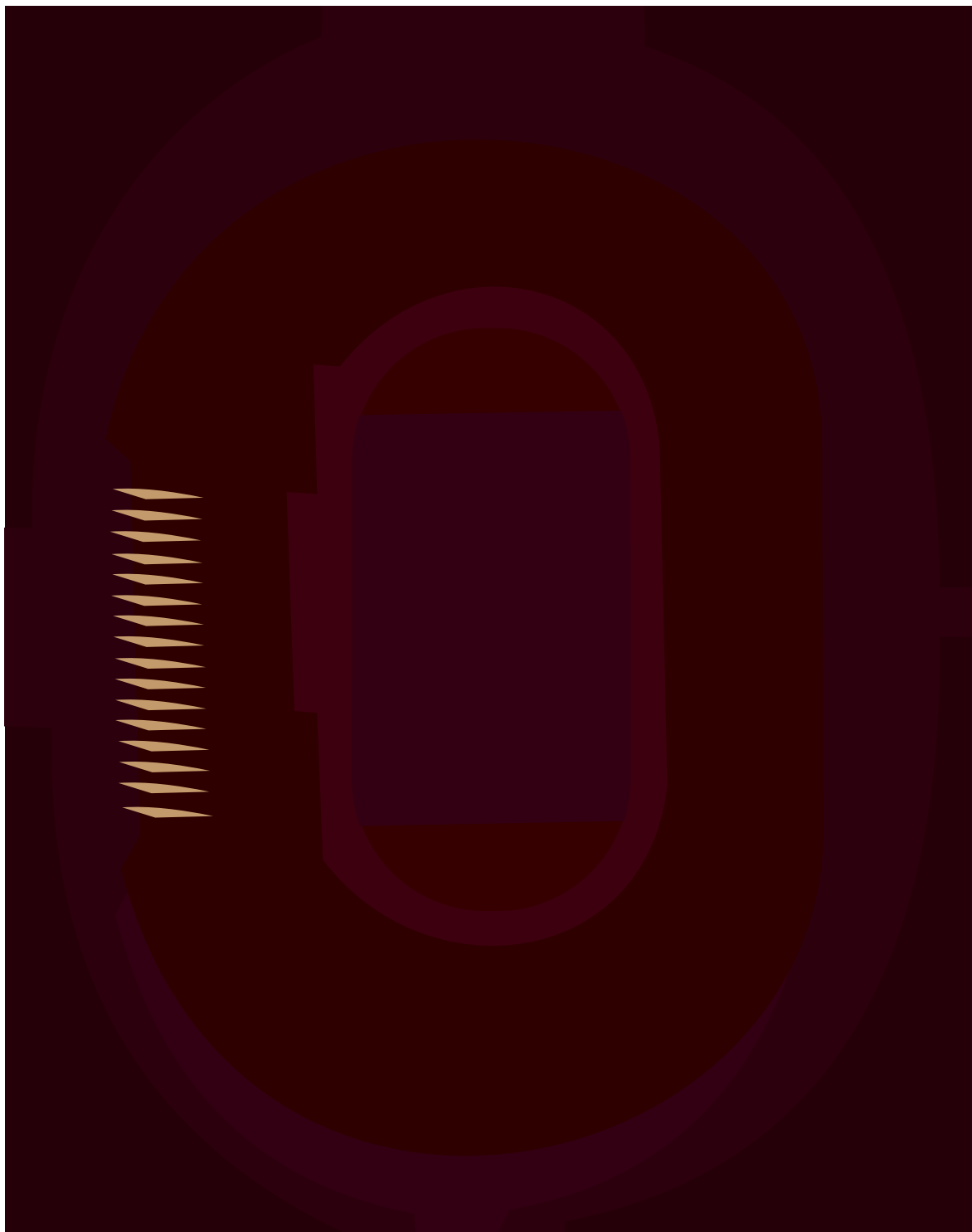
Ron Carter, *The Age*, 10 May 1970

Estadio Nacional de Chile, Santiago, 11 Sept - 7 Nov 1973
Coup d'état

On Tuesday the 11 September 1973 General Augusto Pinochet, covertly backed by the CIA, led a coup d'état against the elected socialist government in Chile. For the next two months the military detained, tortured and murdered political prisoners at the national stadium.

In a 1988 referendum the people of Chile voted for constitutional change and a return to democratic elections. Pinochet was finally removed from the office of President in 1990. The national stadium was often used as a polling station during these referendums and elections.

Estadio Nacional de Chile, Santiago, 21 November 1973
Qualifying game 1974 FIFA World Cup
Chile w/o USSR

The USSR did not outright refuse to play Chile in this qualifying match for the World Cup but they did refuse to play at the stadium where supporters of Salvador Allende's socialist government were held captive and executed after the military coup. General Pinochet had the remaining prisoners held at the stadium removed three weeks before the game and FIFA (Fédération Internationale de Football Association) conducted an investigation. After taking military-led tours of the city and the stadium FIFA declared that everything in Chile was 'normal' and the game would go ahead. However, the USSR were unmoved by FIFA's declaration and Chile's football team took the field alone. They waved to the crowd, and walked through a goal unopposed. The scoreboard recorded their efforts against the absent opponent, and this secured their place in the 1974 World Cup.

CHILE

URSS

Olympiastadion, West Berlin, 22 June 1974
FIFA World Cup, Group Stage
Australia 0-0 Chile

This nil-all draw was played on a miserable day in front of a meager crowd at the stadium built by Hitler. West and East Germany, the other two teams of Group 1, had already secured the two spots available in the second round, so consequentially this final game between Australia and Chile was a dead rubber. During the game a number protesters, in an effort to focus attention on the overthrow of the elected socialist government in Chile, invaded the pitch with a large banner. They were quickly led away by a swarm of police.

It was the last game Australia would play in the World Cup for 32 years.

WACA Ground, Perth, 12-16 December 1975
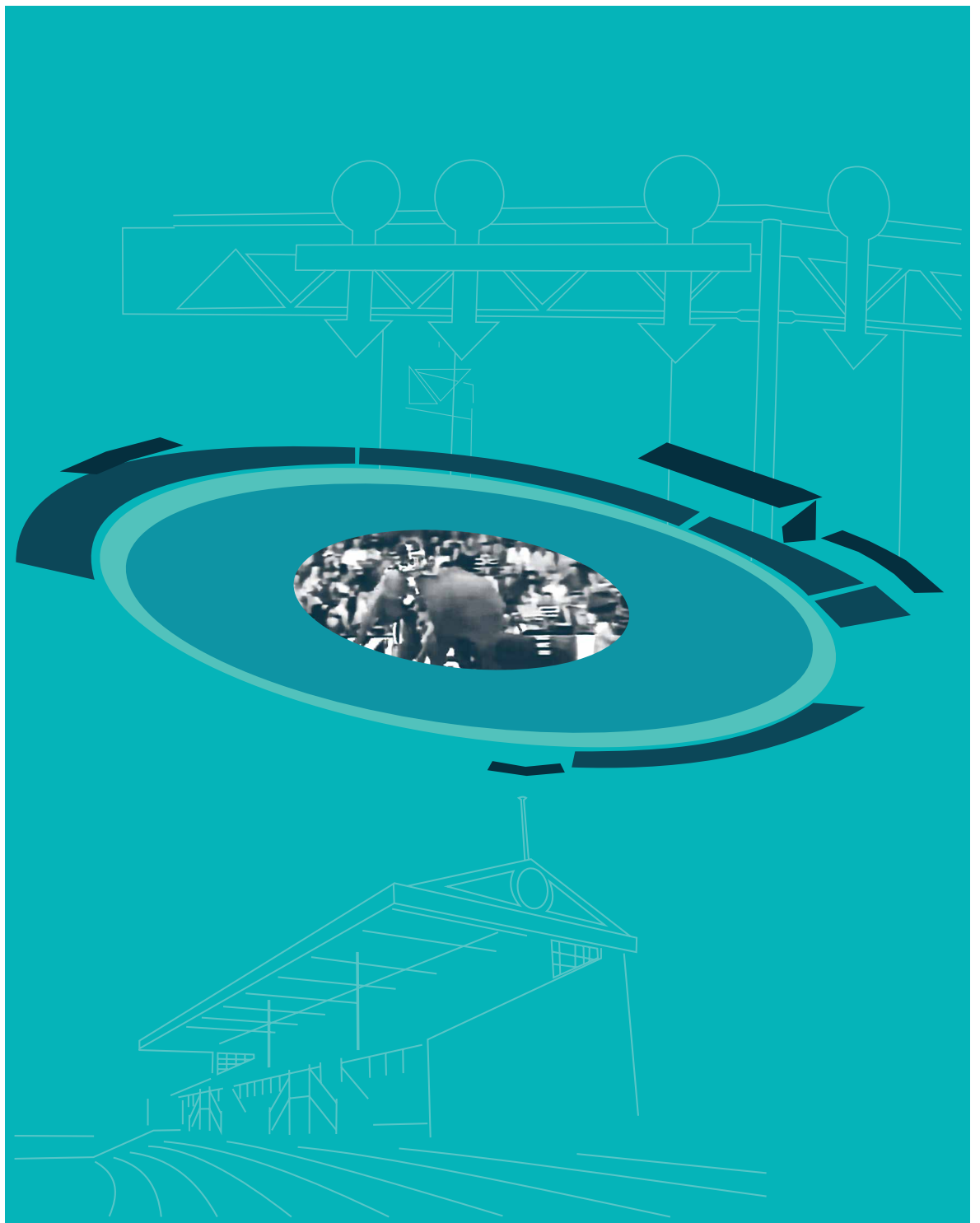2nd Test Australia v West Indies
West Indies win by 87 runs

On the second day of the second test match between Australia and the West Indies the Australian public voted in the federal election bought about by the dismissal of the Whitlam Labor government by the Governor General on the 11 November 1975. Despite Labor's hope that the electorate would punish Malcolm Fraser and his colleagues for their role in the sacking, Fraser's Coalition won government by a large majority.

Fight for a Worker's Economy

Arden Street Oval, Melbourne, 29 April 1978
Victorian Football League
North Melbourne (124) defeated Collingwood (115)

At the halftime break during this game an elephant from Ashton's Circus was paraded around the ground to advertise a local circus. Riding on top of the elephant was a young girl from the North Melbourne cheer squad. When Collingwood ran back onto the field to start the second half of the game, the roar of the crowd frightened the elephant, causing it to panic. After charging around the boundary for a few seconds, with the girl bobbing around on its back, it was calmed down by the handler. Luckily no one was hurt.

Estádio Primeiro de Maio, São Bernardo do Campo, 13 March 1979
80,00 striking steelworkers gather at the stadium

During 1979 and early 1980 the steelworker's union of São Bernardo organized several rallies at the local football stadium. At this rally in early 1979 the union president, Lula da Silva, found himself perched on a table in the middle of the playing field trying to address the massive crowd without a sound system while the rain poured. The solution was to pass his message outward, from one person to another, like a stone dropped in a pond.
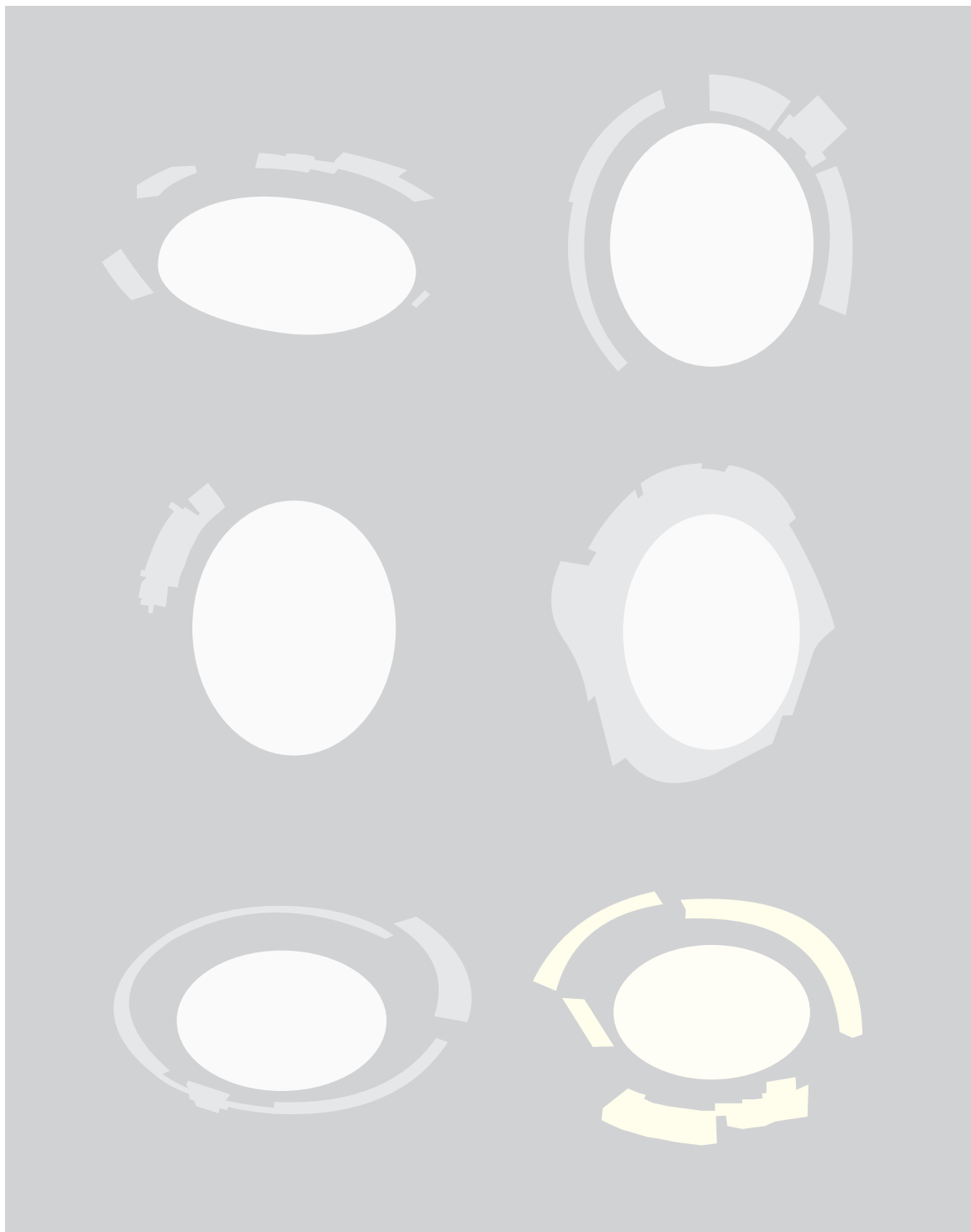
At another rally at the same stadium a year later the military, in an attempt to intimidate the strikers, flew a helicopter, manned with armed soldiers, over the crowd. The strikes organized by the union were declared illegal and Lula spent several weeks in prison, unperturbed the union continued their action, and their fight for better wages and working conditions was ultimately successful.

Between 2003 and 2011 Luiz Inácio Lula da Silva was President of Brazil. In 2017 he was convicted of money laundering. The conviction is being appealed.

Windy Hill, Victoria Park, Moorabbin Oval, Princes Park, VFL Park
Melbourne Cricket Ground, Melbourne, 8 - 9 August 1981
Victorian Football League
Umpires' Strike

Senior umpires in the Victorian Football League went on strike in August 1981 because the game's governing body refused to negotiate a collective agreement with them. However, the strike did not stop VFL football from being played. The two parties came to an understanding that allowed junior umpires to officiate the six senior football games scheduled for the weekend. The dispute was settled quickly and the senior umpires were back the following week.

QEII Stadium, Brisbane, 30 September 1982
Commonwealth Games
Opening Ceremony

Mascots are an integral part of stadium culture, they might represent a particular sporting club, or a major sporting event. The mascot for the 1982 Commonwealth Games was a 13-metre-high, fibre-glass kangaroo called Matilda. At the opening ceremony she was wheeled out onto the arena, where she proceeded to turn her massive head and wink at the crowd before her pouch was lowered to release a swarm of baby 'joeys' – children dressed in costume. The absurd spectacle amused the crowd, the attending dignitaries, and the viewers watching from home.

Matilda currently resides outside a service station near Gympie in Queensland.

Hampden Park, Glasgow,14 May 1988
Scottish Cup Final
Celtic 2-1 Dundee United

Prime Minister Margaret Thatcher controversially attended the Scottish Cup final in 1988. Thatcher was particularly disliked in Scotland for her party's health policies and the proposed, and much despised, poll tax. When she took her seat at the game she was 'sent-off' by the crowd, when thousands 'showed her' the red cards they had been given on their way into the stadium.

Thatcher is at today's cup final. This is your chance to send her off. When she appears show her the red card and let her know what you think of her...and what she's done to Scotland's health service. Why not accompany your protest by some appropriate "community singing"! Enjoy the match. But let's make Thatcher realise that Scotland's United against the Tories.
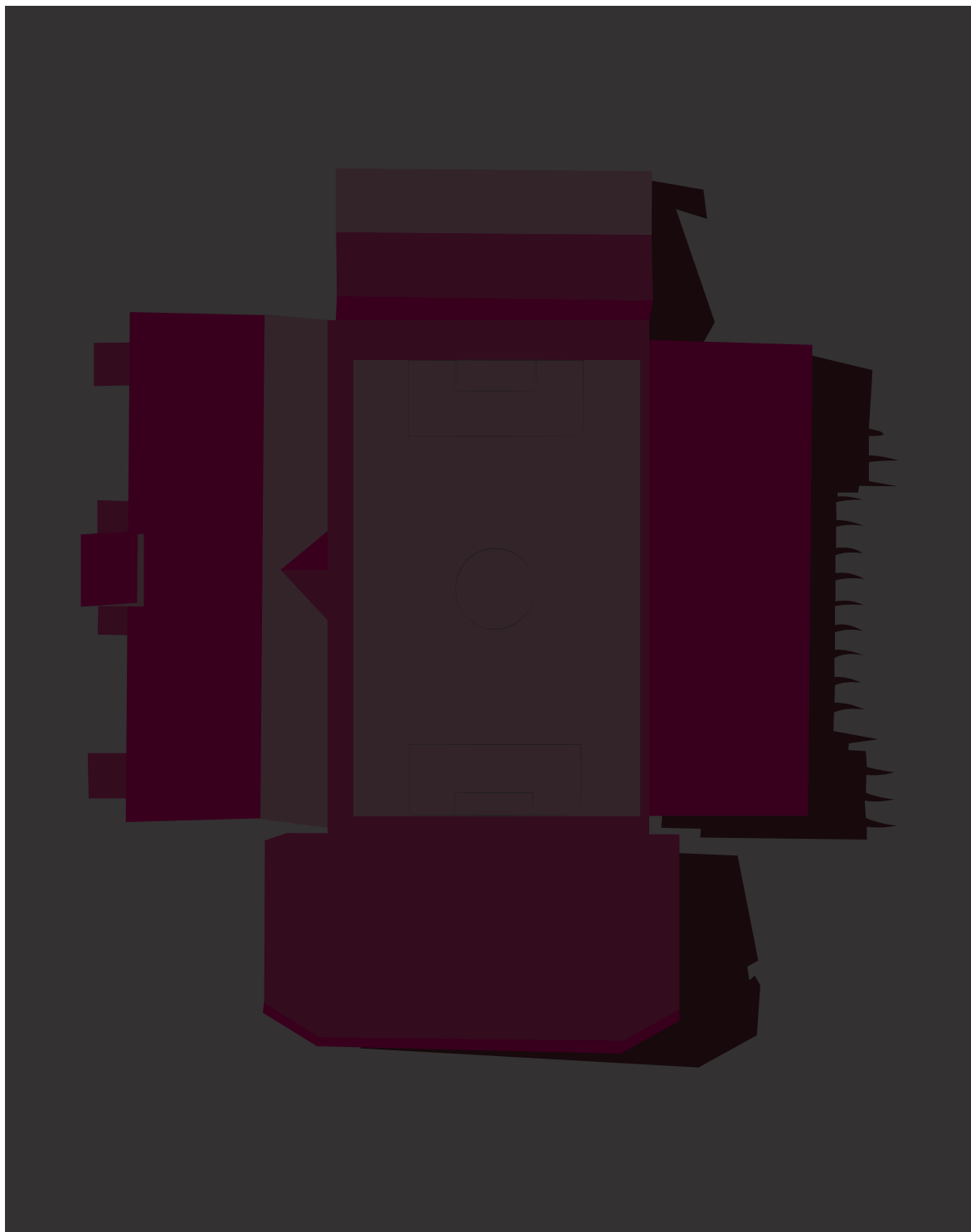   Wording on 'Red Cards' handed out to supporters at the 1988 Scottish Cup Final

Hillsborough Stadium, Sheffield,15 April 1989
FA Cup Semi Final
Liverpool v Nottingham Forrest

At this game at Hillsborough in 1989, ninety-six people—men, women and children—were killed, crushed to death, when police opened the gates on the Lepping Lane side of the ground to relieve crowd pressure outside the stadium. The surge of people from behind crushed those at the front. Many were crushed against the high wire fence separating the fans from the pitch.

It was the worst sporting disaster in English history.

Maracanã Stadium, Rio de Janeiro, 3 September 1989
Qualifying game, 1990 FIFA World Cup
Brazil 2-0 Chile

Chile, staring at defeat and elimination from the World Cup, abandoned this qualifying game against Brazil after goalkeeper Roberto Rojas received a deep cut on his head when a flare, thrown by someone in the crowd, apparently hit him. Later, photographs revealed that the flare missed Rojas by several metres.

Nine months after the game Rojas admitted he inflicted the injury himself, using a blade he'd concealed in his glove. As a consequence Chile were banned from both the 1990 and 1994 World Cups.

Western Oval, Melbourne, 8 October 1989
'Fight Back' Rally

In 1989 the Victorian Football League told the financially strapped Footscray and Fitzroy football clubs they would have to merge or face extinction. Ross Oakley, head of the VFL, became the target of irate Footscray fans and 'Up Yours Oakley' bumper stickers popped up around the western suburbs. A 'Save the Dogs' committee was formed by Footscray supporters and a rally at the Western Oval attracted 10,000 people. This kicked off a campaign that raised enough money to save the club and put an end to the VFL's merger plans.

UP YOURS OAKLEY

FNB Stadium, Johannesburg, 13 February 1990
Nelson Mandela Rally

Nelson Mandela's first public speech, given just two days after he was released
from Victor Verster prison, was to an ecstatic crowd of about 100,000 supporters at
Johannesburg's largest football stadium. Mandela had been in prison for 28 years,
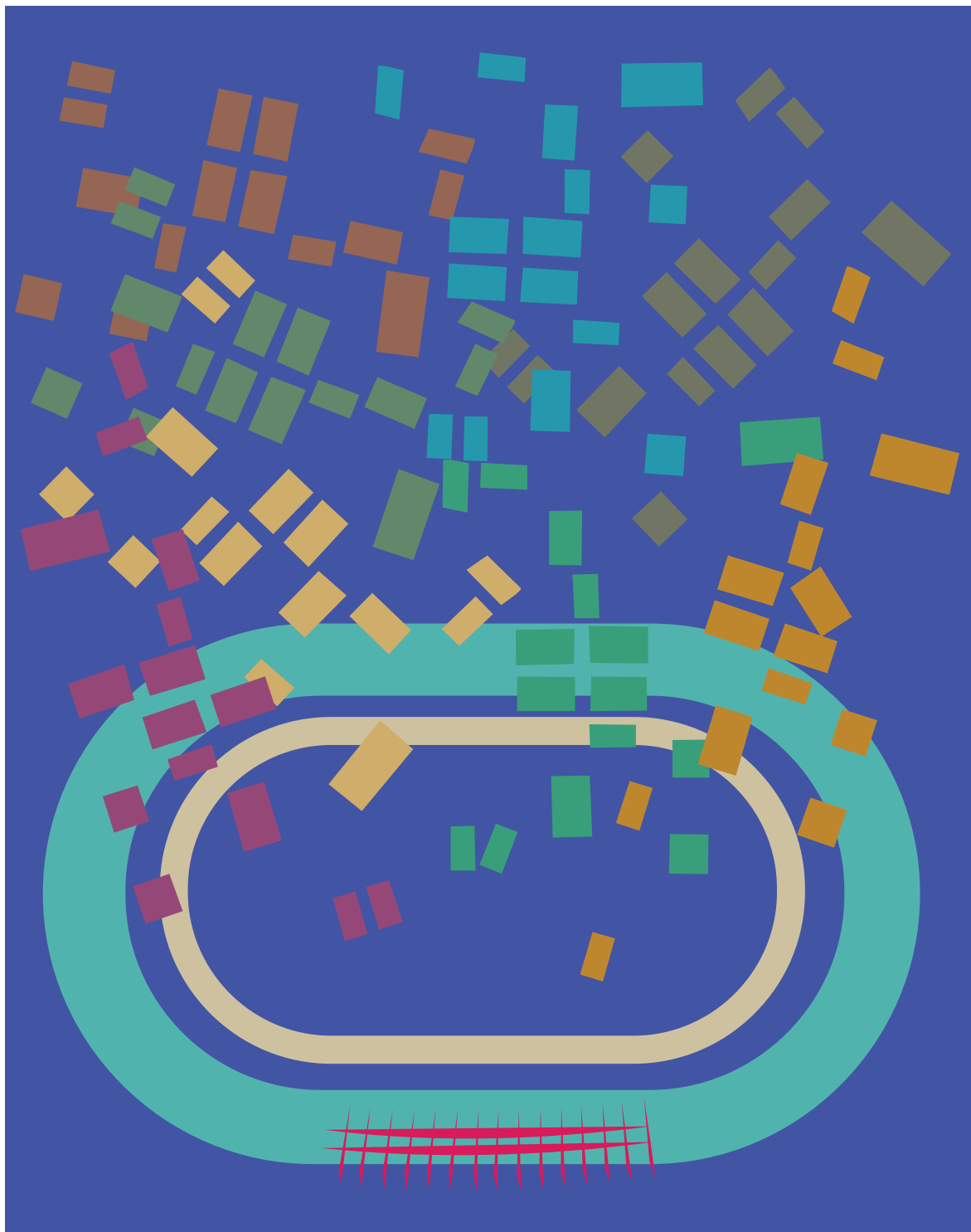charged with conspiracy to overthrow the government.

In 1994 Mandela became President of South Africa.

THIS SIGN SHOWS YOU WHERE YOU ARE NOW AND WHERE YOU SHOULD GO TO HAVE A GOOD DAY

Stadio della Vittoria, Bari, 8 August 1991
Refugee detention centre

On 8 August 1991 an estimated 10,000 Albanian nationals seeking refuge, many who were on the ship Vlora, docked at the port of Bari in southern Italy. After the refugees, nearly all of who were men, had spent several hours in the hot sun the Italian authorities allowed the them to disembark for humanitarian reasons. The refugees were then escorted to the local stadium where they were incarcerated. When the authorities started forced repatriation back to Albania clashes broke out between the Albanians and the Italians. The men barricaded themselves inside the stadium and refused to leave. A few hundred escaped but the rest were eventually forced to return to Albania. The official Italian position was that the Albanians were seeking economic betterment in Italy and consequently could not be considered political refugees.

Jamsil Olympic Stadium, Seoul, 25 August 1992
Unification Church Blessing Ceremony

The Unification Church was founded in South Korea by Sun Myung Moon in 1954. The Blessing Ceremony, mass weddings for married or engaged couples, is controversial outside of the church. The church believes that the blessing purifies the couples of original sin, and that any children the couple have will be free of the consequences of original sin. These children are known as Blessed Children. The blessing is open to anyone who believes in the church's principles, whether they are members of the church or not. Because of the large number of couples, the Blessing Ceremony often takes place in a stadium. In this blessing in 1992, Sun Myung Moon gave the wedding blessing to 30,000 couples.

Sydney Cricket Ground, Sydney, 1 August 1993
Australian Football League
St Kilda (155) d Sydney (118) AFL

During this game at the SCG a small pig, with the number 4 painted on its side, was covertly released onto the ground. Four was the number of St Kilda full forward Tony "Plugger" Lockett. It took several minutes for the pig to be captured.

Sandy Roberts: *There's a pig on the ground. There is a pig at full forward. It looks like a large white Landrace Cross.*
Dennis Cometti: *An expert in the field. It's a good thing you're here.*
<div align="right">Channel 7 live commentary of the game</div>

Stade Amahoro, Kagali, April to July 1994
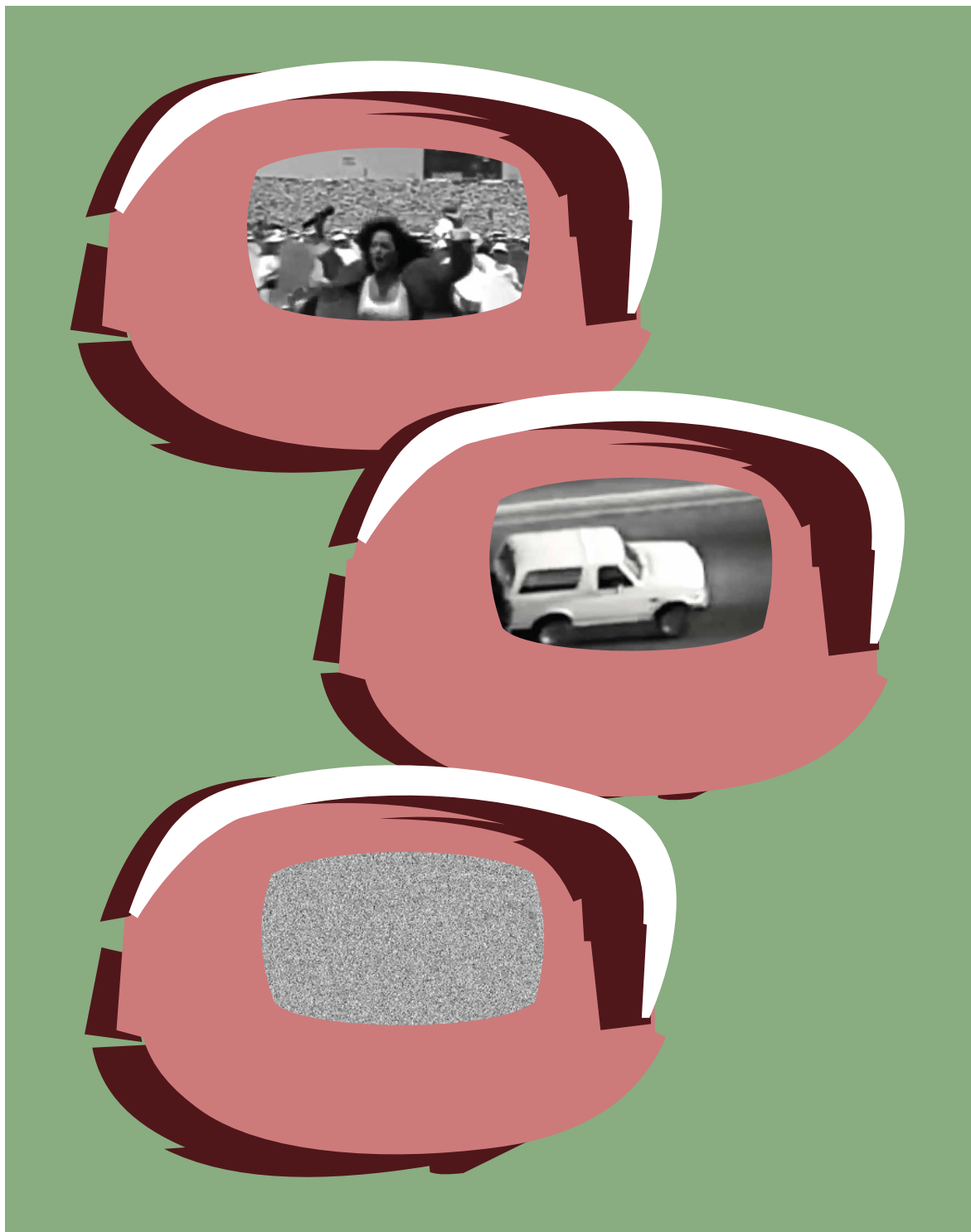Refuge during the Rwandan Genocide

In 1993 the United Nations Assistance Mission in Rwanda (UNAMIR) selected Amahoro Stadium as its headquarters. Since 1990 Rwanda had been engulfed in a civil war between the Hutu-led government and the Rwandan Patriotic Front (RPF), whose members were primarily Tutsi. In early April 1994 the Rwandan President was killed when his plane was shot down. This sparked the Rwandan Genocide; the interim government began indiscriminately killing Tutsi and politically moderate Hutus. Thousands of desperate Tutsis sought refuge with the United Nations forces in the stadium. While the UN forces could provide some protection in the stadium their mandate stated that they could not intervene militarily, meaning they had to standby while thousands were brutally killed. In just 100 days between 500,000 and 1,000,000 Tutsi and Pygmy Batwa people were murdered.

Soldier Field, Chicago, 17 June 1994
FIFA World Cup
Opening Ceremony

Thousands of televisions were tuned-in to the opening ceremony for the 1994 FIFA World Cup. What they saw was Diana Ross as she galloped down the middle of the pitch waving to the crowd and singing her hit 'I'm coming out'. Around her awkward teens bopped around. At the end of her run there was a ball on the ground, maybe 20 metres out from a goal that was being guarded by a goalkeeper. She took three runs at the ball before she decided to kick it and when she did she missed the goal completely, something that from her position appeared harder to do than score. The goals collapsed, as planned, anyway. Tens of thousands of spectators giggled, the rumble of which could be heard through the television speakers.

At the same time, on another station, helicopter footage of a car chase was being broadcast live to the nation. OJ Simpson—a man who made his name running the length of stadiums like Soldier Field and the Rose Bowl—was being pursued by the LA police in a low speed pursuit along the city's famous freeways. Simpson was one of American football's greatest players, his fame swollen by an acting career that continued after his retirement from the game. Police wanted to interview Simpson about the murder of his ex-wife and her friend, Simpson was refusing to cooperate.

Rose Bowl, Pasadena, 22 June 1994
FIFA World Cup
USA 2-1 Colombia

Columbian captain Andrés Escobar accidentally kicked an 'own goal' in this World Cup game against the USA, a game which they ended up losing one goal to two. It was the second defeat for the Colombians in the Group Stage of the World Cup, and even a win in the third game didn't save them from elimination. A few days after arriving back in Columbia Escobar was murdered outside a nightclub. The motivation for the killing was believed to be retribution for his error in the game against the USA.
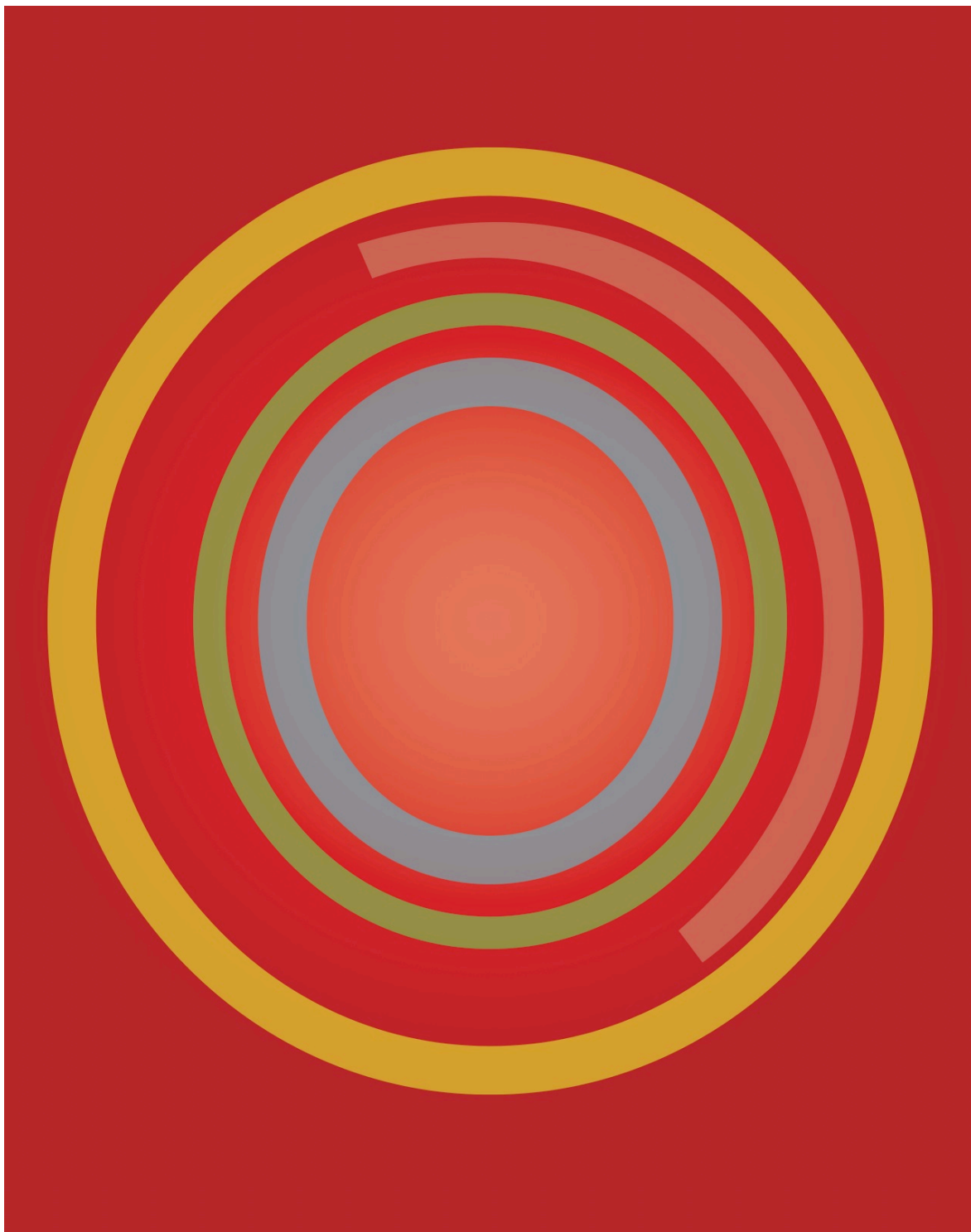
Melbourne Cricket Ground, Melbourne, 25 April 1995
Australian Football League
Collingwood (111) draw with Essendon (111)

Indigenous Essendon player Michael Long was racially vilified by Collingwood player Damien Monkhorst during this Australian Rules football game. This incident, and the poor manner in which it was addressed by the governing body, energized Long into striving for change. His efforts resulted in AFL Rule 35, which is colloquially referred to as Longie's Rule.

No person...shall act towards or speak to any other person in a manner, or engage in any other conduct which threatens, disparages, vilifies or insults another person... on any basis, including but not limited to, a person's race, religion, colour, descent or national or ethnic origin, special ability/disability or sexual orientation, preference or identity.

<div align="right">Australian Football League, Rule 35</div>

Melbourne Cricket Ground, Melbourne, 17 June 1995
Australian Rules State of Origin
Victoria (120) defeated South Australia (57)

Prior to the Australian Rules State of Origin match at the MCG in 1995 a car carrying a gravely ill Ted Whitten was driven around the boundary so that fans could say goodbye to the man known as 'Mr Football'. Despite being weakened by his illness, Whitten, who was a great supporter of State of Origin football, continued to wave and gesticulate to the highly emotional crowd as he did his final lap of honour. Many fans remember this as one of the most emotional days they had been a part of at the MCG.

Ellis Park, Johannesburg, 24 June 1995
1995 Rugby World Cup Final
South Africa (15) d. New Zealand (12)

President Nelson Mandela, in a gesture of national healing, presented the 1995 Rugby World Cup trophy to the winning home team while wearing a Springbok jersey. The Springbok, a small antelope, is the emblem of the South African rugby team. This emblem represents something special to white South Africans, but rugby and the Springbok jersey represented the old apartheid regime to many black South Africans. Mandela sought to bind his divided nation by wearing the jersey. The mostly white, mostly Afrikaans, crowd responded to Mandela's conciliatory act by chanting, "Nelson. Nelson. Nelson." Those who were there reported that an extraordinary feeling of exultation engulfed the stadium.

Melbourne Cricket Ground, Melbourne, 25 August 1996
Australian Football League
Richmond (187) defeated Fitzroy (36)

To alleviate their financial troubles the Fitzroy Football Club took a loan from the small island nation of Nauru. It was a loan they couldn't repay. A merger with the Brisbane Bears allowed Nauru to get a portion of their money back, but many fans blamed the AFL, and their desire for a national competition, for the demise of their club.

Fitzroy's last game was to be against Fremantle at Subiaco in Perth, but their last game in Melbourne was at the MCG against Richmond. Fitzroy lost by a staggering 151 points but the fans were apparently indifferent to the score. They flooded onto the field at the end of the game and sang the song with passion.

Melbourne Cricket Ground, 29 November 1997
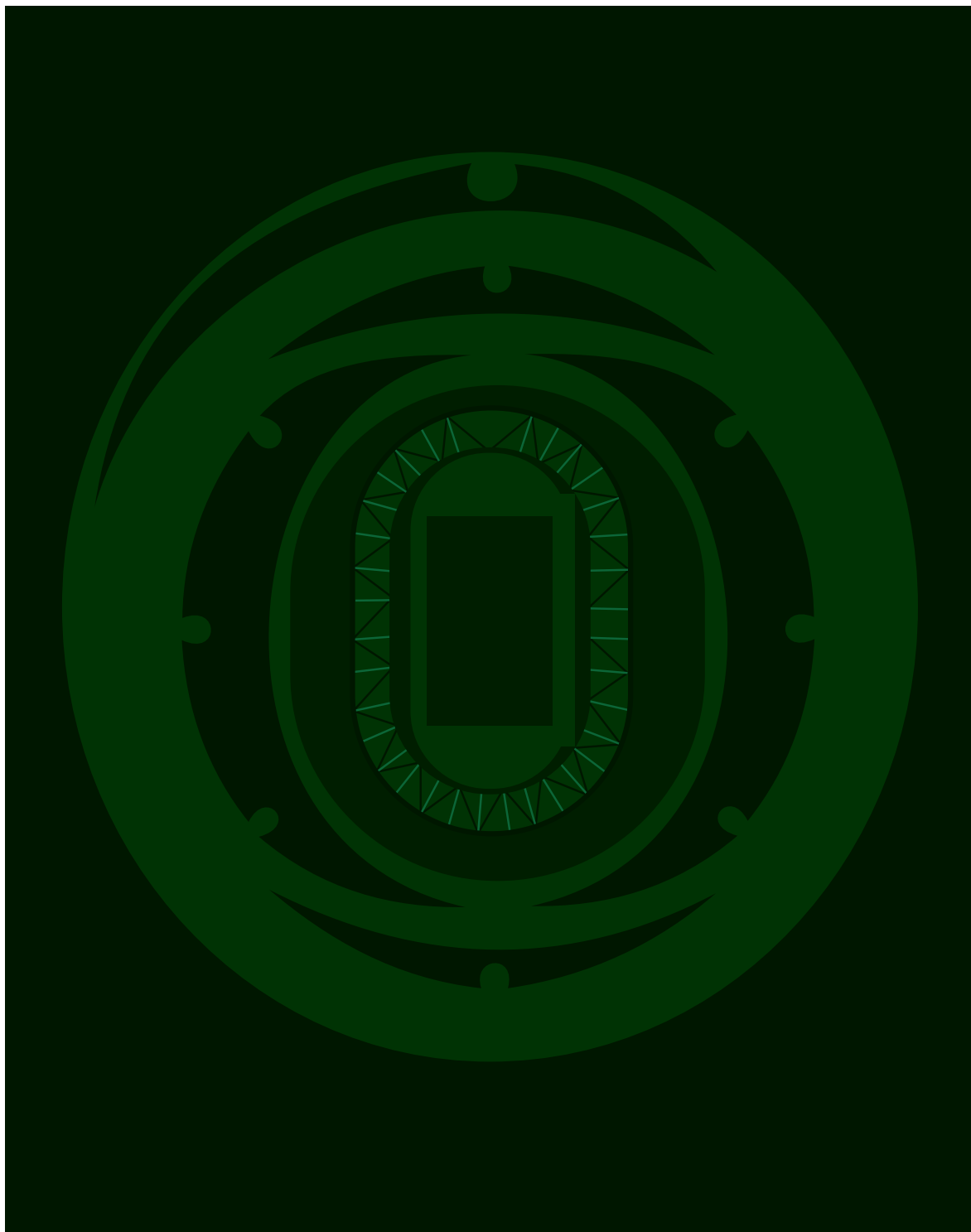FIFA World Cup Qualifier
Australia 2-2 Iran

After producing a draw against Australia in this qualifier the Iranian team made the cut for the 1998 FIFA World Cup. It would be the first time they would compete in a World Cup since the 1979 Iranian revolution.

In Iran the streets filled with revelers, including, much to the ruling regime's dismay, thousands of women. Women are banned from attending football in Iran but when the winning team arrived back in Tehran thousands flocked to Azadi Stadium to celebrate. Officials, realizing the potential for a riot, allowed 3000 women into a special section of the stadium. Two thousand more broke their way in. These events became known as the 'Football Revolution'.

Azadi Stadium, Tehran, 25 March 2005
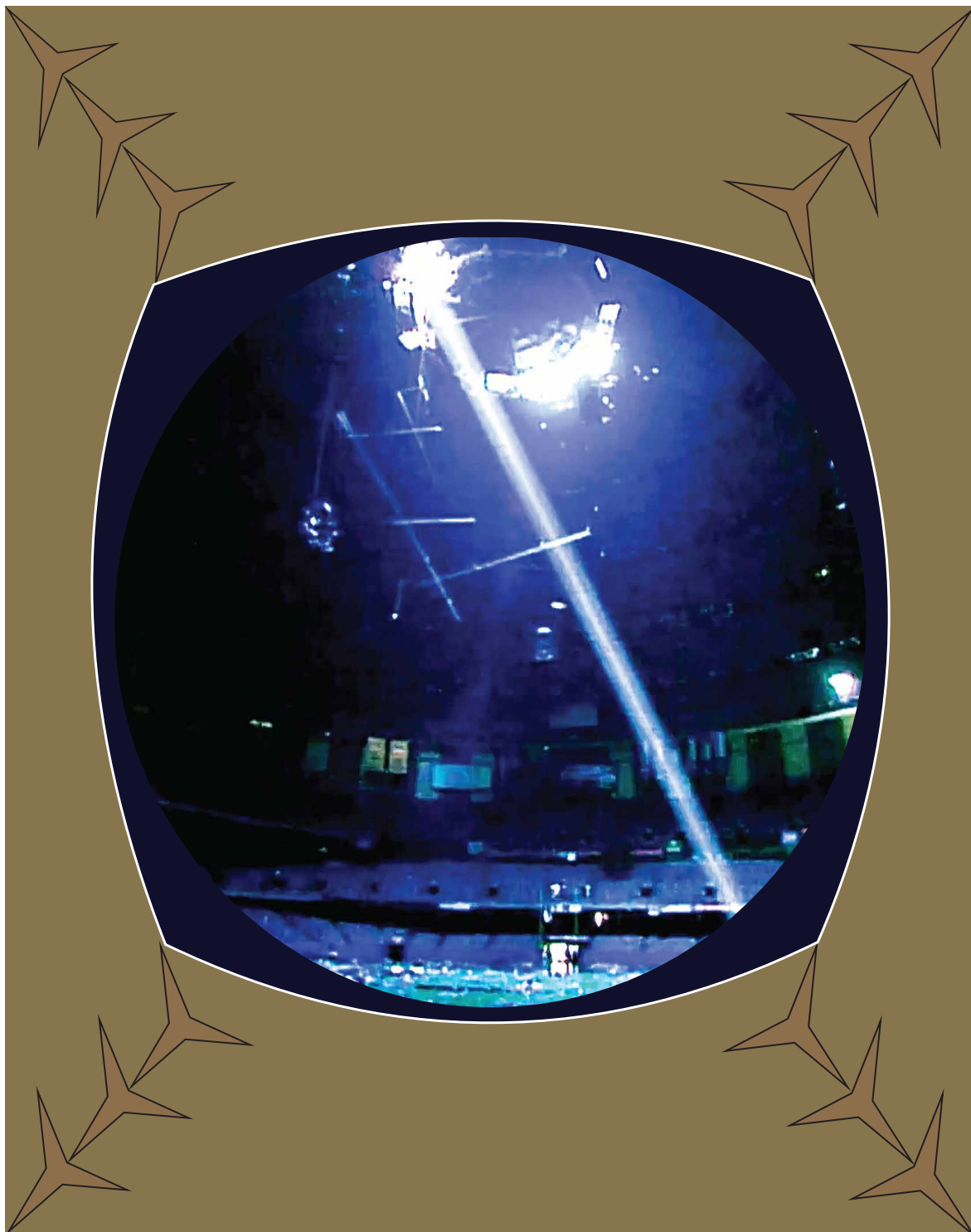2006 FIFA World Cup Qualifying Match
Iran 2-1 Japan

Seven people were killed, trampled to death, while leaving the stadium after this World Cup qualifying match at Azadi Stadium. News reports on the tragedy are few, but those that can be sourced suggest that the stadium was filled beyond capacity and crowd control measures were inadequate.

Louisiana Superdome, Louisiana, 28 Aug - 4 Sept 2005
Refuge from Hurricane Katrina

Up to 20,000 people, mostly poor black Americans, took shelter in the Superdome when Hurricane Katrina hit New Orleans in 2005. They sheltered there for days with few resources and little help from emergency services. Initial news telecasts spoke of an 'unspeakable breakdown in law and order' in the stadium, and of a situation that was 'truly apocalyptic'. Unofficial reports suggested up to 100 people had died in the dystopian chaos.

The final official death toll in the stadium was six people: four of natural causes, one overdose and one suicide.

Stade Amahoro, Kagali, 27 March 2006
Screening of the film *Shooting Dogs*

The film *Shooting Dogs* is a dramatized version of the events that occurred during the Rwandan genocide. The film, which was shot in Rwanda, using survivors as crew, premiered at Amahoro Stadium. The screening was attended by survivors of the genocide, many of who had taken refuge in the stadium with United Nations soldiers during the killings.

The UN soldiers were not allowed to shoot the murdering Interahamwe (Hutu extremists) so instead they shot the dogs that came to scavenge on the bodies of the dead. This is where the film gets its title.

Ararat Stadium, Tehran, 26 April 2006
Friendly Match
Iranian Women's Team 2-2 AL-Dersimspor e.V. (Berlin)

This game was the first time the national Iranian Women's team had played in public since the 1979 Islamic Revolution. Prior to the game both teams had to negotiate with the Iranian governing body before the game could go ahead. The German players wore a special kit including leg coverings and hijabs, and no men, including the German manager, were allowed into the stadium. Two thousand vocal and enthusiastic female spectators attended the game, urging the home team to "kick them goodbye!" When the fans were reprimanded by officials for their behaviour their chant changed to "Our share of freedom is half the freedom!"

Ararat Stadium belongs to the local Armenian community and traditionally some of Iran's strict rules, particularly for women, are suspended in this space.

Olympiastadion, Berlin, 9 July 2006
2006 FIFA World Cup Final
Italy 1-1 France
Italy won 5-3 on penalties

In his last World Cup football match ever, the final no less, French champion Zinedine Zidane was sent off after headbutting the chest of Italian defender, Marco Materazzi. Without their champion France lost the match, and the Cup, in a penalty shootout. Zidane later attempted to explained his actions on French television, basically arguing that words can indeed break a man.

'Then he starts saying very hard words, which he repeats several times, words that can hurt more than acts....These are words, like I said, that hurt me deep inside...I am a man before anything else...I'd rather have been punched in the face than hear these things.'

Zinedine Zidane on French Television, 12 July 2006

Rungrado 1st May Stadium, Pyongyang, August 2010
Arirang Festival (Mass Games) Opening

The Arirang Festival is a two month festival that has been held irregularly in North Korea since 2002. The opening event is usually held in the world's largest stadium, Rungrado 1st May Stadium, also known as May Day Stadium, and includes thousands of performers in huge gymnastic displays and massive mosaic pictures created by 30,000 school children using coloured flip-cards. The extraordinary stadium-sized pictures celebrate North Korea's agricultural bounty and symbolically praise the Workers' Party of Korea, the nation's armed forces, Kim Il-sung and Kim Jong-il.
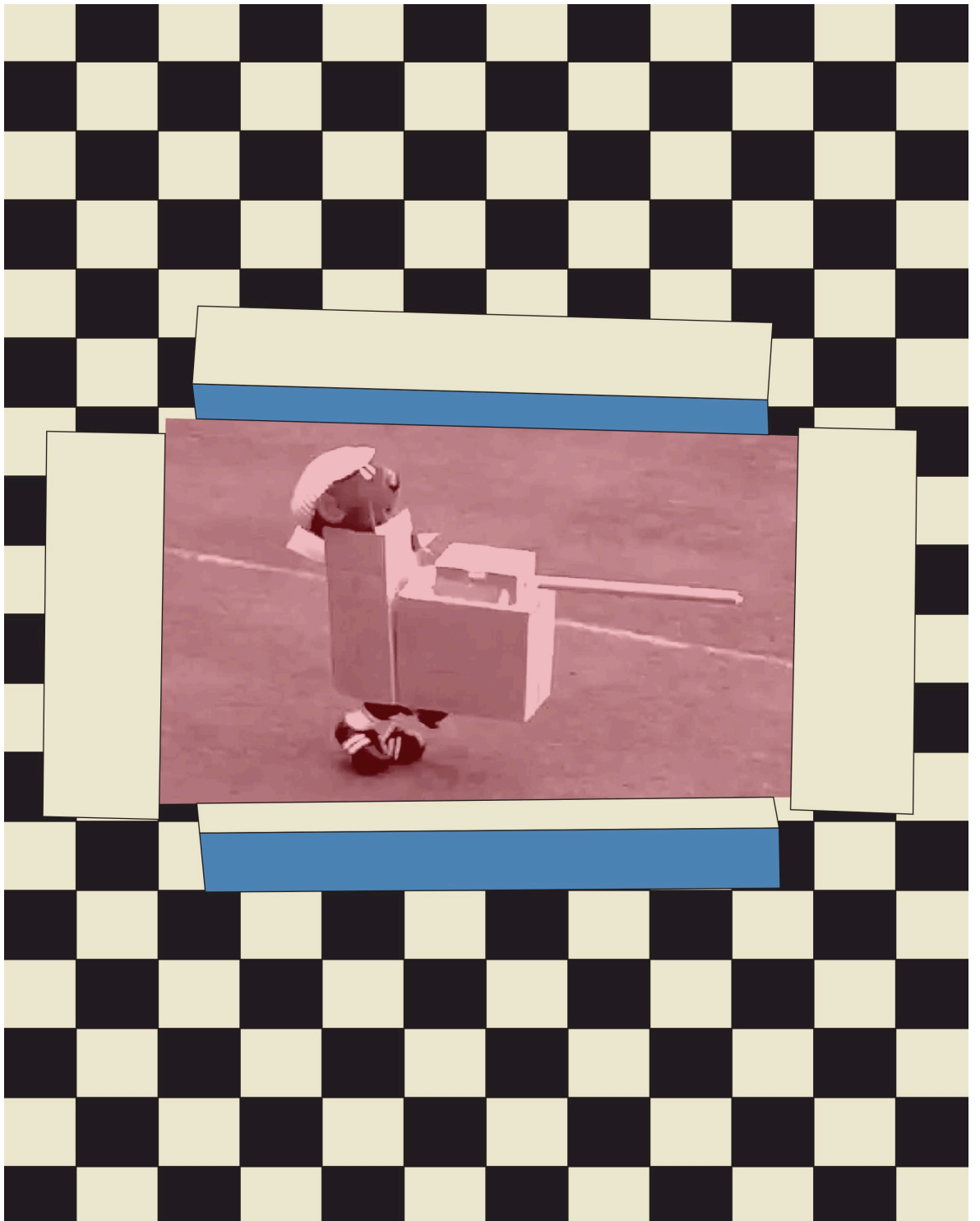
The Arirang is a folk story about a young couple who are torn apart by an evil landlord. It is an allegory for the separation of North and South Korea.

East End Park, Dunfermline, 23 April 2011
Scottish League
Dunfermline 2-1 Raith Rovers

During this game in the Scottish League in 2011 Dunfermline mascot 'Sammy the Tammy' appeared on the pitch pre-game in a cardboard 'tank' and pretended to fire on the Raith Rovers fans.

Fife police later investigated but took no action.

Şükrü Saracoğlu Stadium, Istanbul, 21 September 2011
Turkish Süper Lig
Fenerbahçe 1-1 Manisaspor

After several incidents of hooliganism and game-related violence the competition's governing body decided they would have to punish supporters by banning them from attending this match between Fenerbahçe and Manisaspor in the Turkish League. It was not an appealing prospect to play the match in an empty stadium, so the Turkish Football Association came up with a new plan. They decided instead to just ban adult men, and allow women and children to attend. On the day of the match a crowd of 41,000 passionate women and children supported their respective teams. All the usual chants were sung and the cheering was vocal, but there were no violent incidents.

Soccer City (FNB Stadium), Johannesburg, 10 December 2013
Nelson Mandela's Memorial Service

When Nelson Mandela passed away in 2013, Soccer City (FNB Stadium) became the site for his memorial service. The new stadium sits on the same site as the old FNB Stadium where Mandela first spoke publicly after his release from prison in 1990. During the service Presidents, Archbishops, Rabbis and grandchildren spoke respectfully and with love for Mandela. Beside them was a soft-faced, round-headed man who appeared to be signing for the deaf, but there was something amiss. He was pokerfaced and his actions were on a loop. In the stands, diplomacy took a hit when world leaders Helle-Thorning Schmidt, David Cameron and Barack Obama decided that Mandela's memorial service was an appropriate moment to take a selfie.

Later, Thamsanqa Jantjie, the interpreter for the deaf, was declared a fake when it was realized no one could understand what he was signing.

Polish Army Stadium, Warsaw, 27 August 2014
Europa League play-off
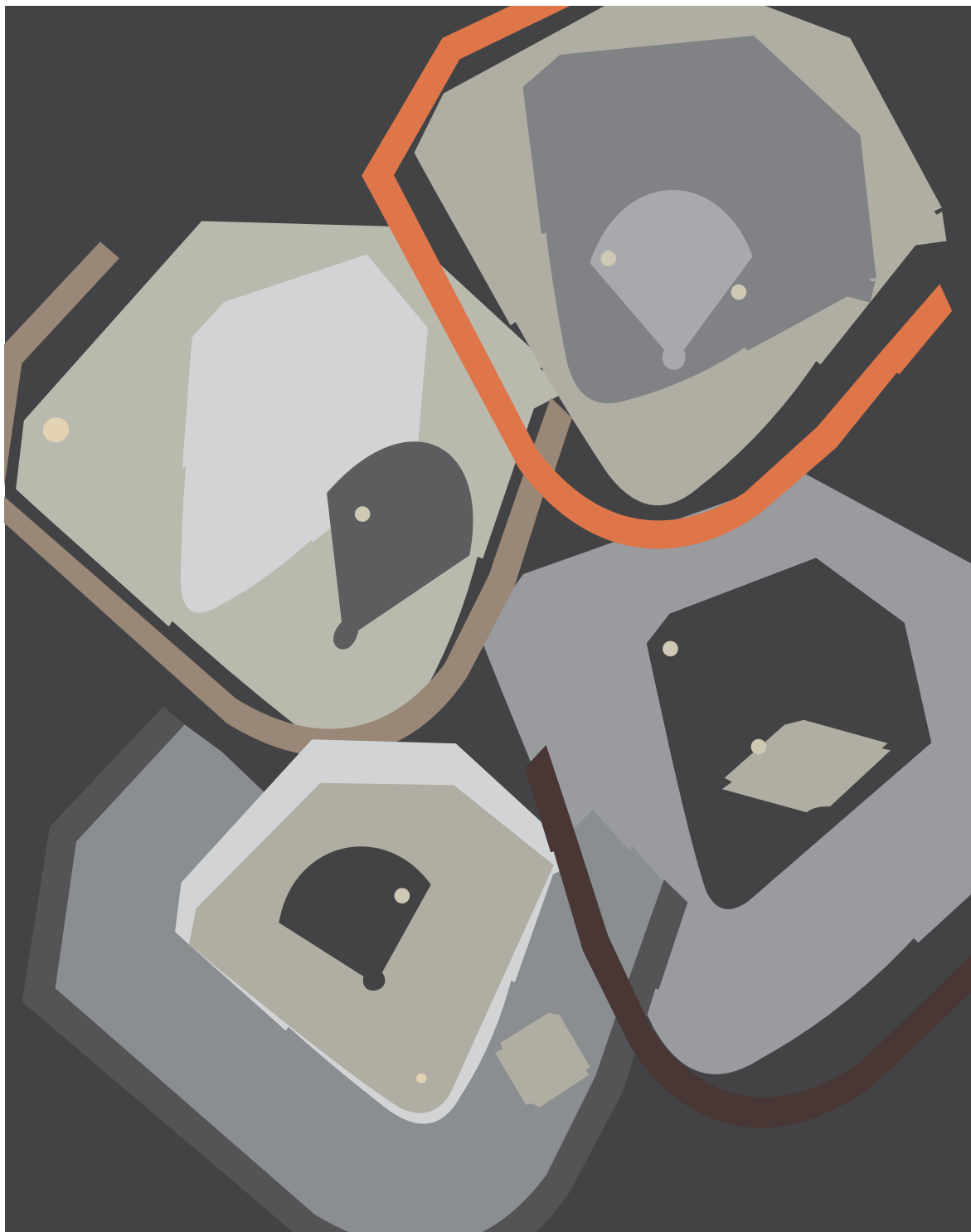Legia Warzsawa 2-0 Aktobe of Kazakhstan

Legia Warsaw was expelled from the 2014 Champions League for fielding an
unregistered player for several minutes. Several weeks after their expulsion, at this
game against Aktobe of Kazakhstan, fans protested their expulsion, for what they
saw as a minor bureaucratic error, with an extraordinary display of passion for their
club. Their protest included stadium-wide singing and chanting, an orchestrated
unleashing of flares, and a stand-engulfing banner depicting a UEFA official as a
engorged, suit-wearing pig, and the text, 'Because football doesn't matter. Money
does.'

ALWAYS WITH YOU

Oriole Park, Camden Yard Baltimore, 29 April 2015
Major League Baseball
Orioles 8-2 White Sox

This game between the Orioles and the White Sox was the first MLB game to be closed to the public in the league's history. The decision was made by officials as the city of Baltimore became the site of numerous large scale protests after the death of Freddie Gray, a 25-year-old Black American man, from injuries sustained while in the custody of police.
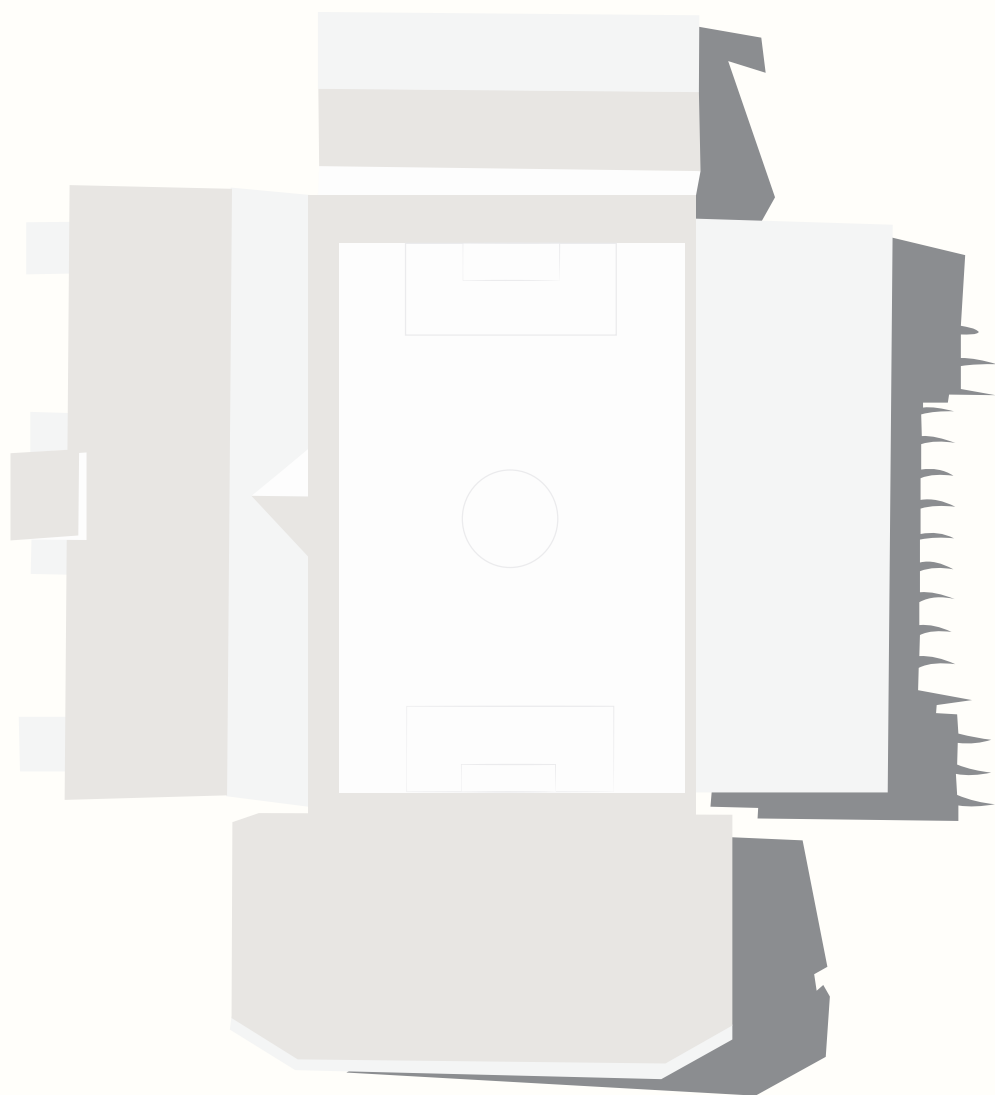
Sydney Cricket Ground, Sydney, 1 August 2015
Australian Football League
Sydney (117) defeated Adelaide (65)

Several weeks of racially motivated booing from opposition supporters took its toll on champion footballer Adam Goodes and he decided, with the support of his club, not to play in this home game against Adelaide in the AFL. His fans started a #standupforadam campaign. In the 3rd quarter of the game, at the 7 minute mark, a large section of the crowd stood up and applauded in support of the missing Goodes. Goodes' guernsey number was 37.

Hillsborough Stadium, Sheffield, 26 April 2016
Second Coroner's Inquest into the death of 96 supporters in 1989

In 1989 the police and press blamed hooliganism and drunk Liverpool supporters for the Hillsborough disaster that took the lives of 96 football fans. It took 27 years and two inquests for the truth to be revealed. The second coroner's inquest ruled that the supporters were unlawfully killed due to grossly negligent failures by police and ambulance services to fulfill their duty of care to the supporters. The inquest also found that the design of the stadium contributed to the crush, and that supporters were not to blame for the dangerous conditions.

Hampden Park, Glasgow, 21 May 2016
Scottish Cup Final
Hibernian 3-2 Rangers Scottish Cup Final

When Hibernian won their first Scottish Cup since 1902 ecstatic, scarf-waving, fans filled the air in the stadium with their singing. They belted out the club's unofficial theme song, *Sunshine on Leith*, with sweet tears streaming down their faces.

My heart was broken, my heart was broken
Sorrow Sorrow Sorrow Sorrow
My heart was broken, my heart was broken
You saw it, You claimed it, You touched it, You saved it
My tears are drying, my tears are drying
Thank you, Thank you, Thank you, Thank you

Sunshine On Leith, *The Proclaimers*

Princes Park, Melbourne, 3 February 2017
Australian Rules Football Women's (AFLW)
Carlton (46) defeat Collingwood (11)

Women have been playing Australian Rules Football for over a century but it wasn't until 2017 that the game's governing body supported a senior women's national competition. The opening game of the inaugural season the AFLW was a lock out when over 24,500 fans rocked up to watch the historic game between Carlton and Collingwood.