

CHASE WESTFALL

TERROR FUNCTION

OCTOBER 24 - DECEMBER 19, 2015

Artist Notes

- *Terror Function* is a set of reflections, observations, and proposals on the cultural and societal function of violence.
- As an almost perfect fulfillment of the cultural forces outlined in Guy Debord's *The Society of the Spectacle*, terrorism in the 21st century comes to us as spectacular (i.e. spectacle-driven, spectacle-oriented) violence. Guy Debord argues that we have moved from a society of being, to a society of having, to a society of appearing to have. For the Terrorist, this 'appearing to have' manifests itself in the Terrorist organization's efforts to maximize the shock value of its actions, thereby 'appearing to have' greater destructive capacity than it actually possesses. The ultimate value of the terrorist attack, then, is not calculated in terms of fatalities, but in terms of the profile (visibility) and symbolic potential of the attack. I do not mean to suggest that this is not true of 'conventional' warfare, only that it is *more* true of Terrorism in the age of television news, internet, and social media.
- Viewed from the perspective of 'spectacle,' it might be argued that the project of Christianity and the project of Terrorism, though ostensibly directed toward radically different ends, are similar in the sense that both are focused on extending the use value of a particular violent incident to achieve maximized societal/cultural function - whether that be the conversion of an individual soul or the disruption/destruction of a political or economic structure. In fairness, this strategy is employed by any number of groups/organizations in support of any number of varying agendas - but few share such a potent fixation on, or association with, the express image of a brutalized human form.
- In seeking to describe the way in which the works in the show were intended to operate collectively, Kevin Van Gorp and I began making comparisons to a classic bell curve - imagining a correlation between the actual scale of the works and their relative centrality to the theme/concept of *Terror Function*. Those works which reflect the core of the idea and/or a broader or more encompassing interpretation of the concept occupy the central, thickest part of the curve and are, correspondingly, the larger (-est) works in the show. Those which speak to more speculative, more specific (and therefore less generally applicable), more oblique, more problematic, or more private potential interpretations of that phrase/concept - the 'outliers' in bell-curve terms - occupy the thinner areas out toward the edges of the data and are, appropriately, physically smaller. It's not a perfect model (there are some notable exceptions) but it describes the general trend.
- In all of the works that directly address suicide bombing and/or terrorism, I have tried to make that address as impartial as possible... not because I have no personal feelings on the subject, but because they are complex events resulting from complex and convoluted realities. This does not mean, as it relates to acts of terrorism, that there are not moral or political judgements to be made. Rather, in a world in which simplistic,

politicized judgments are the norm, I am making a point of trying to provide a space in which a more nuanced and humane interpretation of the events/conditions of terrorism and violence can take place.

- On the source imagery for the paintings *Blue Barricade*; *Untitled (Confederacy)*; *Untitled (Veronica)*: the human imagery is taken from documentation (photographs sourced from the internet) of suicide bombings and other terrorist attacks. The images are primarily of the remains of the perpetrators of those acts but also include images of victims. The animal imagery is taken from photographs I have personally taken at slaughterhouses and other animal processing facilities/events.

Terror Function

A GROSS FIGURE-GROUND DISTINCTION, SHOWING 'TERRORIST' AND 'NON-TERRORIST' FOR INSTANCE, IS INSUFFICIENT. THE TRANSMISSION OF EFFECTS ACROSS A FIELD IS IMPOSSIBLE WHEN A DIALECTICAL RELATIONSHIP OCCURS FROM THE START. THE DIFFERENT SOCIAL ROLES PERFORMED BY INDIVIDUALS HAVE FIRST TO BE DESCRIBED AS A FIELD OF SIMILIARITY IN ORDER FOR THEM TO REGISTER DIFFERENCE. THIS ESTABLISHES THEM AS DENSITIES WITHIN A COMMON FIELD GRADIENT.

NO SINGLE SOCIETAL ELEMENT - SUCH AS A TERRORIST - IS FULLY INDEPENDENT UNDER SUCH A SYSTEM, BUT RATHER A 'TERROR FUNCTION' EMERGES AS DENSIFICATION WITHIN A CONTINUOUS FIELD - A NETWORK OF VARYING INTENSITIES.

Terror Function, 2015. Vinyl lettering on painted wall, dimensions variable.

Terror Function is an altered text, taken from David Joselit's *After Art*. In the original text, Joselit describes the principles behind Parametric Architecture, citing other accepted descriptions of it as well. Joselit goes on to describe how these same principles can be applied to - and are already active in - the visual arts. My intervention/gesture is to suggest, through the replacement and adaptation of key phrases (indicated by the black text), that these principles of parametrics are capable of providing powerful sociological insights as well. As the text suggests, a dialectical model which places people (or the behaviors and ideologies of of people) at odds with one another will never be sufficient for the development of empathy. It is only by attempting to describe the field of similarity - acknowledging the operational (functional) necessity of each particular density - that we will be able to open up a space within which mutual valuation can be reached.

Gate

Gate is an exact replica of a fence that exists in Raqqa, Syria. During 2014 [photographs](#) and [video footage](#) emerged showing a fence (which surrounds Na'eem Square, in the city's center) being used by ISIS as a site of execution and to display the bodies of their victims in a brutal show of force and intent: to keep the civilian population of the city kowtowed/compliant by making an example of dissenters or those that offered resistance. When I first came across the images I was stunned by the similarity (in terms of both imagery and content) that they had to [paintings I had made in the past](#) - paintings which combined layers of grid and lattice (diamond) forms with imagery of ruptured/dismembered bodies resulting from terrorist attacks. The images of the fence showed exactly the same thing - the dismembered bodies of victims of terrorism displayed on/against a fence composed of grid and lattice patterns. In that sense it felt like the events shown in the photos were the literal fulfillment of something that the paintings had predicted.

The coincidence of the imagery and its origins was strong enough that I wanted to acknowledge and address it - and tie it into the exhibition in a way. After a lot of thought I realized that the simplest way (and in a sense the most honest way) to do this would be to simply recreate the fence - and let it speak for itself and, by extension, for the particular social, political, economic, and cultural conditions that produced it. I also felt that, in a way that seems to elude the paintings, the physical presence of this fence - its materiality and human scale - could be a touchstone to help people connect more forcefully to the events and politics to which the paintings allude. That is, to remind people that what the paintings represent in a clinical, stylized, or detached way is a physical and political reality being acted out onto/against real human bodies and societies. Working with local artisans in Gainesville, Florida, we determined the specs of the fence through analysis of the available video and photo documentation.



Gate, 2015. Iron, copper, and enamel, 63 x 180 in.

Untitled (Confederacy)

Some works are undertaken in an attempt to articulate something, others are undertaken in the hopes of discovering something. *Blue Barricade* is an example of the former, *Untitled (Confederacy)* is an example of the latter. Organization is the first project in learning - it is the first impulse/necessity of inquiry. For the visual artist, the simplest way to begin to make intellectual order out of something is by making visual order out of that something. Even the most articulate artworks leave gaps, i.e. they never tell the full story. With all of that in mind, *Untitled (Confederacy)* is an experimental reconsideration/reconfiguration of the visual terms and elements developed in works like *Blue Barricade* (and others), undertaken in the belief that the discovery of a new formal logic (solution) can be the starting point for increased understanding and for the development of new perspectives.

The title makes reference to the political realities of Jihad and terrorist groups like ISIS, whose organizations are loosely cobbled together out of an ever-shifting line-up of tribal, ethnic, and religious allegiances. It also speaks to the origins and the formal/visual conditions of the work itself - 'cobbled together' in a similar way out of pre-existing component parts into an arrangement where each of the individual visual and formal elements is kept in a state of tension - unable to fully assert or fully submit its authority to the pieces/parts around it.



Untitled (Confederacy), 2015. Oil on canvas, 60 x 48 in.

Untitled (Ayvayı Yemek)

Ayvayı Yemek is a Turkish expression which translates literally as “to eat (bite) the quince.” Although properly cooked quince is often used in desserts and preserves, unprepared quince has a very bitter, dry, and unpleasant flavor. With that in mind, the phrase is used as a way of teasing a person who has made a foolish choice and now finds himself stuck with the unpleasant consequences (i.e. stuck in an unpleasant situation). The artwork is a mash-up of two very different real-world actions/projects, based on an operational coincidence:

The first is a project described in Eyal Weizman’s book *The Least of All Possible Evils*. In spring 2009, following the Israeli winter attacks, the Palestinian Ministry of Public Works and Housing undertook a project to document the destruction of cities and infrastructure in the Gaza Strip.

The second is the film *El Sol del Membrillo*, which documents the artist Antonio Lopez Garcia’s efforts to make a painting and then a drawing of a quince tree in his backyard. Because of the duration of making the painting/drawing (which is started in the late summer but carries over into winter) the film is ultimately about Lopez Garcia’s struggle to capture the decline/disintegration of the tree as it fades from the full bloom of summer into its winter state. The leaves fall off, the fruit ripens and falls, and eventually he is forced to give up.

Both undertakings - the Palestinian project and Lopez Garcia’s painting/drawing - are essentially attempts to document slow, seemingly inevitable collapses. Both projects are ultimately about mortality - the mortality of a marginalized society (Palestine) and the mortality of individuals (as Lopez Garcia, now in his sixties, struggles to record the peak of life). Further, in both cases the evidence and history of collapse are recorded through marks made in paint. In the case of the Palestinians, the spray paint used to mark each ruin with a unique id number; in the case of Lopez Garcia, the white oil paint used to continually track the shifting sightlines of the tree as it sags and falls.



Untitled (Ayvayı Yemek), 2015. Quince tree, acrylic, rebar, masonry line, plumb-bob, and vinyl tape. Dimensions variable.

In *Untitled (Ayvayi Yemek)*, the observational and mark-making strategies of these two separate projects are blended together. Lopez Garcia's quince tree, sight lines, and plumb lines are present, and the fixed observational position of a phantom observer is marked on the gallery floor. The ID numbers scrawled onto Gazan ruins are referenced in the numbers painted onto the leaves of the quince tree - each number is coded to indicate the branch and position of origin in anticipation of their inevitable falling (collapse). The floor is marked out with a grid, a stand-in for the infrastructure, streets, and power grid of Gaza - so that, as in the Palestinian Ministry project, the specific locations of quince's collapse may be recorded as well.



Untitled (Ayvayi Yemek) detail, 2015. Quince tree, acrylic, rebar, masonry line, plumb-bob, and vinyl tape. Dimensions variable.

Other compelling coincidences emerge when considering the history of the Quince tree and the tie connecting its prevalence in Spain to its origins in the Middle East (including Turkey, Syria, and Palestine). Significantly, many biblical scholars say that the “apple” eaten by Adam and Eve was in fact most likely a quince, which speaks further to notions of mortality and the introduction of violence into the world. With that in mind, it is interesting to note that the phrase “ayvayi yemek” is traditionally said to a groom on his wedding day. It is also worth noting that the news bulletins, which periodically interrupt the Spanish National Radio broadcast which Lopez Garcia listens to throughout the film, regularly feature headlines from the the first Gulf War and the domestic terror attacks occurring in Spain at the time.

Behold the Man

Behold the Man is a recording of a sermon given on Friday, April 3, 2015, by Lutheran Pastor Benjamin Squires. Completely unknown to me, Ben heard a song (also titled [Behold the Man](#)) by my band, Dear and Glorious Physician, and used it as the basis for his Good Friday sermon. The song is about the terror and violence - often glossed over - of Christ's crucifixion. Choosing to speak on Good Friday, the traditional day of observance of the crucifixion, Ben uses the text of the song to highlight for his congregation how something as violent as a crucifixion was somehow made functional and restorative within the Christian theological framework. That is to say, the sermon is descriptive of a kind of 'Terror Function' - identifying the operational necessity and/or the broader societal utility of a moment of violence. I found out about the sermon when Ben reached out to the band's record label to share the sermon with us. At my request he has given permission to use the audio as a work in the show.

Vereschagin

Vasily Vereshchagin was a Russian painter who was famous (infamous) for his graphic, 'realistic' (not glamorized) depictions of war. He traveled extensively with the Russian and other militaries and painted battle scenes and other violent scenes he encountered.

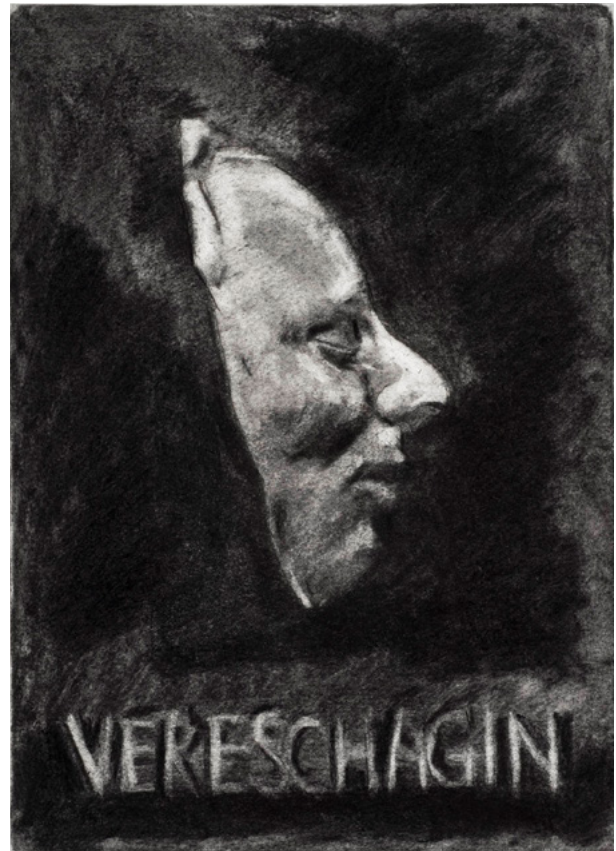
Vereshchagin is also the name of a character in Tolstoy's *War and Peace*. He becomes a scapegoat when he and his son are irrationally and inexplicably blamed for the French invasion and capture of the city of Moscow. He is then attacked, dismembered, and mutilated by an angry mob of his fellow Muscovites in a scene that echoes many of the archetypes of philosopher Rene Girard's description of the 'scapegoat' as sacrificial victim. The coincidence of the shared name was interesting in that it brought together two scenarios (phenomena) that were very important to me in the development of the exhibition:

1. An artist who paints, and thereby gives witness or voice to, graphic scenes of death and war
2. A character who meets a violent, irrational death (martyrdom) as part of a social/cultural imperative for violence (Scapegoating)

Bringing these two Vereshchagins together also hints at the potential culpability of the artist. That is, independent of the artist's motives, this act of witnessing can be considered a violation of a kind of trust as a presumptuous overstepping of the artist's true authority (an act of vanity/hubris) or, at the very least, a violation of (affront to) the sensibilities, needs, and values of the community. In either case, in keeping with Girard's theory, the artist has committed the 'sin' which will ultimately justify his/her destruction as the next victim of the structure of violence they have attempted to unmask.

With all of this in mind, the drawing is a depiction of [the death mask of Joseph Smith](#), the founder of the Mormon church, whose lived experience encompasses the range of both Vereshchagins. First, as a very controversial witness to the 'sins' and 'violence' of his community and times and, second, as a martyr/scapegoat who, as a result of his witness, was imprisoned and eventually murdered by an angry mob of his peers.

The changing of the name from 'Vereshchagin' to 'Vereschagin' was intended as a simple means of acknowledging that the piece is a proposal for a composite archetype, distinct from its progenitors. It also introduces a very rudimentary anglicization of the name, making it easier to read and pronounce.



Vereschagin, 2015. Charcoal on paper mounted on panel, 14 x 10 in.

Untitled (Veronica)

In seeking to address different notions of *Terror Function*, one of the threads which traces back deepest into human society is that which equates/pairs certain acts of violence with celebrations of the life force, vitality, fertility, etc. Violence and death are presented as the ecstatic culmination or completion of (and simultaneously the point of origin of) the life cycle. These kinds of 'celebrations' of death and violence often hinge on the destruction and/or consumption of the animal body, whether in terms of historical pagan rites/rituals or contemporary celebrations of fertility and vitality (football tailgating, Thanksgiving). In wishing to acknowledge this idea of a revelry of violence, this work is similar to past works that incorporate a louder, even sloppy or garrish color palette, a busier, more energized and more erratic composition and mark-making, and depictions of the animal body (in this case bulls), rather than the human body.

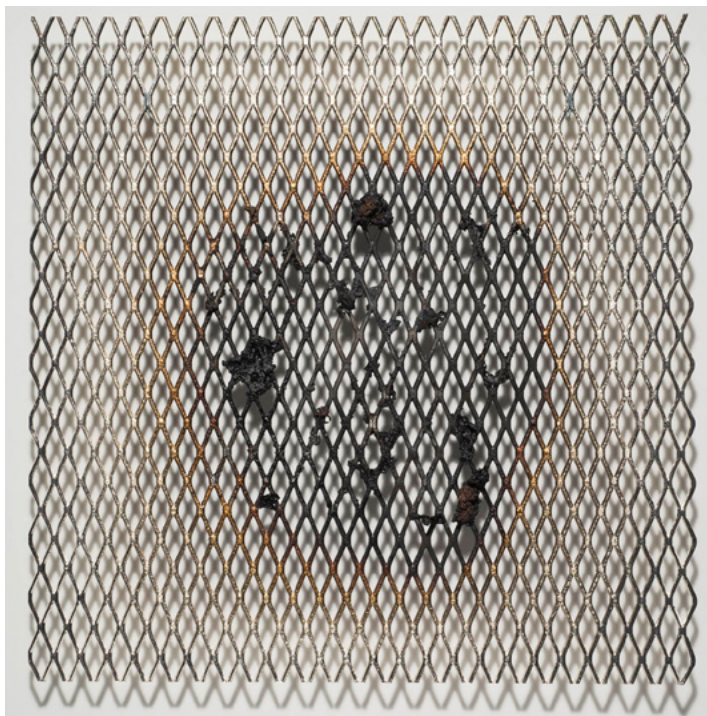
The composition also has resonance with the work *Terror Function* (the wall text) by invoking something like a broad, encompassing mesh within which no "no single element [event] is fully independent... but rather [they emerge] as densification within a continuous field - a network of varying intensities." The title makes reference to two different meanings of the term "veronica." In the Catholic faith, the term 'veronica' describes a ceremonial cloth or veil (a networked, continuous field - a fabric), itself an homage to the specific instance of St. Veronica who captured the image of Jesus in a piece of cloth she used to wipe his face as he made his way to the crucifix (a blood-soaked fabric, made meaningful through that moment of violence). Second, in bullfighting, the 'veronica' is one of the basic passes/postures, where the cape is moved slowly in front of the bull to draw the bull close to the matador's body and then trailed over the bull's head as he passes.



Untitled (Veronica), 2015. Oil and spray paint on canvas, diptych, 60 x 96 in.

Small Offering

The biblical Old Testament describes a very formal, even severe, mode of animal sacrifice in which animal offerings are made according to very strict procedures. For these offerings, animals are first slaughtered and then burned as 'burnt offerings.' Because of the frequent use of explosives and other incendiary tactics in terrorist and specifically suicide attacks, the remains of those involved (perpetrators and victims) are often badly burned or charred. Many of the bodies I have depicted in my paintings (including two of the bodies in *Blue Barricade*) are bodies which were badly defaced by burns. *Small Offering* is a work (a prototype for a series I hope to be able to explore further at some point) which tries to connect the dots between the formal and material severity and restraint of this Old Testament ritual and paintings like *Blue Barricade*, and the visceral presence of real, burned flesh - in this case the organs and meat of a cow. It seeks to draw attention to the parallels and points of contrast between the two modes of sacrifice: Old Testament animal sacrifice and the contemporary practice of suicide bombing.



Small Offering, 2015. Steel, chrome plating, and charred cow organs, 24 x 24 in.

Blue Barricade

In ways that I struggle to articulate, *Blue Barricade* is the most personally meaningful piece in the show. It is likely that it is precisely because I struggle to articulate that I find it so rewarding. I will say that it captures a kind of terse harmony that I have struggled to find in other works. Having said too much, frankly, about many of the other works in the exhibition, I will say nothing more about this one and will instead hope that the rest of the thoughts and ideas outlined in relation to other works, and in relating those works to one another, will be enough to support this work as well.



Blue Barricade, 2015. Oil on linen, diptych, 60 x 96 in.

Untitled (Finger in the Dirt)

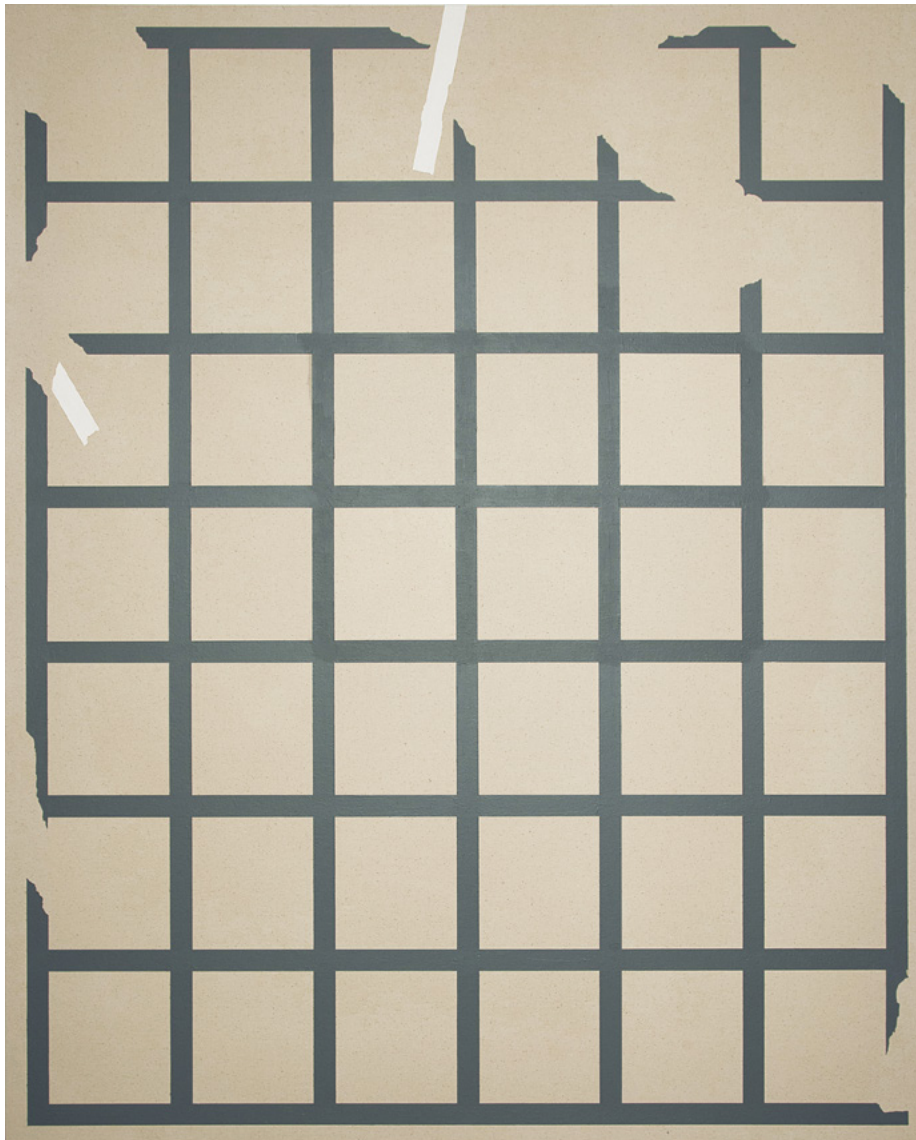
In contrast to the impersonal, purposefully uninflected presence of *Gate*, I wanted to create a small piece that could speak to a more human relationship to the places, historical events, and symbolism to which the exhibition (and *Gate* specifically) makes reference to. I imagined a person drawing the symbol of the eight-pointed star with their finger in the dirt.



Untitled (Finger in the Dirt), 2015. Oil and spray paint on panel, 10 x 8 in.

Broken Grid

Notably an exercise in reduction, *Broken Grid* is an effort at developing the simplest possible harmonious form that can simultaneously speak to both 'system' and 'violence.'



Broken Grid, 2015. Oil on canvas, 60 x 48 in.

Untitled (Memorial)

After speaking at length with Linnea West, who wrote the essay for the exhibition tri-fold, I greatly appreciate her ability to distill and summarize the proposal which this piece is intended to make: "Even while implicating us all in a cycle of terrorism and spectacle, Westfall allows tentative hope in the form of a pendant necklace depicting a central motif of *Gate*. By echoing the Christian practice of wearing a cross, it illustrates how sites of brutality may be transformed into meaningful aesthetic symbols."

I imagined a hypothetical scenario in which the Syrian people could reclaim both the literal and symbolic content (context) of the *Gate* fence - a 'site of brutality' - as a powerful symbol of memorial and of a collective commitment to a renewal of their culture and communities founded on principles in opposition to violence.



Untitled (Memorial), 2015. 14k gold, 1.5 x 1.38 in.

Jihadi

When making work, I try to begin by following an impulse or 'gut feeling' about what should be made. Often times as the thread of an idea is followed, coincidences and/or the logic of the piece begin to emerge out of what began simply as a moment of intuition. In the absence of that emergence, a project may be set aside in favor of one whose purpose/logic is more readily apprehended.

In the case of *Jihadi*, a poem co-authored by myself and my brother Andrew Westfall, I began with the feeling that I could write a poem for the exhibition, which could provide a format for creating a more editorialized, rhetorically charged, even romanticized image of a terrorist or, more specifically, of a suicide bomber. After completing the poem, none of the aforementioned 'coincidence' or 'logic' had emerged but I retained the feeling that something about the form of a poem seemed appropriate/relevant.

I was stunned to be informed by one of the staff at 101/EXHIBIT, Shen-Shen Wu, that there was in fact a longstanding (and currently very active) tradition of Jihadi poetry that seemed to flourish, according to one commentator, as a natural outgrowth of the need, within a community defined by an extremist ideology, for the rhetorically and ideologically charged language to which poetry and verse naturally lend themselves. Within these organizations, many leaders, such as Osama bin Ladin, were revered not only for their military and political prowess, but also for their mastery of prose.



Jihadi, 2015. Inkjet on paper, 11 x 8.5 in.

See

See is essentially a memento mori. A rotting jack-o-lantern containing two tea-candles was smashed on the front porch of our home in Johnson City, TN. I was engaged by the fact that it presented as two eyes (the metal shell remnants of the candles) peering out from under a hat - something like a witch or wizard, i.e. a figure empowered by a kind of occult wisdom. The smashed head it suggested; the history of the pumpkin/gourd as a surrogate for the human presence; its direct connection to both the natural (vegetable) and supernatural (the origins of the jack-o-lantern and the wizard it seemed to depict) forces that extend out beyond human life in either direction, all combined to make it, for me, a powerful symbol of death and the fears and forces that surround it.



See, 2015. Oil and spray paint on linen, 24 x 24 in.

Untitled (In Service)

Last Christmas, my wife and I took our children to the local Ronald McDonald House to make cookies for the children and families staying there. The Ronald McDonald House provides free or low-cost accommodations to the families of children who face prolonged hospitalizations, typically as a result of a very serious bodily injury or terminal illness. After the visit, one of the staff at the Ronald McDonald house sent us a Thank You card to express the value/meaning that our small action had for the lives of the families that are currently staying there.

Like *See or Ayvayı Yemek*, *Untitled (In Service)* speaks to a different speed and origin of violence, in this case violence in a broader sense - as any force (including accidental injury or illness) acting against life. Similar to *Untitled (Memorial)*, it speaks to a mechanism or process through which the experience of physical suffering can also be a doorway through which purpose, unity, and compassion can be located, alluding to how individuals look for ways to strengthen and support one another in the face of unutterable terror - in this case the potential loss of a child.



Untitled (In Service), 2015. Modified Thank You card, 5 x 7 in.

Artist Bio & CV

Chase Westfall, (born in Albany, New York 1980) lives and works in Gainesville, Florida with his wife and children. Drawing on a broad range of philosophical, theological, and artistic influences, Westfall investigates the cultural meaning and societal function of violence. Through sometimes jarring combinations of graphic representation of torn human and animal flesh alongside geometric abstraction, his work gives equal voice to both the heat and brutality of the violent act and the cool, detached analysis to which he seeks to subject it. Though trained as a painter, Westfall's practice encompasses a broad range of media including painting, sculpture, installation, video and performance.

Westfall received his BFA from the University of Florida in 2008, and MFA from the University of Georgia in 2011. From 2011-2013 he served as Assistant Professor of Art at East Tennessee State University in Johnson City, Tennessee. He is currently the director of Gallery Protocol, a contemporary art gallery in Gainesville, Florida and assistant director of ImperfectArticles.com. His work has been exhibited nationally at galleries and fairs such as Expo Chicago in 2015 with Imperfect Articles, as well as internationally in Germany and South Korea.

Solo and Two Person Exhibitions

- 2015 *Terror Function*, 101/EXHIBIT, Los Angeles, CA
- 2013 *Faculty Exhibition*, ETSU Tipton Gallery, Johnson City, TN
- 2013 Chase Westfall, 101/EXHIBIT, Miami, FL
- 2012 Chase Westfall, ETSU Tipton Gallery, Johnson City, TN
- 2010 *Gypsy Acid Queen*, Twin Kittens Gallery, Atlanta, GA
- 2010 *Two Bros!*, Athens Institute for Contemporary Art, Athens, GA
- 2010 *Platonic Voyage*, Dugg Dugg Gallery, Charlotte, NC (performance)
- 2009 *Platonic Voyage*, Alfred University, Alfred, NY (performance)
- 2008 *Two Rooms*, Down Home Gallery, Gainesville, FL

Selected Group Exhibitions

- 2015 Imperfect Articles at Expo Fair, Chicago, IL
- 2014 101/EXHIBIT at Miami Projects, Miami, FL
- 2014 *Drawn & Quartered*, FLA Gallery, Gainesville, FL
- 2012 *New APP*, Gallery of the International Pavilion, Ulsan University, Ulsan, South Korea
- 2012 *LIVE/WORK*, Twin Kittens Gallery, Atlanta, GA
- 2011 *Sea Worthy*, Flux Factory, Long Island City, NY, (participating artist)
- 2011 *Movers and Shakers*, The Museum of Contemporary Art of Georgia, Atlanta, GA
- 2011 *On Spirituality*, Gallery 842, Marshall University, Huntington, WV
- 2011 *Reflections of Generosity*, Patrick Henry Village Commons, Heidelberg, Germany
- 2009 *Reflections of Generosity*, Storck Barracks, Illesheim, Germany
- 2009 *Making Masters*, Madison Museum of Fine Arts, Madison, GA
- 2009 *Reflections of Generosity*, MWR Arts Gallery, Fort Drum, NY
- 2009 *Art Student Exhibition*, ISE Cultural Foundation, New York, NY
- 2009 *Athica Emerges*, Athens Institute for Contemporary Art, Athens, GA

Bibliography

Rene Girard - *Violence and the Sacred* (book)

Things Hidden Since the Foundation of the World (book)

Joseph Campbell - lectures (on Spotify)

The Power of Myth (book)

Eyal Weizman - *The Least of All Possible Evils* (book)

Omarska Memorial in Exile (artwork/art action)

David Joselit - *Painting Beside Itself* (essay); *After Art* (book)

Hannah Arendt - *On Violence* (book)

Tolstoy - *War and Peace* (novel)

Dostoyevsky - *The Brothers Karamazov* (novel)

Cormac McCarthy - *Blood Meridian* (novel); *The Road* (novel)

Antonio Lopez Garcia - *El Sol del Membrillo* (film)

The Syrian civil war - the operations of ISIS in the city of Raqqa, the “headquarters” and de-facto capital of the Islamic State in Syria, specifically the official (ISIS sanctioned) display/presentation of the bodies of murdered political and religious dissenters/enemies on a fence surrounding a Na'eem square, a public plaza.