

been derived from the past, and what is being constructed in the present. By starting out with the question "What if?," Raad meets us from the opposite end of a possible future. (Fig. 37)

Lara Baladi, Mounir Fatmi, Adel Abidin, Hassan Khan and Steve Sabella

There is a frank austerity in the work by Steve Sabella, the kind that appeals for time to be suspended. Despite the obviousness of the referent, Steve does not slide into the kind of kitsch one usually encounters in artworks that take it upon themselves to preach politics, and clarifies that his installation "could also be considered an act of introspection and interrogation that will create a clash between the two words 'Identity' and 'Identification'. By creating this visual and opposite imbalance and as the wall segments unite together to form a massive wall, this work will trigger many questions and inevitably reactions." Sabella defies our entrenched associations with the topic at hand, and the correlations we have accumulated. Consequently, when we step inside this confrontational green-line that he has created, we find our bodies physically rotating in the space in order to get a better visual grip of either one of the two sides. With this, he wants us to realize that assuming any neutrality within the charged space that he has built is simply not feasible. We are forced to constantly navigate from one side to the other to maintain a complete physical detachment. Paradoxically, constant action becomes the symbol for no action, a metaphor for an eternal state of exile. (Fig. 38)

In the remarkably multilayered work that Mounir Fatmi presents us with, we can identify traces of every notion of contemporary artistic practice discussed so far. His appropriation of modernity through non-linear citations of Chaplin's film *Modern Times* of 1936, his inscriptions of Arabic calligraphy on metal

