Quoting the Familiar
Critical Image Making in the Age of Digital Reproduction

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Abstract

This paper explores the role of visual quotation in critical architectural image making, tracing a lineage from the Radical Era through to the contemporary setting. It discusses the technique of "defamiliarization" – a renewal of perception – as a significant and continuing device across the two periods. Comparing embedded tropes in Superstudio's Twelve Cautionary Tales for Christmas (1971) with Italia Vostra: Rescue of Historic Centres (1972), we identify an important moment in the latter: the introduction of compressed projection and simultaneity, which shifts the focus of the critical from the projected future, into an ongoing and 'suspended moment'. The pursuit of "other nows" or parallel fictions, rather than projected ones, appears to be a common theme in the work of contemporary architectural fictions, evidenced here through the work of POST with Monash Art Projects, Tom Morgan, Chinese Artist Yang Yongliang, and others. This paper attempts to reconcile this shift in emphasis in the context of a transforming image economy, and significant technological and socio-political change, ultimately questioning the presence of agency in the artefacts of today's urban imaginaries.

Introduction
This paper examines the quotation of the familiar as a critical operation in the expanded field of architectural fiction. It explores the resurgence, and changing nature of critical architectural image production post-millennium in relation to new digital media and technology, the "over-information" of the internet and the spectacle of images that exist online today. We argue that the legacy of the Neo-Avant Gardes of the 60's and 70's – similarly maneuvering within and around the explosion of the mass media – is both evident and diffuse in relation to the contemporary. The continued reliance on *de*familiarization – an established technique in the genre of science fiction, but one that can be traced back to the art and films of the Russian Avant Garde – connects the contemporary wave with the critical images of putative "Radicals" like Superstudio and the Utopie group. Russian Formalist Viktor Shklovsky defined defamiliarization, "not [as] the unusual or the imaginary but a renewal of perception",[1] disrupting the habitual perception of the "distracted masses" by rendering the familiar strange.[2]

The photo-collage techniques of the Neo-Avant Garde achieved defamiliarization through the disjunction between figure and ground – pitting a language of futurity against the everyday, the iconic or the natural. But today, the accessibility and ubiquity of hyperreal architectural rendering and photo-editing tools is transforming the nature of defamiliarization. Figure and ground are becoming more seamless, and the constructed image begins to take on the characteristics of the doppel. The effect is somewhat uncanny. As we will argue, this is equally true of critical architectural fictions by practitioners operating within the discipline of architecture, as it is of those external to it.

These external figures are important, and we argue that this is partly owing to the shift in critical praxes from the sites of architectural and urban production in the 60s and 70s – the 'living critique' of the Situatationist Internationale (SI)[3] – to its periphery in the contemporary context. Critical architectural fictions continue to be produced, but exist on the fringes of architecture, or outside of it, thus remaining ill-defined, and worthy of interrogation.

This paper revisits the work of Superstudio in order to provide a lens through which to view their contemporary counterparts. It compares embedded tropes and techniques in Superstudio's *Twelve Cautionary Tales for Christmas* (1971) and identifies an important bridging project in Superstudio's *Italia Vostra: Rescue of Historic Centres* (1972) which embodies characteristics of compressed projection and simultaneity: marking the collapsing down of future possibilities, and shifting the focus of the critical into an ongoing and 'suspended moment'. The paper argues that while there are irrevocable connections between the "Radical Era" and contemporary practice – a focus on critical insight or awareness, contingency, plurality in reading, and an engagement with the tropes of architectural communication – the latter is more closely oriented towards 'another now' as opposed to projection. The phenomenon of hyperreal rendering, and the new coherence between figure and ground tend towards sites of parallel fiction or "para-fiction".[4] The paper seeks to outline ways in which radical tactics under the broad umbrella of defamiliarization remain present in contemporary approaches, examining case studies by the Authors and Yongliang in relation to these.

Defining Critical Imagery
In order to justify this selection of work among the broad spectrum of image-based practice, it is important to first define "critical image making". For the purposes of this paper, critical image making is considered a form of critical praxis, and is situated primarily in relation to Jane Rendell, Lara Schrijver, David Pinder and Robin Evans. This charges the critical image with two primary responsibilities: that of illuminating or 'making visible'[5] following Evans, and that of "acting" after Schriver, Pinder and Rendell.

Rendell's definition of "critical spatial practice", is useful in that it is located between critical theory and practice: "extend[ing] the 'critical' to include... those practices that involve social critique, self-reflection

and social change... but also imagine something different – transform[ing] rather than describ[ing]".[6] Rendell aligns critical spatial practice with De Certeau's tactics, employed to "resist the dominant social order of global corporate capitalism".[7] This orientation towards the political pervades both the historical and contemporary case studies.

Schrijver continues the thread of the critical as practice. She finds a space of 'critical agency' in the images and *situations* of the Radical Era. These possess a "technique or an aesthetic that can help revise our cultural perceptions, or even only an expression of dissatisfaction" with current conditions.[8]

Still, the relationship between these critical practices and *critical image* can be problematic. Groups like the SI were notoriously suspicious of the image as a participant in broader spectacles, while the cohort that gelled around the Utopie Journal engaged in "theoretical practice" – eschewing traditional production of 'blueprints' while appropriating the languages and image operations of urban practice both "within their discipline and in the popular press".[9] And while image plays a crucial role in the works of Archigram, their resulting collage-renders may be construed less as critical tools for insight, and more as polemical celebrations of consumer choice and exploration within systems.[10] Instead, we look toward the artefacts of the Italian Radical Architects, to groups like Superstudio, for prototypical models of critical image making – works that begin to articulate an omnipresent and ongoing crisis which still resonates today.

12 Cautionary Tales for Christmas, Superstudio (1971)
Comprising of a set of twelve short vignettes, a questionnaire and postscript, and a set of absurd images, *12 Cautionary Tales for Christmas* frame scenes from a series of ideal cities – addressing the social structures and patterns alongside architectural and urban form. Their language and tone mirror that of the utopian narrative as travelogue and ostensibly locates the work 'outside' of the real. However, the postscript reveals that these *Cautionary Tales* are a mirror for contemporary urban spaces and political structures. The combined effect of these ambivalent tales, and this revelation, is to draw "attention to the fiction that simultaneously frames the discourse of modern architecture and prevents it from forming a totalising whole".[11]

Figure 1. *City of Hemispheres*, Superstudio, 1971.
MAXXI Museo nazionale delle arti del XXI secolo, Roma.
MAXXI Architettura Collection Superstudio Archive.

The distancing prevents the viewer from reading these literally – the disconnects between text, image, and indeed, between figure and ground, force a reframing of the lapses and disconnects within the

modern project. The juxtaposition means that viewers are forced to engage with the operational, imaged architectural objects (mirrored surfaces, grids, monolithic superstructures) shorn of their implied content (modernity, clarity, cleanliness, efficiency) and instead read them as figures for force, control, and dominance.

The critical images of the *Tales* also invite ways of resisting – suggesting flaws in the total system. In this manner it can be contrasted with Koolhaas and Zenghelis' nearly contemporaneous project, *Exodus*. *Exodus* affects a tacit tolerance to the city – as fragmentary "urban portraiture" it does not "single out the ills of contemporary society, nor … propose solutions for their cure ...," rather it comprises "for the first time an inventory of today's urban episodes..".[12]
Exodus' focus echoes that of *Tales*, framing an "architecture forged by the organisation of program (understood as the trace of social forces)..".[13] But it is an architecture that shifts the register away from the critical and the engaged – no longer 'revolutionary' but engaged in the multiple unconscious possibilities of the city as it currently stands.[14] The act of quotation in the service of defamiliarization is removed; the quoted components mean *exactly* what they mean in the contemporary media-image culture.

In David Pinder's formulation, the critical value in projects like the *Tales*, as opposed to blueprint projections or acquiescent portraiture, lies in their capacity to engender change. Pinder sees these works as a shared reminder that "...another world is possible, and that the means to reach it are in the here and now through connecting with people's needs and desires, not in some distant time or place".[15] At the same time they are still employing a frame of futurity to engender a sense of otherness – an unreal space deliberately disconnected from the city-as-is so that it might better frame criticism.

Figure 2. *Rescue of Italian Historical Centres:* Superstudio, 1972.
MAXXI Museo nazionale delle arti del XXI secolo, Roma.
MAXXI Architettura Collection Superstudio Archive.

Italia Vostra, Rescue of Historic Centres, Superstudio (1972)
"To salvage in order to destroy; to Destroy in order to save yourself" - Superstudio

Superstudio's *Rescue of Historic Centres* series from 1972 is compelling as a point of departure from much of their other projective work which tended to operate outside of the constraints of the real. While typically absurdist, this urban fiction is not situated in a distant future, but somewhere between the now and the next.

Dunne and Raby identify two key modes of architectural practice: the first and most common approach is affirmative, concerned with problem solving and is future oriented, while the other is critical, "problem finding" and tends towards "parallel realities".[16] *Rescue of Historical Centres* presents a dilemma: it does not fit neatly into either category. As a *reductio ad absurdum* it is both a critique and a solution – albeit an ironic one – following the logic of preservation to its own paradoxical conclusion.[17] The "solutions" proposed in the project are again unusual in that they are highly localised, directly responding to the Italian conservation debates that dominated in the wake of the 1966 flood which killed hundreds, and damaged and destroyed countless buildings and artworks in central and northern Italy.

With cities like Venice and Florence in peril, preservation began to be managed at a regional or national level.[18] Conservationist groups like *Save Venice* and *Italia Nostra* (*Our Italy*) were established, and the United Nations opened UNESCO offices in Italy, funding studies and restoration works.[19] Superstudio's *Rescue of Historic Centres* critiques efforts to embalm the city, and the loss of agency of locals in determining their own future. Reconciling that "preservation's politics of expansion [is] unstoppable", Superstudio proposes a series of radical strategies for protecting Italy's latent cultural resources, that "can at least be mined for new architectural possibilities".[20]

To this end, Superstudio envisages a strategic sabotage of the iconicity of Florence, Pisa, Venice, Rome, Naples and Milan. Defamiliarization is achieved through collages that quote and then disrupt the picture-postcard image of the city. Each one enjoys their own perverse but site-specific mode of annihilation[21] – for example: Venice is drained, and the canals paved over with glass blocks facilitating car access, anticipating the development of a modern city below. Rome is buried, in order to preserve its antiquities from further damage, and the hill is filled with household trash, providing rich excavation materials for centuries of tourism to come. Florence is flooded, and rather than resisting the threat of water damage, major galleries are waterproofed to enable underwater visitors.

These scenarios are described in narrative form in a transmittal document labelled *Italia Vostra* (*Your Italy* – establishing a relationship with the preservationist group) and feature accompanying masterplans, collages and working drawings. Aside from small isolated details for construction, the architectural nature of these propositions is vague at best – a far cry from the bold, terminal or predictive language of other works. Rather than projective, these images are catalytic and enabling: disaster offers a suspended moment within which to insert new design possibilities.

This Time Tomorrow, POST (Jacqui Alexander and Ben Sheridan) with Monash Art Projects (Andre Bonnice) (2014)

Rescue of Italian Historical Centres detours from the Radical culture of image making primarily concerned with projective possibility, to explore the potential of the near future counter-narrative: a mode of architectural fiction that is gaining traction in the contemporary context. With the explosion of image culture since Web 2.0, critical (urban) image making is no longer solely the preserve of architects, as Pedro Gadanho identifies: "After architects and advertisers have used the by now banal image software to project a wishful authenticity onto their constructions and products, now it is the artists who are making use of it to create a disturbing, alternate version of reality".[22]

One such project from *within* the discipline which subverts hyperreal architectural rendering, and probes the culture of online content and image-sharing is *This Time Tomorrow*, by POST (Jacqui Alexander and Ben Sheridan) with MAP (Andre Bonnice). The work was a commissioned piece for the London Festival of Architecture 2014, in response to the theme "Capital". A clear example of Dunne and Raby's "problem finding" pedigree, the project exists as a series of hyperreal images, plans, a website and an article that were circulated for duration of the festival as part of an online campaign. *This Time Tomorrow* continues the Radical agenda of exposing audiences to the seductive and

destructive effects of capitalism on the city, again by way of a *demonstratio ad absurdum*, but this time finds agency in digital media.

Figure 3. *This Time Tomorrow: Cirque at Piccadilly,* POST with MAP (2014). One of a series of luxury towers, commodifying the intrinsic qualities of site for export.

With the boom of luxury developments in London marketed to the world's wealthiest, the project critiques the UK's capital gains tax exemptions, and "makes visible" their sustained urban impacts. Images are strange and familiar, depicting gross overdevelopment of iconic, sacrosanct sites in London. Accompanying these "professional" images is a set of constructed holiday snaps – apparently taken by tourists – in which the developments are captured haphazardly, "validating" their existence and rooting them in the "now" through their dissemination in real-time on social media. As with Superstudio's *Rescue of Historic Centres* project, the new developments are strategically located and "contextual" – commodifying the intrinsic qualities of each site for export. For example, a new luxury tower at Piccadilly Circus is clad in digital screens, ensuring that every square meter of floor and wall space is mobilized to generate profit.

Like many of the critical images emerging post-millennium, the project can be considered parafictional: [23] the narrative plays out in the present moment as a parallel, or imminent fiction. But unlike the low-tech, abstract photo collages of the Radical Era, the ease with which hyperreality is achieved today has enabled fiction to be experienced on some level as fact [24] – an ethically risky move, in a post-truth world. Clues exist within *This Time Tomorrow's* imagery which require unpicking by the audience: for example, if the towers are under construction, they can't be simulations, because architectural renderings exist to describe the completed project. In this way, the images challenge audiences to discern not only which parts are fabricated, but also which parts are true. [25]

Writing on the contemporary context, Gunning concludes that today: "it is entirely possible to produce a photograph that has no relationship to its original model, or even has no clear model. The faith that we once had in photography...has been called into question". [26] Artist Kobas Laksa's photographic series, *The Afterlife of Buildings* (2008) for Poland's 2008 Pavilion in Venice similarly employs hyperreality to achieve a series of "other nows" for prominent contemporary buildings, reminding us that architecture's status is politically and economically contingent. Architect Hector Zamora's *Zeppelin's Swarm* project (2009), Ash Keating's *Gertrude Modern* (2012) and Eva and Franco Mattes' *Nikeground* project (2003) also exhibit simultaneity over projection, but expand critical architectural fiction into event. In these cases, architectural fabrications are literally staged in space as installations

to be interacted with, thus fiction becomes both situation and artefact – a 'thing-made'/fact to be documented. Here, questions of authenticity become further entangled.

Figure 4. *This Time Tomorrow: Cirque at Piccadilly* (Selfie), POST with MAP (2014). Holiday snap capturing *Cirque* under construction in the background. The image appeared as an embedded tweet in an article discussing the very real impacts of luxury developments on cities.

Amidst society's increasing expectations for "on-demand" solutions, and in a climate of global political unrest, projected visions of far-off futures are rejected by parafictioners in favor of action in the here and now. This is a position also held by Gadanho: "…At a time in which architects and urbanists tackle fascinating scenarios while their reports fail to attract a wider audience, [we might look to] urban scenarios of the *near* future".[27] Like *Rescue of Historical Centres, This Time Tomorrow* is an agit prop, and a catalyst for action, exploiting the virality and "crowd-based" logic of digital media.

Phantom Landscape / Day of Perpetual Night, Yang Yongliang (2007, 2012)

Gadanho outlines ways in which the locus of production of critical, projective images shifts from the centre to the periphery. The practice of Chinese photographer Yang Yongliang registers this shift – with a body of work that examines the peculiarities of the urban in a rapidly developing context – as well as our own complaisance with contradiction. There are trite comparisons with the works of the Radical Era. Like Superstudio the work is saturated by signifiers for the utopian; although they're not the grids and platonic solids inherited from the city-on-the-hill, but the mountain-water landscapes (shanshui)[28] and the peach-blossom-valley that typify the traditional Chinese pastoral idyll.

But Yongliang's practice embeds tactics particular to the images in the age of digital reproduction. Part of this is to do with training; Yongliang is steeped in traditional Chinese art practices, as well as possessing more mercenary skills extracted from a university education in visual communication design. Here, the image is positioned as a site for communication transfer – embedded in the practice of image manipulation and reproduction. This digital image culture – itself a driver of urban development and self-conception – permeates his work.[29]

Yongliang painstakingly collages fragments of urban fabric into scenes reminiscent of the ink-wash forms of traditional Chinese landscape paintings.[30] This is less about collage as a tactic for rendering strange through repetition or juxtaposition – and more about the very real way in which the post-global city is regarded as collage. Critic Meiquin Wang, in her reading of Yongliang's work, observes the paradox of documenting such cities; in that the "realistic" image of the city, the truthful rendering

through photography, results in a surreal collage of form and event, a "reassembled myriad of realities."[31] It is this quality that is amplified through Yongliang's works – with ranks of apartment-towers transmuted into mountains on the upper Yangtze – at the same time as the quasi-natural forms are buried by a mass of architectural detail and infrastructural detritus.

Figure 6. *Phantom Landscape*, Yang Yongliang, 2010
[image license pending]

This quality of multiplicity is central. Yongliang's images – originally devoid of any sign of human inhabitation – gradually take on aspects of the contingent, variable, plural and parallel; ultimately enacting the embedded complexity of the urban terrain.[32] Wang notes that Yongliang's work evolves past "...seeing the city as a physical -location where wanted and unwanted changes take place and focuses more on urban space as a complex network of lived experience that urbanites negotiate and simultaneously contribute to".[33] The focus on contingency, choice, and inhabitant plurality echoes sentiments of the Radical Era.

Yongliang's work also embeds elements of allegorical narrative – or even filmic conventions; that of the disaster film, the cathartic moment cataloguing the destruction of some sunken and debased landscape. In more recent works, like *Day of Perpetual Night*, the disaster is eternal – a nine-minute video-loop culminating in the intrusion of an alien presence, abduction, and abscondment.

Yet it is not the dystopian register which connects Yongliang to the image-practitioners of the Radical Era. Rather, it is the mark of artifice and artificiality – the complex aggregate of urban material that is, in some way, believable. It is the artist's own focus on the tension between something that is both "real and unreal" – a work that engages with a critical reflection on the part of the viewer/participant. According to Yongliang, his works allow the viewer "to drift away from reality and into the illusory world of reflection, but when you stand in a corner of the city you will find my works are not purely fantasy, *actually the reality is like this".*[34]

These kinds of images of the city – while sitting outside of traditional Architectural production – are core to new understandings. These images have a potential to push beyond the "mood of Utopian dreams turning bad, of dystopian images or imaginative collapse [that] nevertheless pervades much more recent urban discourse".[35] Critic Jennifer Robinson, discussing these kinds of spaces and images more broadly in relation to the global south, suggests that they might;

> ...extend critiques of these developments, even as they seek to identify and imagine
> possible alternatives to the dominant order. By creating exaggerated, defamiliarizing or

satirical but recognizable alternative worlds, critical dystopias stir readers to identify the injustices and power relations of the present. They open spaces of possibility for challenging these forms of power, now rendered more recognizable.[36]

Paramodern, Thomas Morgan (2014)

Such digital collage practices scaffold and extend the critique of the critical image. The work of Tom Morgan, *Paramodern*, suggests other ways in which digital practices connect to the critical image making of the Radical Era. *Paramodern* digitally rebuilds a lost high-modern heritage for an Australian context out of familiar, parametric fragments of architecture. By dint of being collage fragments they are intrinsically inexact in their overall composition – while still forming a discernible whole. They bridge the old gap between figure and ground – constructing elaborate, designed contexts where the exactitude of design processes is extended to larger terrains.

Issues around exactitude apply to all mechanisms of digital representation. In the mid-nineties, Jeremy Till, commenting on the perceived gap between representation and the represented, and the implicit contradiction: "We hear that representation is getting ever more 'realistic', when in fact it could argued that the cruder a rendering is the more real it is".[37] "Crude" drawings have the capacity to suggest flexibility, difference, unpredictability. Consequently, Till is unsettled by the absence of 'dirt' in these new breeds of 'realistic' renderings and representations.
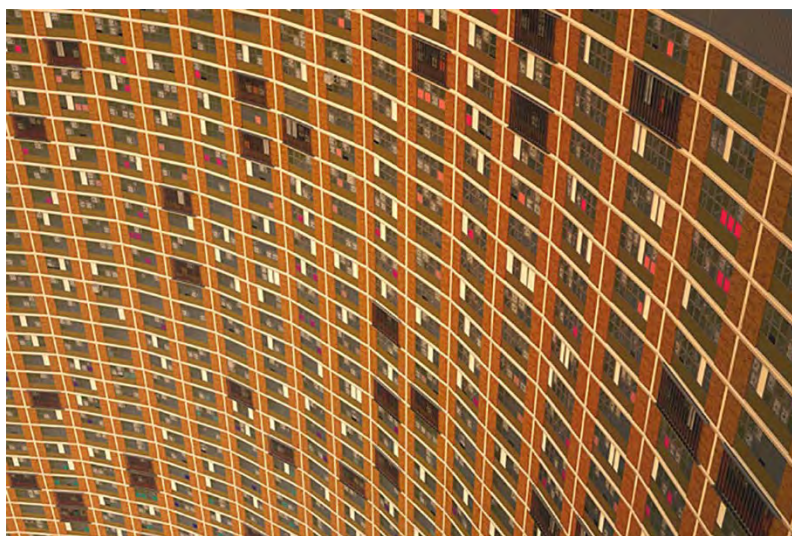

Figure 5. *AlterModern A*, Thomas Morgan (2014). The image is an experiment in the collision between detail and 'dirt' in Till's formulation

Till is not referring to dirt as a decorative applique. Rather it is the formal 'dirt' of occupation – evidence of human mess; frameworks for services, patchwork repairs, moments of local variation that manipulate the structural system, or the suburb, or the city. This contingency, "...with its multiple but uncertain potentials, allows the imagination room to project new futures".[38]

The works within *Paramodern* seek to expose these moments of dirt within the approaches of the formal architectural render, and the larger process of designing buildings and cities from rational components. It also seeks to advance a complex 'crudeness' similar to Yongliang's collage work – spaces that invite speculation through complexity. The work is ultimately designed to suggest that elements of Australia's urban heritage are implicated and embedded within the concerns of the Radical Era. It also invites us to question whether these concerns have been addressed – or whether they still remain, latent, and nascent.

Conclusion

This paper identifies this act of defamiliarization as key form of visual quotation in the critical image making in the Radical Era, as well as in a contemporary setting. However, it stresses the projective mode of Radical Architecture, and an answering structure of an omnipresent 'now' in contemporary image practice, emerging as a result of significant technological shifts, and arguably in response to the restless political climate. We offer the Superstudio project *Rescue of Historical Centres* as a putative and delayed bridge between these two moments, but we also suggest that there are links and mental models that brook further examination.

The shift away from projection presents an interesting dilemma, since in the work of the Radical Era, the act of defamiliarization was tied to some sort of constructive action: a language of possibility. The "near future" plausible scenarios of the contemporary image makers are provocations, with the direct agency of the architect defused/diffused, and arguably transferred to audiences. This perhaps reflects the transition from a mass media culture of broadcasting and the "totalising" architectural context in the 1960s-1970s, to one that taps into/coopts the neoliberal narrative of participation, and digital "crowd-based" agency. Previously the ethical confusion that might be evinced by speculative projects lay in the critical collisions between implied ideologies and social results – in the 'contradictory forces of regression and progression".[39] Now the confusion lies in the individual apprehension of the critical image – the possibility of fiction experienced as fact – and its consequences.

Being able to co-locate sentiment embedded in the Radical Era with actions now helps us answer some more general questions around the significance of image production in a practical discipline such as architecture. It also allows us to identify architectural images (and qualities) in areas and cultural domains that would fall outside of the usual remit of critical image production. At the same time, it opens interesting questions – especially in relation to the ethical/social implications of hyperreal critical images, echoing Lambert-Beatty's discussion in relation to "post-truth" art practice.

Where do we sit on the ethics of hyperreality? The current compelling experimentation in this regard is being led by artists – what lessons can architecture leverage or is it too risky to approach? What can we say to the employment of architectural energies in the production of 'falsehoods' and fabrications especially in the face of profession that is object and outcome orientated? But all architecture is fiction in some sense – where is the line?

Ultimately, what contemporary practice can learn from historical perspectives is a mode or a mood – a manner of perceiving. The testing to the limits is a critical part of the mind set – as is the exposure of underlying realities, and corresponding invitation to push back against these strictures. The ongoing engagement with critical images (wherever they sit within disciplinary boundaries) forces us to think of the immanent and ongoing future as a space of possibility – as both real and impossible. As something that we are all implicated in – but as something that we retain agency to intervene in, and creatively inhabit.

Endnotes

[1] Tom Gunning, "Truthiness and the More Real", in Elizabeth Armstrong, ed., *More Real: Art in the Age of Truthiness* (New York: Delmonico Books, 2013),181.

[2] Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin, 2008), 224.

[3] David Pinder, *Visions of the City: Utopianism, Power, and Politics in Twentieth-Century Urbanism* (New York: Routledge, 2005), 231-232.

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[5] Robin Evans, "In Front of Lines That Leave Nothing Behind", in Michael Hays, ed., *Architecture Theory Since 1968* (Massachusetts: MIT P Cambridge, 1998), 482.

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[14] Porphyrios, "Pandora's Box", 18–27.

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[16] Anthony Dunne and Fiona Raby, *Speculative Everything*, (Cambridge, MA: MIT press, 2013), vii.

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[21] Joseph Altshuler, "Post-Post Occupancy: A Monument's Afterlife", *POST Magazine 4: Interim Use,* 29.

[22] Pedro Gadanho, "The Afterlife of Cities", in *Beyond: Scenarios and Speculations* (SUN publishing, 2009), 31.

[23] Lambert Beatty, "Make-Believe: Parafiction and Plausibility", 54.

[24] Lambert Beatty, "Make-Believe: Parafiction and Plausibility", 54.

[25] Lambert Beatty, "Make-Believe: Parafiction and Plausibility", 54.

[26] Gunning, "Truthiness and the More Real", 181.

[27] Gadanho, *Beyond Scenarios and Speculations*, 5.

[28] Mae Anna Pang, "Yang Yongliang Phantom Landscape", *NVG Art Journal 51* (2012).

[29] Meiqin Wang, *Urbanization and Contemporary Chinese Art* (New York: Taylor and Francis, 2015), 128.

[30] Pang, "Yang Yongliang Phantom Landscape".

[31] Wang, *Urbanisation and Contemporary Chinese Art*, 130.

[32] Wang sees this in the thematic shift away from the spare and controlled forms of the Phantom Landscapes series toward the contaminated and deliberately complex 'false' forms of later work.

[33] Wang, *Urbanisation and Contemporary Chinese Art*, 132.

[34] Yang Yongliang, "Untitled" (Speech for Kansas Art Institute (3), Kansas) trans Michelle Ni, retrieved from http://www.yangyongliang.com/ on 25/02/2017.

[35] Pinder, *Visions of the City*, 242.

[36] Jennifer Robinson, "Living in Dystopia: Past, Present, and Future in Contemporary African Cities", in Gyan Prakash, ed. *Noir Urbanisms: Dystopic Images of the Modern City* (Princeton NJ: Princeton University Press, 2010), 220.

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