

Conflict Reporting

Aestheticising Objectivity

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Captions

1 Adam Broomberg and Oliver Chanarin, *The Day Nobody Died*, 76.2 x 600 cm, unique C-type,

© Adam Broomberg and Oliver Chanarin, courtesy Lisson Gallery, photograph by Jack Hems

PLACE NEAR SENTENCE BEGINNING: Artists Adam Broomberg and Oliver Chanarin articulate this juxtaposition between the unseeing subject and the viewer.

2 Hito Steyerl, *November*, 2004, DVD, single channel, sound, 25 minutes, image CC 4.0 Hito

Steyerl, image courtesy of the artist, Andrew Kreps Gallery, New York and Esther Schipper, Berlin

PLACE NEAR SENTENCE BEGINNING: *November* recalls a childhood friend of Steyerl's, Andrea Wolf, who was killed and named a martyr of the Kurdish liberation movement.

3 Hito Steyerl, *Lovely Andrea*, 2007, single channel video; sound in English, Japanese and German

with English subtitles; colour, 30 minutes, image CC 4.0 Hito Steyerl, image courtesy of the artist,

Andrew Kreps Gallery, New York and Esther Schipper, Berlin

PLACE NEAR SENTENCE BEGINNING: In Steyerl's film *Lovely Andrea* (2017), commissioned for the international, quinquennial exhibition documenta 12 in Kassel,

4 Aernout Mik, *Raw Footage*, 2006, 2 channel video installation, loop, courtesy of the artist and

carlier | gebauer, (five images)

PLACE NEAR SENTENCE BEGINNING: Through his artwork *Raw Footage* (2006), Dutch artist Aernout Mik qualifies awareness and perception as being circumstantial.