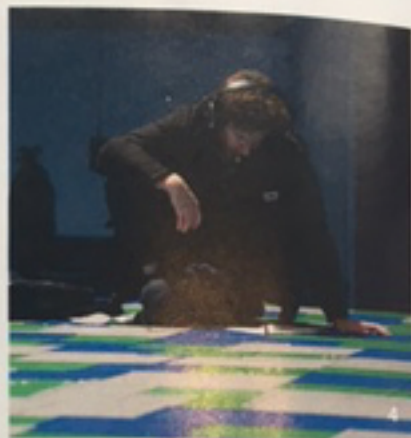


# TOHME

UT, THE RECIPIENT OF THE PRINCE CLAUS AWARD (2006)  
(2015), SHE IS THE CURATOR OF SHARJAH BIENNIAL 13,  
(SEE CONTRIBUTORS.)



1. Aristophanes's *The Birds*, 414 BC, in a production directed by Nikos Karanathanos, 2016. Rehearsal view, Onassis Cultural Centre, Athens, September 16, 2016. Photo: Stavros Habakias. 2. FC Bergman, *Het Land Nod (The Land of Nod)*, 2015.



Performance view, Park Spoor Noord, Antwerp, May 5, 2015. Photo: Kurt Van der Elst. 3. Pink Panther toy, ca. 1980s. Installation view, SALT Galata, Istanbul, 2016. Photo: Mustafa Hazneci. 4. Natascha Sadr Haghghighian, *pssst Leopard 2A7+*, 2013–, Lego bricks, wooden pallets, MP3 players, headphones, leaflets, sound. Installation view, 66th Berlin International Film Festival, Akademie der Künste, Berlin. From 11th Forum Expanded: "Traversing the Phantasm." Photo: Dario Lehner. 5. Jonathas de Andrade, *O peixe (The Fish)*, 2016, 16 mm transferred to 2K video, color, sound, 37 minutes.

## 4

**NATASCHA SADR HAGHIGHIAN, *PSSST LEOPARD 2A7+*, 2013– (66TH BERLIN INTERNATIONAL FILM FESTIVAL, 11TH FORUM EXPANDED: "TRAVERSING THE PHANTASM"; CURATED BY STEFANIE SCHULTE STRATHAUS, ANSELM FRANKE, NANNA HEIDENREICH, BETTINA STEINBRÜGGE, AND ULRICH ZIEMONS)** The *Leopard 2A7+* is a German military tank optimized for the pacification of urban unrest. Sadr Haghghighian's deconstructed copy—a listening platform that visually alludes to the Leopard's rectilinear camouflage, bristling with headphone jacks for eavesdropping on the "open secrets" the artist compiled in a dossier of "sound documents"—powerfully resonated with the forum's phantasmal theme. An abstracted representation of how realities and virtualities are constructed through militarization, the piece also creates a public space where people can sit, lie down, and socialize: a physical antithesis of the tank.