

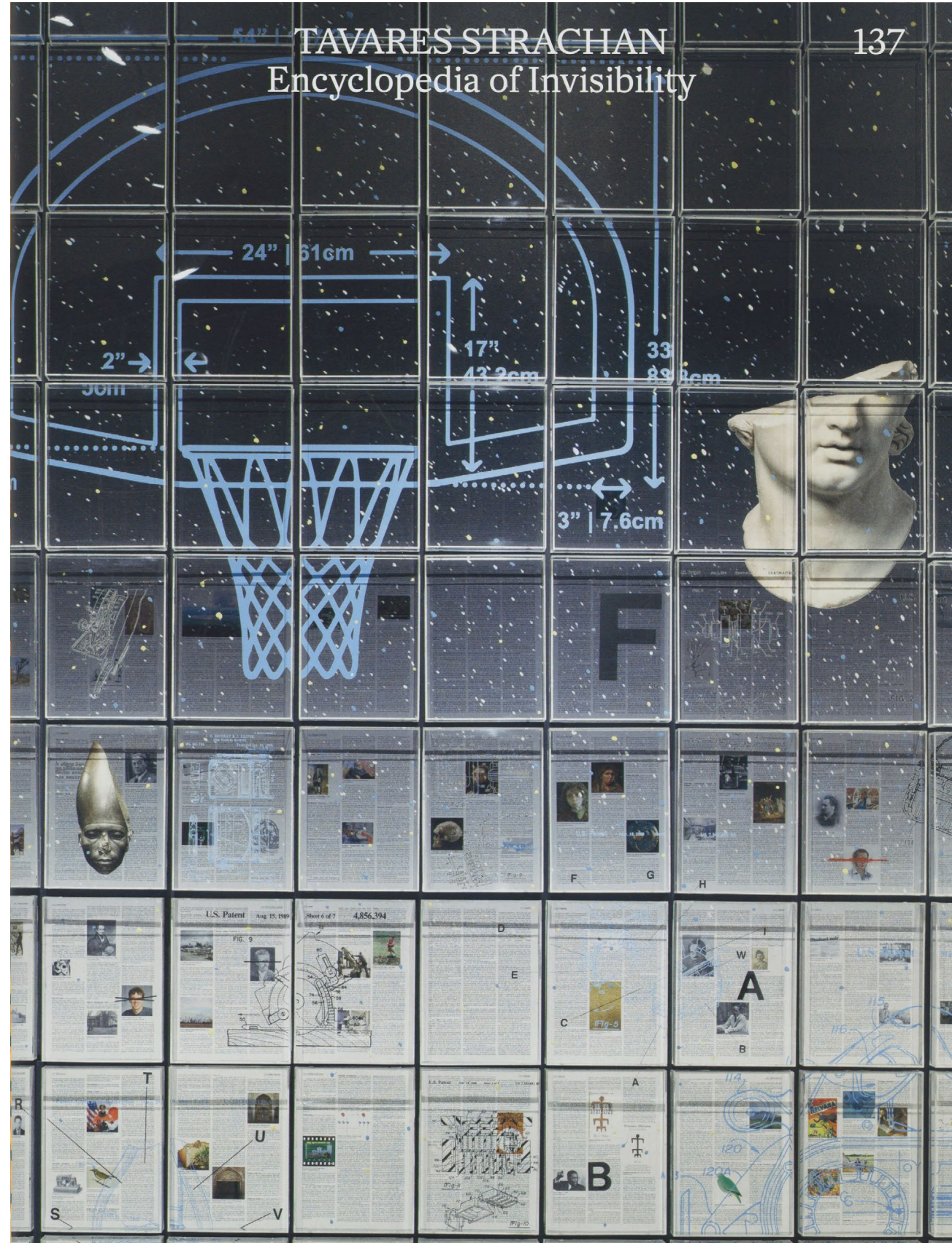
foam
international photography magazine

THE ARCHIVAL ISSUE

HISTORIES

The collage features several distinct elements:

- A central image of a person's face, possibly a portrait, with various annotations and numbers.
- Chemical structures and diagrams, including a complex organic molecule with labels like R¹, R², R³, R⁴, R⁵, R⁶, R⁷, R⁸, R⁹, R¹⁰, R¹¹, R¹², R¹³, R¹⁴, and R¹⁵.
- Technical diagrams and graphs, some with axes and data points.
- Text fragments from various sources, including what appears to be a newspaper or magazine article.
- Geometric shapes and patterns, possibly related to the 'foam' theme.



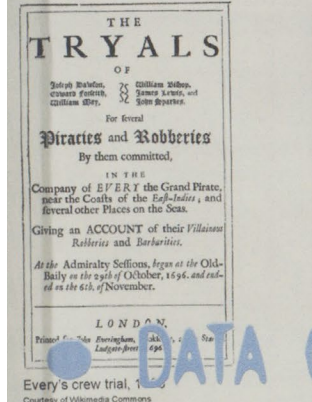




the governor of Jamaica. Every's crew split up, some remaining in the West Indies, the majority heading to North America, and the rest, including Every, returned to Britain.

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Irish pirate Peter Kennedy, who was born the same year as Every, was plundered, had learned of piracy at a young age, and committed it to piracy. When he retired from piracy, he returned to London to spend his riches, even opening a brothel in Deptford.



Cover of Evidence of Things Unseen

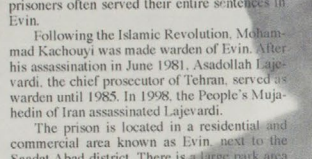
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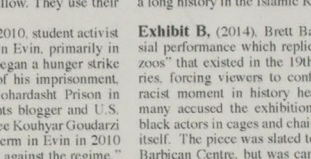
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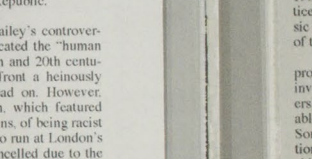
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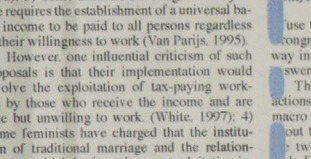
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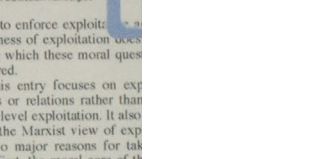
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447 Fairy

Failetown, Alabama, a ghost town in Clarke County, Alabama, United States. Failetown was located at 31°55'42.46" North, 88°00'58.16" West (31.928432, -88.016161). Lewis Faile (Louis Faile) and his children, Richmond, Terrell and Morgan Faile settled Failetown in the 1850s when they moved west from South Carolina. Today, the town site is abandoned. The Faile Cemetery, Post Office, and other homes in various states of decay are all that remain of the town today. On 4 October 1813 the Bashi Skirmish of the Creek War was fought in Failetown. A Clarke County historical marker which stands on Woods Bluff Road between Alabama 69 and Cassidy Hill marks the location.

man in appearance and having magical powers. Diminutive fairies of one kind or another have been recorded for centuries, but occur alongside the human-sized beings; these have been depicted as ranging in size from very tiny up to the size of a human child. Even with these small fairies, however, their small size may be magically assumed rather than constant.

Proponents of this theory claimed to find support in the tradition that of cold iron as a charm against the fairies, which was viewed as a cultural memory of invaders with iron weapons, therefore easily detected. Some 19th-century archaeologists thought they had found underground rooms in the Orkney islands resembling "Elfen" in Childe Rowland. However, the idea of a "fairy" in hiding has been out of favor with scholars. In the 19th century, flint arrowheads from the Neolithic were attributed to the fairies as "elf-crews" and underground huts were thought to be their hideouts. The idea of "fairy" huts was also used to explain the discovery of small huts in the Orkney islands.

(fairy folk) are immortal living in ancient barrows and cairns. The Irish fairies (Irish Gaelic: *daoine sí* or Scottish Gaelic: *daoine sìth*), which both mean "people of the fair mound" is sometimes described as a ghost. In Scottish folklore, fairies are divided into the Seelie Court, the more beneficently inclined (but still dangerous) fairies, and the Unseelie Court, the malicious fairies. While the faeries from the Seelie court enjoyed playing pranks on humans they were usually harmless affairs, compared to the Unseelie court that enjoyed bringing harm to humans as entertainment. Trooping fairies refer to fairies who appear in groups and might form settlements. In this definition, they can also include various kinds of mythical creatures.

evil," bells also made an ominous sound, while they protect against fairies, the fairies riding on horseback—much as the fairy queen—often have bells on their harness. This may be a distinguishing trait between the Seelie Court from the Unseelie Court, such that fairies use them to protect themselves from more wicked members of their race.

Another ambiguous piece of folklore revolves about poultry; a cock's crow drove away fairies, but other tales recount fairies keeping poultry. While many fairies will confuse travelers on the path, the will of the wispy can be decided by not following it. Certain locations known to be haunts of fairies, are to be avoided. C. S. Lewis reported hearing of a cottage once feared for its reported fairies than its reported ghost. In particular, digging in fairy hills was unwise. Paths that the fairies travel are also

448 Fairy

years and to be feared. No one dared to set foot in the mill or kiln at night as it was known that the fairies brought their corn to be milled after dark. So long as the locals believed this then the miller could sleep secure in the knowledge that his stores were not being robbed. John Fraser, the miller of Whitehill, claimed to have hidden and watched the fairies trying unsuccessfully to work the mill. He said he decided to come out of hiding and help them, upon which one of the fairy women gave him a gowpen (double handful of meal) and told him to put it in his empty girdle (store), saying that the store would remain full for a long time, no matter how much he took out. It is also believed that to know the name of a particular fairy could summon it to you and force it to do your bidding. The name

449 Faith

include Cicely Mary Barker, Brian Froud, Alan Lee, David Delamare, Meredith D. Beckett-Griffith, Warwick Goble, Ida Rentoul Outhwaite, Myra Harrison, Suza Scalora, Nene Tave Dore, Rebecca Guay and Gary Dorey. Doors of Ann Arbor, MI, installed into local buildings, believe these are the front doors, and in some cases, small and various other things can

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Portrait of Jacques Babinet
 Courtesy of Boscourt & Autumn Tournau

124 Baker Island

is only by special use permit from the U.S. Fish and Wildlife Service and it is generally restricted to scientists and educators. Bannerman

125 Baldwin State Prison

tion to her cause. She also is known for (twice) tracking down Mary Mallon, the infamous in-

ary, or would contain doses that were so highly concentrated that they would do more harm than good. Baker started using small containers made out of antibiotic beeswax that each held

state. She was also active in many groups and societies including over twenty-five medical societies and the New York State Department of Health.

employees were suspended, fired, and transferred. Several top administrators in the department and several top employees at GWCI were relieved of their positions. As part of the scandal, 15 names and names were indicated for potential

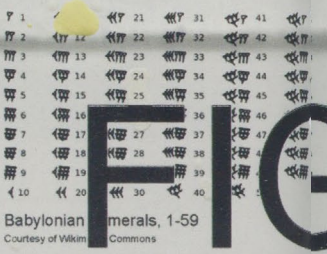
population could never have been large. In Bannese culture, the tiger has a special place in folk tales and traditional arts, as in the Kamasan paintings of the Klunglung kingdom. However, they were perceived as a destructive force and

omy at Napoleon Venus sovery, amma-
 r body, than a sum of on, and rise to used to "Afr-roman ks an s v er
 eference Engine in 1991 and it has also design an "Analyti- program with punch cards. The Museum of London will again build shed design.
 et, Jacques, (5 March 1794–21 Octo- 1872), a French physicist, mathematician, astronomer who is best known for his contributions to optics. His father was Jean Babinet and his mother, Marie-Anne Félicité Bonneau du Chesn. Babinet started his studies at the Lycée Napoléon, but was persuaded to abandon a legal education for the pursuit of science. A graduate of the École Polytechnique, which he left in 1812 for the Military School at Metz, he was later a professor at the Sorbonne and at the Collège de France. In 1840, he was elected as a member of the Académie Royale des Sciences. He was also an astronomer of the Bureau des Longitudes. Among Babinet's accomplishments are the 1827 standardization of the Ångström
 While town to s Hot- essence Both ion in world." lman, a Leo- Nine- ture," en in socia- within tently
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in polarized light microscopy, was built with twin, opposed quartz wedges having mutually perpendicular crystallographic axes, and is still widely employed in microscopy. This design avoids the problems inherent in the basic quartz wedge, where the zero reading coincides with the thin end of the wedge, which is often lost when grinding the plate during manufacture. Expanding his fascination of diffraction to meteorology.
 Babinet spent a significant amount of time in the study of rainbow optics. His astronomical research focused on Mercury's mass and the Earth's magnetism, while his inventions included valve improvements for air pumps and a hygrometer. In geography and hydrogeomorphology, the Babinet-Babinet Law helps to explain and predict directionality in the course of rivers. Babinet's cartography work includes homalographic projections where the parallels are rectilinear and meridian lines are elliptical. In addition to his brilliant lectures on meteorology and optics research, Babinet was also a great promoter of science, an amusing and clever lecturer, and a brilliant, entertaining and prolific author of popular scientific articles. He was beloved by many for his kindly and charitable nature.

Babylonian numerals, written in cuneiform, using a wedge-tipped reed stylus to make a mark on a soft clay tablet, which would then be exposed in the sun to harden to create a permanent record. The Babylonians, who were famous for their astronomical observations and calculations (aided by their invention of the abacus), used a sexagesimal (base-60) positional numeral system inherited from either the Sumerian or the Eblaite civilizations. Neither of the predecessors was a positional system (having a convention for which 'end' of the numeral represented the units). This system first appeared around 2000 BCE; its structure reflects the decimal lexical numerals of Semitic languages rather than the Sumerian lexical numbers. However, the use of a sexagesimal system to 60 (beside two Semitic signs for the same number) attests to a relation with the Sumerian system. The Babylonian system is credited as being the first known positional numeral system in which the value of a particular digit depends both on the digit itself and its position within the number.
 This was an extremely important development, because non-place-value systems require unique symbols to represent each power of a base (ten, one hundred, one thousand, and so forth) making calculations difficult. Only two symbols were used to notate the zero digit. These symbols were used to notate the zero digit in a similar way to the Roman numeral notation (for example, the combination *IIII* for 20, *IIIIII* for 25, and *IIIIIIII* for 29). A space was left to indicate a place without value, similar to the modern-day zero. Babylonian numerals used a sign to represent this empty place. They lacked a symbol to serve the function of radix point, so the place of a unit had to be inferred from context. Their system clearly used integers, decimal to represent digits, but it was not really a mixed-radix system of base 10 and 6, since the ten sub-base was used merely to facilitate the representation of the large set of digits need-

or 60° in an angle of an equilateral triangle minutes, and seconds in trigonometry and measurement of time, although both of the systems are actually mixed radix. A common theory is that 60, a superior highly composite number (the previous and next in the series being 12 and 120), was chosen due to its prime factorization, which makes it divisible by 1, 2, 3, 4, 5, 6, 10, 12, 15, 20, and 30. Integers as fractions were represented identically—a rad point was not written but rather made clear context. The Babylonians did not technical



Babylonian numerals, 1-59
 Courtesy of Wikimedia Commons

have a digit for, nor a concept of the number zero. Although they understood the idea of nothingness, it was not seen as a number—merely the lack of a number. What the Babylonians had instead was a space (and later a disambiguation placeholder symbol Babylonian digit 0) to mark the nonexistence of a digit in a certain place value.
 Bacallao or Bacallao. (*Terra do Bacallao*) is a small island depicted on several early 16th-century Portuguese maps and nautical charts. The name first appears on a chart in 1509. There are earlier mentions of Bacallao. Bacallao probably means "cod" or "stockfish." According to Gaspar Frutuoso in his work *Saudades da Terra*, written in the 1570s, the Portuguese navigator João Vaz Corte-Real in 1472 was granted lands in the Azores by the king of Portugal. Because of his discovery of the *Terras do Bacallao*, historians do not consider the work of Cortes as very reliable, as it contains a great deal of misinformation. But, Bacallao de Lisboa also wrote about Portuguese voyages of discovery to the island of Bacallao. There has been speculation that Corte-Real reached Antarctica a century or decades before Columbus off the northeast tip of Newfoundland's Avalon Peninsula, an island named Bacallao. Its former name was originally in the French language.

Bacchante and Infant Faun, a bronze Roman wine deity Bacchante holding a child, completed by Frederick MacMonnies in 1893, which sparked outrage when an architect attempted to install the work in the courtyard of the Boston Public Library in Copley Square. The Women's Christian Temperance Union protested outrage at the "drunken indecent" sculpture, and the artist eventually led to the piece's transfer to New York. Today it resides happily in the Metropolitan Museum of Art.

Backing vocalist, or backing singer (or, especially in the U.S. and Canada, backup singer or sometimes background singer or harmony vocalist), a singer who provides vocal harmony

concerts and other live performance routines. In many rock and metal bands (e.g., the power trio), the musicians doing backup vocals also play instruments, such as guitar, electric bass, drums, or keyboards. In Latin or Afro-Cuban groups, backup singers may play percussion instruments or shakers while singing. In some pop and hip-hop groups and in musical theater, the backup singers may be required to perform elaborately choreographed dance routines while they sing through headset microphones. While some bands use performers whose sole on-stage role is performing backing vocals, it is common for backup singers to have other roles.

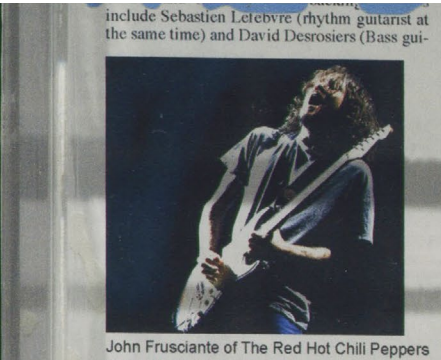
Two notable examples of band members who sang back-up are The Beach Boys and The Beatles. The Beach Boys were well known for their close vocal harmonies, occasionally with all five members singing at one such as "In a Room" and "Surfer Girl". The five members would sing lead, although Brian Wilson or Mike Love would sing lead with guitarists Carl Wilson and Al Jardine and drummer Dennis Wilson singing background harmonies. The Beatles were also known for their close vocal harmonies (often in unison)—it could also be noted that all Beatles members sang both lead and backup vocals at some point, especially John Lennon and Paul McCartney, who frequently supported each other with harmonies, often with fellow Beatle George Harrison joining in. Ringo Starr, while not as prominent in the role of backup singer as his three bandmates can be heard singing backing vocals in such tracks as "Hello, Goodbye" and "The Continuing Story of Bungalow Bill."

Examples of three-part harmonies by Lennon, McCartney and Harrison include "Nowhere Man," "Because," "Day Tripper," and "This Boy". The members of Crosby, Stills, Nash & Young and Bee Gees all each wrote songs and sang back-up or lead vocals and played various instruments on their albums and various collaborations with each other. Former guitarist John Frusciante of the Red Hot Chili Peppers sang all backing vocals (few songs were recorded without backing vocals) often singing some parts



Bacchante and Infant Faun
 Courtesy of The Metropolitan Museum of Art

FIG. 1.



John Frusciante of The Red Hot Chili Peppers
 Courtesy of Wikimedia Commons

include Sebastien Lefebvre (rhythm guitarist at the same time) and David Desrosiers (Bass guitar).

For example, Brian "Head" Welch, the lead guitarist of the band Korn, performed backing vocals on several songs, and notably on the song "Ball Tongue," he screams the chorus while lead vocalist Jonathan Davis sings incomprehensible scat vocals. Similarly, the Canadian deathcore group Despised Icon uses two vocalists, one performing screams and another performing low, growling death grunts who alternate, and sometimes sing in unison to highlight certain lyrics. In rap music, a background rapper who chants and rhymes to support the main artist is often referred to as hype man. Working as a backup singer can give a vocalist the onstage experience and vocal training the need to develop into a lead vocalist. A number of lead vocalists such as Ace Frehley, Richard Marx, Mariah Carey, Cher, Celine Dion, Sheryl Crow, Whitney Houston, Phil Collins, Sheryl Crow, Trisha Yearwood, Dave Navro, Jerry O'Keefe, Jerry Cantrell, Jason Newsted, and Elton John, learned their craft as backup singers, of singing backup vocals as part of a choir.

Backlash, sometimes also called lash or play, in mechanical engineering, the clearance or lost motion in a mechanism caused by gaps between the parts. It can also be defined as "the maximum distance or angle through which any part of a mechanical system may be moved in one direction without appreciable force or motion to the next part in a mechanical sequence (Bagard, V.S. (2009). *Mechanics*). It is a mechanical form of deadband. An example in the context of gears and gear trains, is the amount of clearance between mated gear teeth. In certain applications, backlash is undesirable, particularly when the direction of movement is reversed and the slack or lost motion is taken up before the reversal of motion is complete. Another example is in a valve train with mechanical aspects, where a certain range of lash is necessary for the valves to work properly. Depending on the application, backlash may or may not be desirable. It is unavoidable for nearly all reversing mechanical couplings, although its effects can be negated or compensated for. In many applications, the theoretical ideal would be zero backlash, but in actual practice some

lash required in a gear train include errors in profile, pitch, tooth thickness, helix angle and center distance, and run-out. The greater the accuracy the smaller the backlash needed. Backlash is most commonly created by cutting the teeth deeper into the gears than the ideal depth. Another way of introducing backlash is by increasing the center distances between the gears. Backlash due to tooth thickness changes is typically measured along the pitch circle and is defined by: $bt = ti - ta$ where: Backlash, measured on the pitch circle, due to operating center modifications is defined by: $bc = 2(\Delta c) \tan \phi$ where: Δc Standard practice is to make allowance for half the backlash in the tooth thickness of each gear. However, if the pinion (the smaller of the two gears) is significantly smaller than the gear it is meshing with then it is common practice to account for all of the backlash in the larger gear.

This maintains as much strength as possible in the pinion's teeth. The amount of additional material removed when making the gears depends on the pressure angle of the teeth. For a 14.5° pressure angle the extra distance the cutting tool is moved in equals the amount of backlash desired. For a 20° pressure angle the distance equals 0.73 times the amount of backlash desired. As a rule of thumb the average backlash is defined as 0.04 divided by the diametral pitch; the minimum being 0.03 divided by the diametral pitch and the maximum 0.05 divided by the diametral pitch. In a gear train, backlash is cumulative. When a gear-train is reversed the driving gear is turned a short distance, equal to the total of all the backlashes, before the final driven gear begins to rotate. At low power outputs, backlash results in inaccurate calculation from the small errors introduced at each change of direction; at large power outputs, backlash sends shocks through the whole system and can



Cover of magazine Mechatronics

damage to the system. In certain applications, backlash is undesirable, particularly when the direction of movement is reversed and the slack or lost motion is taken up before the reversal of motion is complete. Another example is in a valve train with mechanical aspects, where a certain range of lash is necessary for the valves to work properly. Depending on the application, backlash may or may not be desirable. It is unavoidable for nearly all reversing mechanical couplings, although its effects can be negated or compensated for. In many applications, the theoretical ideal would be zero backlash, but in actual practice some

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Browerian mimicry, named after Lincoln P. Brower and Jane Van Zandt Brower, is a form of automimicry where the model belongs to the same species as the mimic. This is the analogue of Batesian mimicry within a single species, and occurs when there is a palatability spectrum within a population. Examples include the monarch and the queen from the Danainae subfamily, which feed on milkweed species of varying toxicity. These species store toxins from its host plant, which are maintained even in the adult (*imago*) form. As the levels of toxin will vary depending on diet during the larval stage, some individuals will be more toxic than others.

The less palatable organisms will therefore be mimics of the more dangerous individuals, with their likeness already perfected. This need not be the case however; in sexually dimorphic species one sex may be more of a threat than the other, which could mimic the protected sex. Evidence for this possibility is provided by the behavior of a monkey from Gabon, which regularly ate male moths of the genus *Anaphe*, but promptly stopped after it tasted a noxious female (see also: Batesian mimicry).

Brown, Henry "Box," (1816–1897), a 19th-century Virginia slave who escaped to freedom at the age of 33 by arranging to have himself mailed in a wooden crate in 1849 to abolitionists in Philadelphia, Pennsylvania. For a short time Brown became a noted abolitionist speaker in the northeast United States. He lost the support of the abolitionist community, notably Frederick Douglass, who wished Brown had kept quiet about the details of his escape so that others could have used similar means. As a public figure and fugitive slave, Brown felt endangered by passage of the Fugitive Slave Law of 1850, which increased pressure to capture escaped slaves. He moved to England and

the reverential feelings which we entertained toward him." Brown was married but his wife was also enslaved, and their marriage was not recognized legally. Their three children were born into slavery, upon the *partus sequitur ventrem* principle. Brown was a slave master in Richmond, Virginia, and worked in a tobacco factory; he rented a house where he and his wife lived with their children.

After his master sold his wife and children to a different owner, Brown said he received a "written provision" to "mail [himself] to a place where there are no slaves." With the help of James (a free black, and a sympathetic shoemaker (and likely gambler) named Saul A. Smith (no relation), Brown devised a plan to have himself shipped to a free state by Ams Express Company, known for



Portrait of Henry Box Brown
Courtesy of dooth.unc.edu

its confidentiality and efficiency, Brown paid \$86 (out of his savings of \$166) to Saul A. Smith. He went to Philadelphia to contact with members Pennsylvania Anti-Slavery Society on how to accomplish the escape, meeting with ministers James Miller, William Still, and Josiah Burleigh. He even consulted with them on how to handle the matter, returning to Richmond. He arranged to have himself mailed in a box to the office of Quaker abolitionist William Smith, who was active with the American Committee to get out of work. He had to escape, Brown burned his hand with oil of vitriol (sulfuric acid).

The box that Brown was shipped in was 2 feet long by 2 feet 8 inches deep by 2 feet wide and displaced the words "dry goods" on it. It was lined with baize, a coarse woollen cloth, and he carried only a small portion of water and a few biscuits. There was a single hole cut

to celebrating Brown's inventiveness, as noted by H. Ellis Robbins: "The role of government and private express mail delivery is central to the story and the contemporary record suggests that Brown's audience celebrated his delivery of a message that promised confidentiality. The government postal service had dramatically increased communication and, despite Southern efforts to control abolitionist literature, mailed pamphlets, letters, and other materials reached the South: "Cheap postage," Frederick Douglass observed in *The North Star*, "had an immense moral bearing. As long as federal and state governments respected the privacy of the mails, everyone and anyone could mail letters and packages, and almost anything could be inside. In short, the power of the post delighted the incalculable number of commercial-minded slaveholders who had the life

Brown's story testified to the power of the mail system which used a variety of modes of transportation to connect the East Coast. Adams Express Company, founded in 1840, marketed its confidentiality and efficiency. It was favored by abolitionist organizations and "promised never to look inside the boxes it carried." Brown became a well-known speaker for the Anti-Slavery Society and got to know Frederick Douglass. He was nicknamed "Box" at a Boston antislavery convention in May 1849 and thereafter used the name Henry Box Brown. He published two versions of his autobiography, *Narrative of the Life of Henry Box Brown*; the first, written with the help of Charles Stearns and conforming to expectations of the slave narrative genre, was published in Boston in 1849.

The second was published in Manchester, England in 1851 after he had moved there. While on the lecture circuit in the northeastern United States, Brown developed a moving partnership with his partner, James C. Smith. They separated in 1850. Douglass wished that Brown had kept quiet about the details of his escape, so that others might have used it. When Samuel May attempted to free other slaves in Richmond in 1849, they were arrested. The year of his escape, Brown was contacted by his new owner, who offered to send his family to him, but the newly-free man declined. This was an embarrassment within the abolitionist community, which tried to keep the information private. Brown is known for speaking out against slavery and expressing his feelings about the state of America in his *Narrative*.

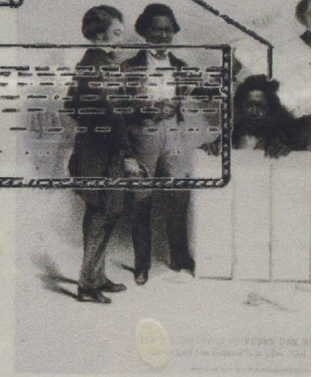


Illustration of Brown emerging from a box
Courtesy of Library of Congress

a conjuror, under the show "Box Brown" and the "African Brown" and the "African Brown" married a white woman and began a new family. In 1850 he brought his family to the U.S. with him. A later report documented that he had married a white woman, Julia Singers. According to other documents indicating that he had married a white woman, performance records have been found. A performance by Brown is documented in a performance with his wife Jane in Brantford, Ontario, on 26 February 1889.

Brown Lady of Raynham, a ghost which reportedly haunts Raynham Hall in Norfolk. It became one of the most famous hauntings in Great Britain. The ghost was first mentioned in *Country Life* magazine in 1906. The ghost is named because of the brooch which she is claimed she wears. According to the "Brown Lady of Raynham" legend, the ghost of Lady Dorothy Walpole (1688–1743), the first Prime Minister of Great Britain, was the second wife of Charles Walpole, who was notorious for his violence. She says that when her husband's wife had committed adultery, he punished her by locking her in the family home, Raynham Hall, to Mary Wortley Montagu, who was entrapped by the Countess of Suffolk. Dorothy over to stay in the house, thinking that her husband would leave it, not even to see her. She remained at Raynham until her death in 1726 from smallpox.



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Olympia, by Édouard Manet, (1865), deemed “vulgar” due to Olympia’s unwavering gaze and Manet’s realistic representation. While most nudes at the time were rendered in an idealized



Édouard Manet's Olympia, 1863

Courtesy of Google Art Project

style, Manet chose to capture nudity in all its bodily reality. Although the work was allowed to exhibit at Paris’ annual salon in 1865, two policemen were brought in to protect the canvas from furious bystanders who flooded the show.

Olympic Games controversies, including many occurring in ancient times, when the games were accused of compromising sportsmanship, inflaming political passions, and es-

Not only did Nero bribe Olympic officials to postpone the Games by two years, he made his way to several Olympic laurels. Most notably, Nero competed in the chariot race with a 10-horse team, only to be thrown from his chariot. While he did not finish the race, he was proclaimed the winner on the grounds that he would have won had he been able to complete the race.

After his death the next year, his name was expunged from the victor list (Sullivan 1999). The Olympic Games declined to 393 when Christian Roman emperor Theodosius I banned the Games entirely as being pagan after a total of 291 Olympiads had been held over 1,170 years (Toohey 2007). When the Games resumed in 1896 under the guidance of Pierre de Coubertin (1863–1937), controversy remained the bedfellow of the Games. Unlike de Coubertin’s noble intentions, the marathon during the rather unorganized Summer Olympics in St. Louis, Missouri, remains one of the most memorable and controversial Olympic controversies (Currie 1999). Marathon runners not only had to contend with polluted dust clouds created from newly invented automobiles but also from sweltering heat.

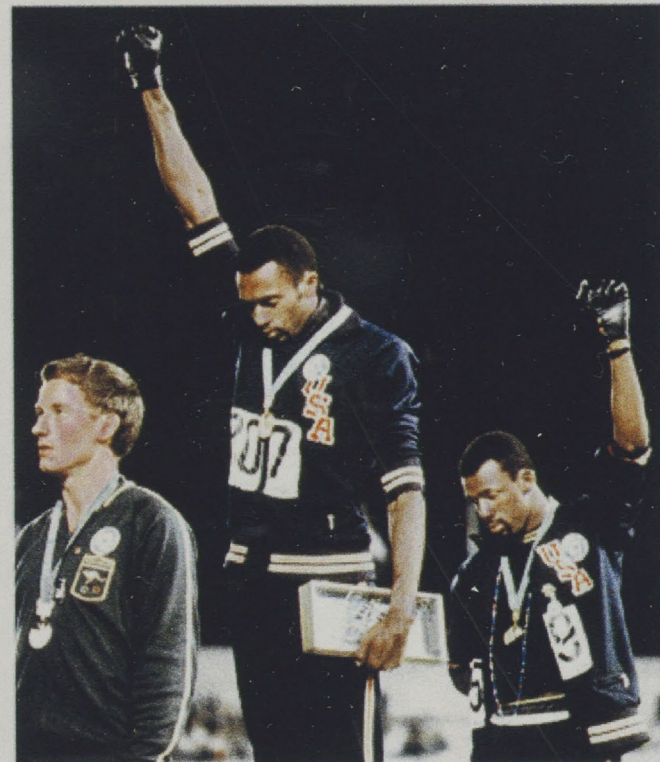
American marathon runner Fred Lonsdale (1880–1914) triggered a scandal when he crossed the finish line first, officials declared that he actually covered most of the race in a car. He had dropped out of the race at

(Kareem Abdul-Jabbar) stayed home, other athletes like Tommie Smith and John Carlos, first and third in the race, created a greater impact (Toohey 2007). In any case, they showed their support for the Black Power movement's racial politics by raising a fist during the American

people in the stadium. The significance and others of the USOC argued that the athletes were "uncourteous," "untypical of an athlete." Both were members of the U.S. team and were housed in the Olympic Village. Though they are remembered today due to personal reasons, the incident will still be remembered as a historical struggle (Anderson 2000). On August 5, 1972, during the Summer Olympics, the Israeli guards ignored what the Black Power breakers, but the eight were members of Black Power and linked to the Palestinian cause (Currie 1999).

On the Israeli courts, the Israeli courts demanded the release of the Israeli prisoners and a ransom for the hostages. By the end of the war, the Israeli say was a botched deal. The Israeli soldiers, nine athletes, and the Israeli officer were dead (Anderson 2000). The 1980 Games were boycotted because they were held in a country with a human rights record but also because they were boycotted in Olympic history (Anderson 2000). To the dismay of the world, in late in 1979, the Soviet Union invaded Afghanistan. On September 11, 2001, President Jimmy Carter's

white trash, go home. Others argued that she was a runner, not a political symbol, and that she ought to be permitted to run (*The Olympic Games* 2000). Tensions increased when American pre-race favorite Mary Decker and Budd Collins collided during the 3,000-meter race, causing Decker to fall and to be carried from the track—effectively ruining her Olympics. The American crowd booed Budd and she, clearly affected by the incident, could finish only seventh (Anderson 2000).



Tommie Smith And John Carlos, 1968

Courtesy of thesource.com

While the 1988 Seoul Olympics were the first time in 16 years that virtually no country boycotted the summer Olympics, the Games were not entirely free from controversy. The Games were overshadowed by the most spectacular drug case in Olympic history. Canadian sprinter Ben Johnson broke the world record during the men's 100-meter dash, beating out the heavily favored American, Carl Lewis. A Toronto newspaper referred to Johnson as a national treasure and commercial deals lined to sign him up. But just three days after he won the

TAVARES STRACHAN

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Encyclopedia of Invisibility

On 6 April 1909, African-American polar explorer Matthew Henson was the first person to reach the Geographic North Pole. But for over a century, it was white American navy engineer Robert Peary who got credit for their joint expedition (including four Inuit companions) in the history books, even though Henson had walked ahead of the party.

The story of Matthew Henson has inspired artist Tavares Strachan to a number of artworks, including *The Distance of What We Have and What We Want* (2005), which involved the transportation of a 4.5 ton block of ice via FedEx from the Alaskan Arctic to the Bahamas, where it was put on display in a solar-powered freezer in the courtyard of Strachan's former elementary school, in Nassau. After having brought the Arctic ice to a former British colony—and the place where his own knowledge formation started—Strachan's fascination for Henson's story fed into another work titled *Encyclopedia of Invisibility* (2018). Throughout the course of eight years, the artist created a book of 2,400 pages with

15,000 entries on people, places, objects, concepts, artworks and scientific phenomena that were excluded from the authoritarian *Encyclopaedia Britannica*. Using the famous encyclopaedia as a thought experiment, the *Encyclopedia of Invisibility* raises questions about who writes history and how knowledge is produced.

Strachan's *Encyclopedia* can be compared to efforts such as *Women in Red*, Wikipedia's project focused on adding content on women's biographies, women's works, and women's issues. According to a recent article in *The New York Times*, British physicist Jessica Wade spends her free time writing biographies of women and minorities in science and engineering for Wikipedia from the conviction that 'if you put content on there, people don't only read it, it changes their perception about who they think does science and what they think science is.' While the *Encyclopedia of Invisibility* follows the same pursuit, Tavares Strachan employs a different strategy to communicate that idea. Functioning simultaneously as art-

work, document and monument, the book is always presented in a closed display and described by the artists both as literature and sculpture. Its contents only become visible as individually framed collages or as part of his installation *Six Thousand Years*, in which the book's pages are overlaid with images, drawings, characters, numbers and diagrams, creating an alternative reading that Strachan describes as 'a kind of map-making'. While the book as an object is modelled after the *Encyclopaedia Britannica*, the true function from behind its display case is a source of imagination for what Ariella Aïsha Azoulay calls 'potential histories'. 'Our approach to the archive cannot be guided by the imperial desire to unearth unknown "hidden" moments,' she writes in her book *Potential History: Unlearning Imperialism*. 'It should rather be driven by the conviction that other political species were and continue to be real options in our present.'

In the *Encyclopedia's* laid-out form on the wall, the more one looks up, the more the pages dissolve into constellations. It

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could be seen as a nod to another of his artworks, *ENOCH* (2018): a satellite containing a 24-carat gold bust dedicated to Robert Henry Lawrence Jr, the first African-American astronaut to be selected for any national space program, who died in a supersonic jet crash before ever going to space. Strachan's satellite, which was created in collaboration with LACMA's Art + Technology Lab, was launched on a SpaceX Falcon 9 and will continue to circle the Earth for seven years, with the astronaut surely being acknowledged in the *Encyclopedia of Invisibility*. Strachan describes his practice as a way of long thinking, considering his various projects as 'a series of gestures', ultimately forming one work. As such, the *Encyclopedia of Invisibility* could be considered the artist's sketchbook or drawing table from which new artworks endlessly emerge.

With *ENOCH*, Strachan honours Lawrence Jr by ultimately placing him in the history of space travel. At the same time, Lawrence Jr's sculptural likeness hovers in space, placing him yet again far out of sight. As such, like *Encyclopedia of Invisibility*, *ENOCH* is a reminder of what

we are not seeing. 'So much education all over the world is based on the idea that we're looking for things that we've already found', Strachan expressed in conversation with Charlotte Burns in the podcast *In Other Words*. 'How do we approach the creative challenges of the future by thinking about the things that are not being studied, the things that are invisible, the characters that don't make it into the books, the people that don't make it into the halls of history? How do we create platforms where we can actually think about those ideas, those people, as a way of forging a more creative premise towards education?'

After having been largely ignored for decades, Matthew Henson was admitted as an honorary member to the prestigious 'Explorers Club' in New York. With children at the centre of his target audience, Strachan takes up Henson as a role model to create his own version of the Explorers Club, inspiring younger generations to imagine potential histories.

— Text by Mirjam Kooiman

All images from the series *EIGHTEEN NINETY*, 2020. Approx 1,354 panels, UV ink, vinyl, graphite, oil stick, mylar, collage, acrylic, sintra. 11 x 8 x 2 1/8 in. (27.9 x 20.3 x 5.4 cm) each © Tavares Strachan, courtesy of the artist and Marian Goodman Gallery

TAVARES STRACHAN's artistic practice activates the intersections of art, science, and politics, offering us uniquely synthesised points of view on the cultural dynamics of scientific knowledge. He works in collaboration with organisations and institutions across disciplines, to promote a broader and more inclusive understanding of the work of both artists, scientists, and the systems and support networks that make their work possible. He received a BFA in Glass from the Rhode Island School of Design in 2003 and an MFA in Sculpture from Yale University in 2006.

MIRJAM KOOIMAN is a curator at Foam, where she has worked on various shows including *Ai Weiwei—#Safe Passage*, Dominic Hawgood—*Casting Out The Self* as well as the *Foam Talent* exhibitions of 2015, 2016 and 2020. She holds a BA in Art History and MA in Curating from the University of Amsterdam, with a special interest in postcolonial approaches in the arts. She is currently researching the topic of photography related to digital and virtual realities, and is particularly interested in machine vision and other non-human perspectives. She previously served as a curator-in-training at the photography collection of Amsterdam's Stedelijk Museum.