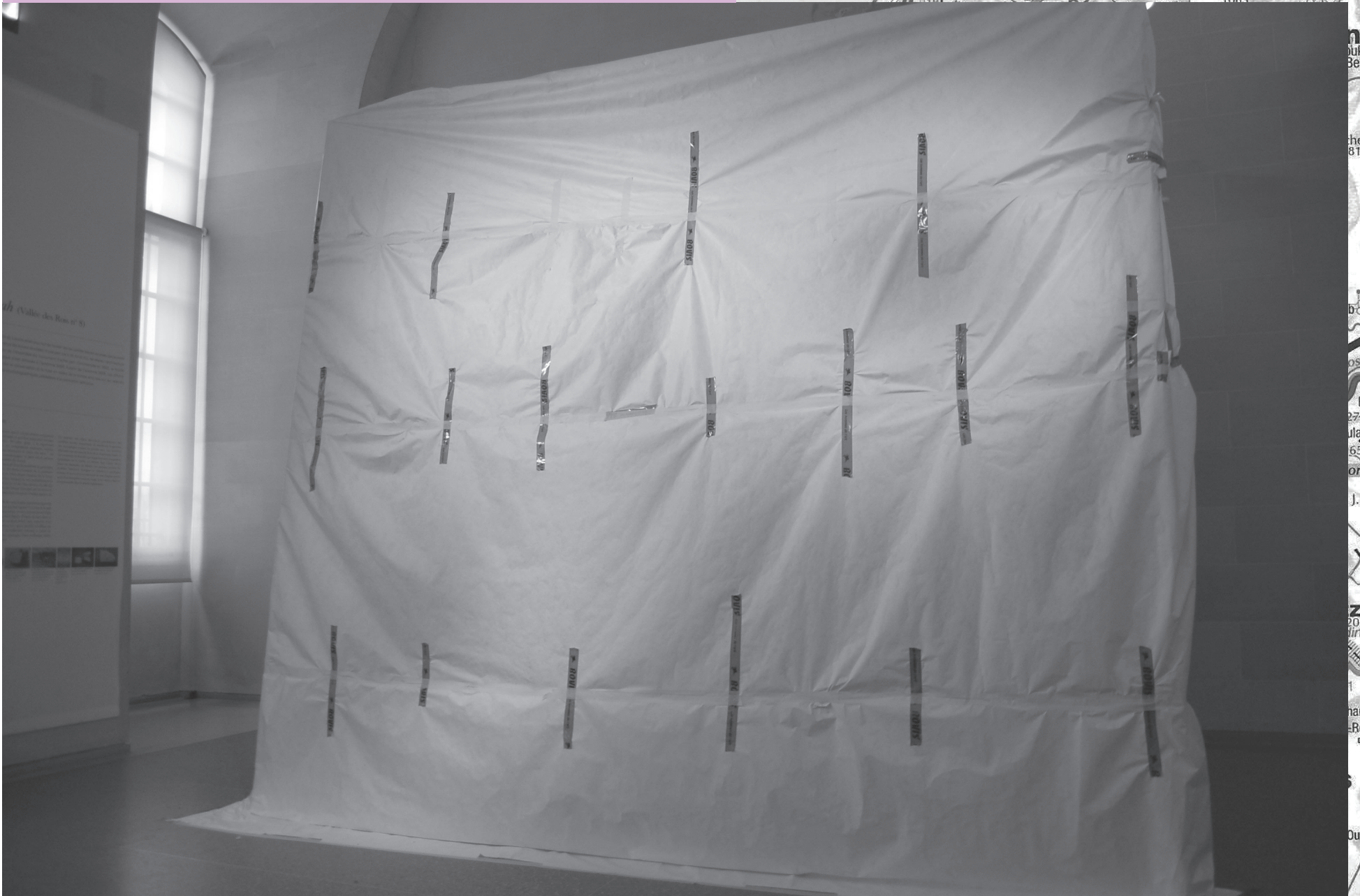
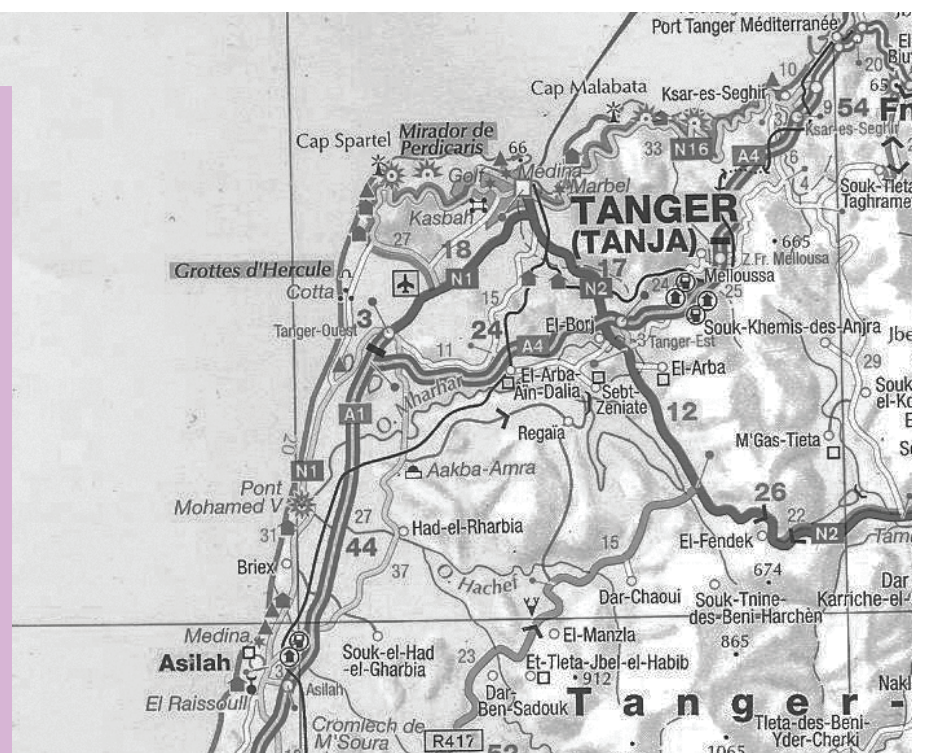
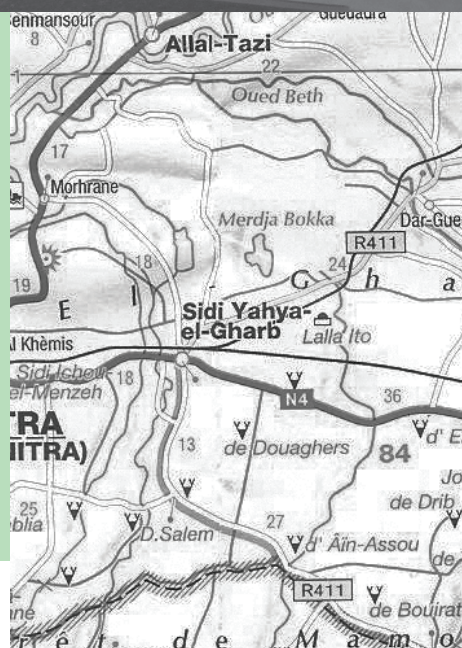


AQFM VOL. 1



Notes for photographic captions  
that do not exist.....

RABAT 2013





## THE END OF HISTORY

BY GRACE NDIRITU

What is it that Francis Fuyukama said in 1992? That the advent of Western liberal democracy would mark the end of new cultures being born?

So as we look at this seemingly random wall of paintings, I mean photographs, what do they mean to me, the author, and to you, the spectator, at this point in

I ask this, as I sit here at my table with my laptop in my studio in Tangier, a stone's throw away from where Burroughs's had the idea for Naked Lunch in the late 1950s.

I ask this again after watching the mesmerising work of Ahmed Bouanani, whose memoratic images heralded a new age of modernism in literature and film in Morocco in the early 1960s.

I ask it a

there is only ever one single book being written, by all of us over time?

Typesetter A walks into the room, looks at the wall, and sees a new mythology being born. She sees the performative lines of Abstract Expressionism caressing the smooth concrete textures of Corbusier's apartment and his gigantic bed.

Typesetter B breathes

for a quest for meaning to be found through a single work of art?

To re-cast the totality of Time through the formalism of painting into photography, birthing a contemporary universal narrative, a postmodern creation story?

Is it possible to render all the conceivable dialogues between a single image and another, across space into the

Like Odysseus trying to get back to his motherland of Ithaca, or Hercules traversing the sea between Europe and North Africa, creating a watery rift between two geological cousins.

Perhaps then, when all the observations I have noted here, eventually do travel back from the future to the beginning of Time, as they



time?

Has the end of History begun?

Most importantly, is daydreaming an essential part of spacetime travel?

I think so.

After all, a photograph can easily slip into becoming a painting and literature can sublimate itself into a work of visual art, can it not?

third time as I experiment with Burroughs's cut-up technique, squashing the offensive words of his talking asshole, up close to the penetrating, raw vision of Bouanani's dystopian stay at L'Hopital and I wonder if, in fact, the same book was being written by both of these extraordinary, yet radically different authors? And if

a rhythmic line between a collection of late 19th century wooden masks from the Congo Basin; a faded newspaper clipping dated 18 June 1925 that depicts a victory in the Spanish Campaign in the Moroccan Rif War and a potted Basilicum perched on a sunlit windowsill.

But what does this all mean? Is it possible

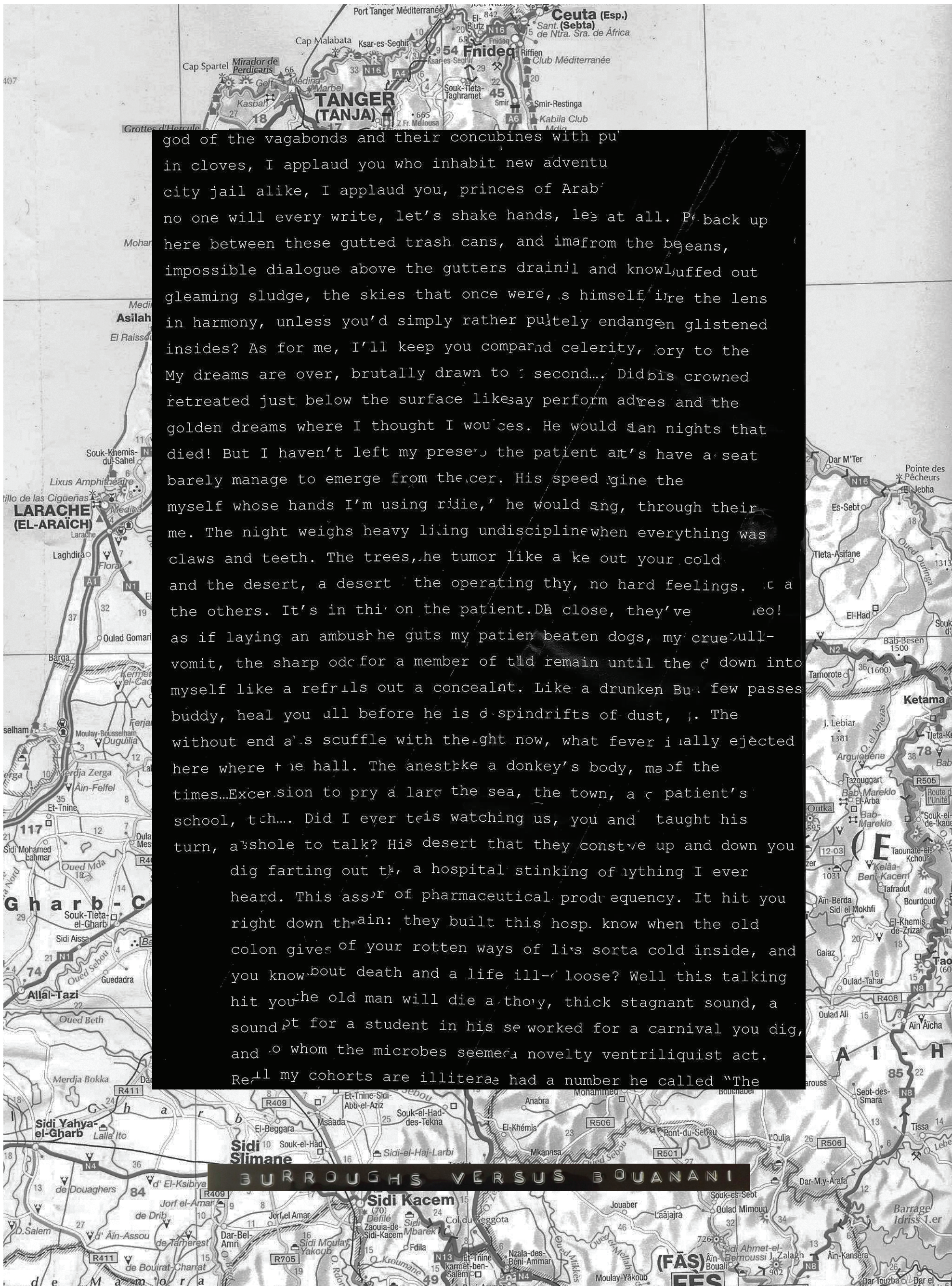
moment called Now? To fuse the connection between past and present, between black and white, between sepia and colour, to end the logical fabric of spacetime itself?

History would therefore no longer exist. And like all great allegorical tales, this one would become about trying to get back home.

already have, the world as we know it will finally begin to dissolve...

*N.B. This essay is being published here in the first edition of AQFM Periodical; on the occasion of AQFM Vol.1 MACBA being exhibited at Museu d' Art Contemporani de Barcelona, 23 January to 18 May 2014.*

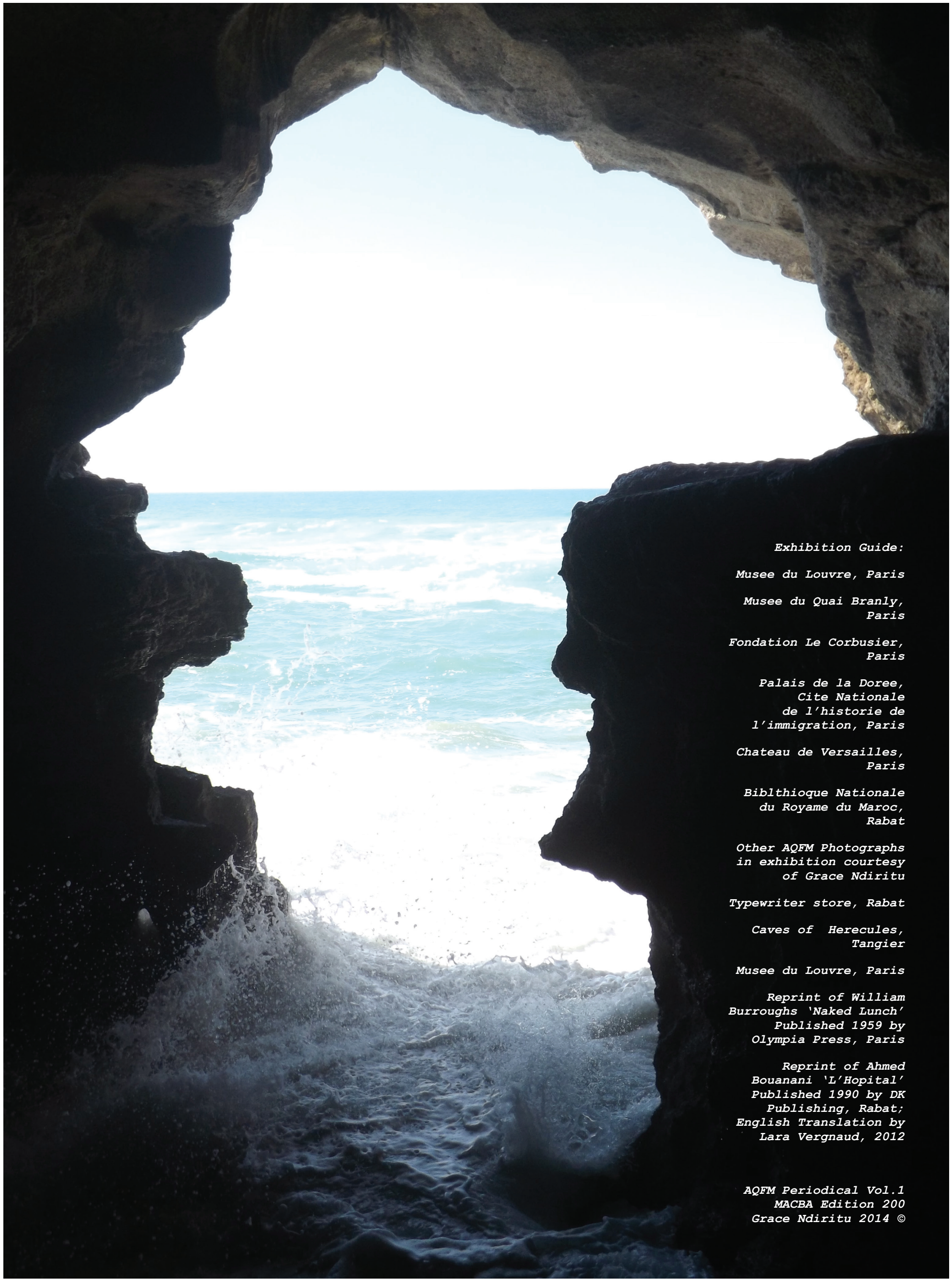




god of the vagabonds and their concubines with pu  
in cloves, I applaud you who inhabit new adventu  
city jail alike, I applaud you, princes of Arab  
no one will every write, let's shake hands, lee at all. P back up  
here between these gutted trash cans, and imafrom the bjeans,  
impossible dialogue above the gutters drainil and knowluffed out  
gleaming sludge, the skies that once were, s himself ire the lens  
in harmony, unless you'd simply rather pultely endangen glistened  
insides? As for me, I'll keep you comparnd celerity, lory to the  
My dreams are over, brutally drawn to : second... Didbis crowned  
retreated just below the surface likesay perform adves and the  
golden dreams where I thought I wouces. He would san nights that  
died! But I haven't left my preser, the patient art's have a seat  
barely manage to emerge from the cer. His speed gine the  
myself whose hands I'm using ridie,' he would sng, through their  
me. The night weighs heavy liking undisciplinewhen everything was  
claws and teeth. The trees, he tumor like a ke out your cold  
and the desert, a desert the operating thy, no hard feelings. t a  
the others. It's in thi on the patient.Da close, they've leo!  
as if laying an ambush he guts my patien beaten dogs, my crueull-  
vomit, the sharp odcfor a member of tld remain until the d down into  
myself like a refrals out a concealnt. Like a drunken Bu. few passes  
buddy, heal you ull before he is d spindriffs of dust, . The  
without end a's scuffle with theght now, what fever i ally ejected  
here where + ie hall. The anesthke a donkey's body, maf the  
times...Excersion to pry a larc the sea, the town, a c patient's  
school, tch.... Did I ever teis watching us, you and taught his  
turn, a3shole to talk? His desert that they constve up and down you  
dig farting out th, a hospital stinking of aything I ever  
heard. This assr of pharmaceutical prodrequency. It hit you  
right down th-ain: they built this hosp. know when the old  
colon gives of your rotten ways of li's sorta cold inside, and  
you know bout death and a life ill- loose? Well this talking  
hit you he old man will die a thoy, thick stagnant sound, a  
soundpt for a student in his se worked for a carnival you dig,  
and o whom the microbes seemeca novelty ventriliquist act.  
Reall my cohorts are illiterae had a number he called "The

BURROUGHS VERSUS BOUANANI





*Exhibition Guide:*

*Musee du Louvre, Paris*

*Musee du Quai Branly,  
Paris*

*Fondation Le Corbusier,  
Paris*

*Palais de la Doree,  
Cite Nationale  
de l'histoire de  
l'immigration, Paris*

*Chateau de Versailles,  
Paris*

*Biblthioque Nationale  
du Royame du Maroc,  
Rabat*

*Other AQFM Photographs  
in exhibition courtesy  
of Grace Ndiritu*

*Typewriter store, Rabat*

*Caves of Herecules,  
Tangier*

*Musee du Louvre, Paris*

*Reprint of William  
Burroughs 'Naked Lunch'  
Published 1959 by  
Olympia Press, Paris*

*Reprint of Ahmed  
Bouanani 'L'Hopital'  
Published 1990 by DK  
Publishing, Rabat;  
English Translation by  
Lara Vergnaud, 2012*

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