

The critical photographic assemblage of contested landscapes in Miki Kratsman's and Shabtai Pinchevsky's *Anti-Mapping* Project.

This paper introduces an evolving project of photographic critical practice and visual mapping initiated by Jewish Israeli photographers Miki Kratsman and Shabtai Pinchevsky under the title of *Anti-Mapping*. To date, their main undertaking has been to visualise Palestinian villages that have been either vacated and destroyed or that remain inhabited but are under threat as a result of Israeli occupation. Kratsman and Pinchevsky approach these tasks using a range of imaging techniques and strategies: various genres of digital photography, still and moving drone images, three-dimensional point cloud models produced using techniques of photogrammetry and video made on the basis of these models and the results are presented in different formats and constellations depending on the context of display or use. A central concern in this work is to articulate the historically and politically fraught, spatially and temporally compounded sense of place that is characteristic of these landscapes. In approaching this task the artists subtly rework many of the conditions that already mediate the landscapes they set out to envision. For instance, strategies and conventions used to establish scale relationships, to moderate measure and dismeasure, to find proportion and dispel disproportion are taken up into the project, not only as operative pictorial categories and cartographical protocols but also as heavily politicised norms. *Anti-Mapping* sets out to refunction the mechanisms through which conditions ruling “on the ground” are produced, in order to open them to different critical possibilities. What seems distinctive about this project, when viewed in parallel to related artistic and activist practices that engage with similar issues over the same terrain, is that a shrewd sense of the possibilities and the limitations of photography in pursuing these objectives orients Kratsman's and Pinchevsky's collaborative approach. This paper will explore the photo-book, *Anti-Mapping Khan Al Ahmar* (2018) which involves many of the strategies employed in the project more broadly.

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