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Nota di contenuto	Intro -- Preface -- Releasing Art and Testimony from Guantánamo -- Notes on Process: Voice, Timeline, and Translation -- A Very Incomplete Chronology of Moath al-Alwi's Artwork -- Acknowledgments -- Praise for The Guantánamo Artwork and Testimony of Moath al-Alwi -- Contents -- Notes on Contributors -- List of Figures -- Chapter 1: Introduction: The Guantánamo Artwork of Moath al-Alwi: Art as Expression, Witness, Evidence -- Carceral and Evidentiary Aesthetics -- Calling Forth a Public -- Works Cited -- Chapter 2: Artmaking at Guantánamo: A Ship Expresses Rescue -- A Ship Expresses Rescue: The Ark -- Gondola -- GIANT -- Eagle King -- Witnesses -- Chapter 3: My Brother, the Artist -- Works Cited -- Chapter 4: "APPROVED BY US FORCES": Showing and Hiding Art from Guantánamo -- Works Cited -- Chapter 5: From Wasting Away to a Way with Waste: The Visibility of Moath al-Alwi's Hunger and Sculpture -- Introduction -- Wasting Away as Resource: The Hunger Strike -- Imprisonment and Art (with Some Help from Hannah Arendt) -- Moath al-Alwi's viva activa -- Conclusion -- Works Cited -- Chapter 6: Ships of Scraps: Moath's Model Ships in Islamic Art and Prison Histories -- Moath and Islamic Visual Traditions -- Moath and Prison Histories of Making -- Conclusion -- Works Cited -- Chapter 7: Guantánamo Bay Ensigns: Material Rhetorics

and Moath al-Alwi's Ships -- Works Cited -- Chapter 8: A Sea Without a Shore: Toward Building an Alternative Visual Archive of Guantánamo Bay -- The Visual and the Archive -- Art, Visuality, and the Law -- "To get [a] soul out of prison": The Art, the Stamp, and the Ban -- Works Cited -- Chapter 9: Assemblage by Necessity: The Maritime Sculpture of Moath al-Alwi -- Works Cited -- Index.

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Sommario/riassunto

This book presents the artwork and testimony of Moath Hamza Ahmed al-Alwi, a Yemeni citizen who has been detained without charge at Guantánamo Bay since 2002. It showcases his development as an artist and details the harsh conditions of his detention, including solitary confinement and degrading treatment, which are explored in the context of human rights violations. The volume draws on contributions from individuals who have interacted with Moath, including his attorney and a former fellow detainee, providing insights into the oppressive environment and the complex process of sharing his art and experiences with the public. Intended for readers interested in human rights, legal studies, and art as a form of resistance, this work highlights the intersection of culture and human rights advocacy.

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