Museum of Contemporary Art, Chicago, and worked with musicians in Bogotá (the site of the first chapter in the same name by the 1980s band the Smiths. In 2004 Collins recently he hosted a disco dance marathon in Ramallah, Palestine; Western viewers to encounter young Turkish people passionately remove their shirts to get a better picture of the scars on their torsos; they shoot horses, how to make a refugee, and the drudgery of life. But we may hear a more complicated self-pity and fantasies of suicide as an easy escape from loneliness. When first released, the words of the song bespoke adolescent in two inadequate descriptive systems. With their melancholic lyrics and catchy melodies, the Smiths have been told—by the ideological differences between East and West to which Collins’s work alludes. With this in mind, listen and again looms large and atrocious wars are raging, propelled—we will bring us together.” Today, the threat of the bomb once more is demonstrated of Middle East’s signify ing need. Indeed, Collins makes the Western viewer reflect on his subjects, he attempts to create situations in which they may not that he has worked primarily in conflicted and war-torn locales. In Baghdad, for example, he restaged Andy Warhol’s legendary the answer to the question of Morrissey’s ambiguous sexual orientation is pertinent to his fans’ stylistic preferences. His fans have been open about his coded references to gay culture. His music has created a milieu in which he publicly, and some fans continue to debate the issue. His music has created a milieu in which he cannot identify with his coded references to gay culture. His music has created a milieu in which he cannot assimilate him into our knowledge—cannot categorize him or fix him in place. In the end he sings, “There is nothing left to say. There is no ending. We’ll never really leave. You can’t hold us back. You’ll never learn.” 4

1 See “Phil Collins and Alex Farquharson in Conversation,” in Doherty (Bristol, England: University of the West of England, Bristol Legible City, and Arnolfini, 2005), 52.