This book chapter stages the tension between name and number played out in post-conflict peace and reconciliation projects in Ambon City, Central Maluku province, Indonesia. Across a range of different media—from children’s drawings and street art to public service announcements on radio and TV, and print journalism—I consider how the violence carried out in religion’s name, pitting Muslim against Christian in a brutal war that lasted from 1999 with outbursts beyond the official 2002 peace, repeatedly complicates the aesthetics of commensurability and numerical abstraction widely characteristic of the many reconciliation initiatives meant to replace it. A recurrent aspect of such initiatives is the display of a radical equivalence in pattern, number, spatial and temporal distribution that would scale the former enemies of the conflict down to equal size. Meant for widespread consumption, the projects tend to be spectacular and monumental in design or decidedly scaled-up in other ways, as when myth replaces historic specificity and situatedness. This work-in-progress is the final chapter of my book Orphaned Landscapes: Violence, Visuality, and the Work of Appearances in Post-authoritarian Indonesia.

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