

turbulence

3RD AUCKLAND TRIENNIAL 2007



turbulence

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ARTISTS

LIDA ABDUL AFGHANISTAN
CHANTAL AKERMAN BELGIUM
VYACHESLAV AKHUNOV UZBEKISTAN
with SERGEY TICHINA UZBEKISTAN
EVE ARMSTRONG NEW ZEALAND
THE ATLAS GROUP / WALID RAAD LEBANON / USA
CARLOS CAPELÁN URUGUAY / SWEDEN
PHIL COLLINS UNITED KINGDOM
DONNA CONLON USA / PANAMA
SHANE COTTON NGA PUHI / NEW ZEALAND
CHRISTINA DIMITRIADIS GREECE / GERMANY
WILLIE DOHERTY NORTHERN IRELAND
REGINA JOSÉ GALINDO GUATEMALA
CARLOS GARAICOA CUBA
ALEXANDROS GEORGIU GREECE
MÓNICA GIRON ARGENTINA
GEORGE GITTOES AUSTRALIA
FIONA HALL AUSTRALIA
MONA HATOUM PALESTINE / UNITED KINGDOM
JULIAN HOOPER NEW ZEALAND
ALFREDO JAAR CHILE / USA
ISAAC JULIEN UNITED KINGDOM
LUCÍA MADRIZ COSTA RICA
OSCAR MUÑOZ COLOMBIA
JOHN PULE NIUE / NEW ZEALAND
R E A GAMILARAAY / WAILWAN PEOPLE OF NSW, AUSTRALIA
MICHAL ROVNER ISRAEL / USA
JULIE RRAP AUSTRALIA
LÁZARO A. SAAVEDRA GONZÁLEZ CUBA
SRIWHANA SPONG NEW ZEALAND
YUK KING TAN NEW ZEALAND / HONG KONG
LAURA WADDINGTON UNITED KINGDOM
LYNETTE WALLWORTH AUSTRALIA
ARETA WILKINSON KAI TAHU / NEW ZEALAND

MULTI-ARTIST PROJECT

LONG MARCH PROJECT PEOPLE'S REPUBLIC OF CHINA
KAH BEE CHOW MALAYSIA / NEW ZEALAND
DANIEL MALONE NEW ZEALAND

CURATOR / VICTORIA LYNN

turbulence

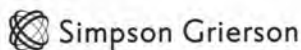
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Always There 2 (detail) 2006
Indian ink on wall and
digital photography
installed in *onlyyou*, Museo
de Arte y Diseño Contemporáneo
(MADC), San José
courtesy of the artist and MADC
photo: Carlos Murillo Hernández

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The Auckland Art Gallery has a long history of presenting and collaborating on exhibitions of contemporary New Zealand and international art, seen either independently or in play. Less long is its history of recurrent projects like this one, built around a consistent and increasingly more integrated exhibition-making structure. The launch of the *1st Auckland Triennial* (presented across three venues in 2001) and the development of the *2nd Auckland Triennial* (presented across four venues in 2004) signalled a determinedly new direction for the Gallery. Conceived as a major multi-venue contemporary art project that would engage a new curator or curators on each successive occasion, the Auckland Triennial aimed to connect contemporary art to the host city itself.

Now in its third iteration, *turbulence: the 3rd Auckland Triennial* (presented across five venues) is endeavouring to build its nascent relationship with Auckland. Since its inception the Triennial has created opportunities for Aucklanders to experience the work of some of the world's most influential and formative contemporary artists, as well as introducing them to emerging artists of note. Not only does that endeavour expand on this occasion, through the agency of our leading public galleries and an art-house cinema, but also much more of the event takes place on the streets. All of this is working to increase the public's access to new and innovative work, and to increase the potential for contemporary artists to reach new audiences beyond those with an existing commitment to their cause.

To keep that always volatile exchange between the experience of art and the construction of meaning as legible as possible, each Triennial is structured around a galvanising theme. Here, curator Victoria Lynn speculates on the idea of 'turbulence' as a cultural and political condition, as a prevailing atmosphere and as a metaphor of the contemporary

world. She does so in a way that is critically informed and astute but not theoretically prescriptive, less paradigm more passion. Consistent with the Triennial's *raison d'être* she joins New Zealand to the world, drawing the work of local artists, writers and curators into her task. Through *turbulence*, she makes an important contribution to the ideas, experiences, memories, provocations and conversations the Auckland Triennial seeks to generate.

For recurring contemporary art projects of this kind to achieve their uncommon reach they require a complex architecture of support – first and fundamentally from the artists themselves, then from those who lend their baseline organisational resources, through to those who provide structural funding, and those whose in-kind support helps to keep artistic and curatorial ambitions aloft. While such diverse systems are inherently a challenge to build, they hold together more readily when the project's conceptual and curatorial direction is sound, as it is here. Victoria has led the artistic development of *turbulence* with a remarkable degree of good judgment and professionalism, adroitly gathering and binding disparate artists and others into her enterprise.

An independent curator and writer based in Melbourne, she curated the inaugural 2006 TarraWarra Museum of Art Biennial. From 2001–4 she held the positions of curatorial manager and then director of creative development at the Australian Centre for the Moving Image in Melbourne, and chaired the Visual Arts/Craft Board of the Australia Council. Before that, she worked for over ten years as curator of contemporary art at the Art Gallery of New South Wales, organising more than forty exhibitions. A commissioner of the Australian pavilion at the 2003 Venice Biennale and co-curator for India at Brisbane's *Asia-Pacific Triennial of Contemporary Art* in 1996, she brings wide experience to Auckland.

Once again, the Triennial reaches out across an increasing number of inner-city venues and co-opted sites – some fixed and others more intrepidly ephemeral – signalling exciting growth for what is becoming a major Auckland event. Our exhibition partners ARTSPACE and The Gus Fisher Gallery, central from the beginning, have this time been joined by ST PAUL ST and the Academy Cinemas. Together with the New Gallery, it is a highly engaged coalition of local public galleries and private enterprise, supported variously and generously by Auckland City Council, the ARTSPACE board, the University of Auckland and AUT University. This Triennial would be much less without their manifest commitments of programme space and resources.

For that, I am deeply indebted to the leadership of Brian Butler, director of ARTSPACE; Linda Tyler,

director of the Centre for New Zealand Art Research and Discovery at The Gus Fisher Gallery and Prof. Sharman Pretty, dean, National Institute of Creative Arts and Industries at the University of Auckland; Dr Leonhard Emmerling, director of ST PAUL ST and Desna Jury, head of School of Art and Design at AUT University; and John Davies and Gina Dellabarca, directors of Academy Cinemas. Each has had a direct hand in either the programming, production or resourcing of *turbulence* in their respective venues and each has made a great contribution to its success. I am similarly grateful to Derrick Cherrie Head of the Elam School of Fine Arts and Ron Left Associate Head of AUT University's School of Art and Design for their facilitation of related residencies.

Indeed, Auckland Triennial partner AUT University, through vice-chancellor Derek McCormack, are deserving of especial gratitude for the way in which they have so comprehensively embraced this project, committing to more than generous support of the 2007, 2010 and 2013 Triennials in 'growth adjusted' amounts! It is a bold gesture that perfectly aligns with the aspirations of the organising gallery and its owner and principal funder Auckland City Council. At the same time, it complements the similarly generous contribution made to this Triennial by second-time principal sponsor Simpson Grierson, whose chairman Rob Fisher and marketing director Glenda Macdonald are champions of the Gallery's role in fostering contemporary art. A business and the arts sponsorship award, rightly acknowledging their bravery, honoured their support of the *2nd Auckland Triennial*.

What has become apparent about this project is the more it grows the more support is drawn to it. That would not have been possible without the formative roles played by its three major supporters, namely the Sue Fisher Art Trust, the Chartwell Trust and Creative New Zealand, all of whom have been contributors to all three Triennials. In retrospect, far-sighted might seem too easy a term to apply to their roles, but none of us really knew how the Triennial would evolve. To Sue Fisher, to Rob and Sue Gardiner and to the CNZ board I offer my profound thanks for staying the course. You have resolutely expanded the platform for contemporary art in Auckland and New Zealand.

Another major supporter has joined us whose own biennial lifecycle more or less parallels the Triennial's and whose timing, this time around, happily coincides - the Auckland Festival AK07. Through festival director David Malacari and visual arts and public programmes coordinator Natasha Beckman, I am pleased that *turbulence* is the key visual arts event of AK07, among a rapidly expanding visual arts programme in which the Gallery has played a part in 2003, 2005 and now 2007. It is a superb festival of local and global theatre, dance, music and events.

My warm thanks go to them as they do to those international cultural agencies that have also played key roles in this project, including the Australian Government through the Australia Council, its arts funding and advisory body, the British Council and Asia New Zealand Foundation.

I never tire of thanking organisations and individuals who make positive things happen for artists and for the curators and galleries who work with them. Without their support, we simply could not present major contemporary art events of this ambitious kind. Key players in the Gallery's contemporary art support base are the Patrons of the Gallery, a group formed under Jenny Gibbs in 1987 and chaired by Dayle Mace since 2003. As patrons of the Triennial they have again lifted their support to a gratifying new level, led by Jenny Gibbs and joined by Adrian Burr and Peter Tatham; Erika and Robin Congreve; Rose and John Dunn; Graeme Edwards; the Friedlander Foundation; Dayle and Chris Mace; Beverley McConnell; the Thanksgiving Foundation; and Vicki and Scott St John.

Taken together, the patrons have created opportunities for many of the artists in the Triennial to either be included or to otherwise extend the nature of their contributions. I wish to warmly thank Dayle Mace for her input, and to thank each of them for their unstinting generosity. They have been joined by a similarly motivated group of supporters in-kind, including Trethewey Stone, British Airways, and Gallery sustaining sponsors CityLife Hotel and Aalto Colour. Can I also thank, respectively, Nick Hall, Chris Lucas, Susan Gibson, Prue Cook and Rachel Lacey for their provision of materials, international airfares, accommodation for participating artists and other guests, and paint-out of the galleries.

In closing, let me also add to the curator's own acknowledgements, which generously recognise all of the participating artists, their dealers, and the Gallery team that has directly assisted this Triennial's development - be it the exhibition itself, its publication, symposium, public and education programmes or website. To all of those who have contributed so manifestly to research, technical services and production, and marketing and communications, I want to also record my sincere thanks. And can I finally join Victoria Lynn in acknowledging the work of the core team; manager of art and access programmes Louise Pether, project coordinator Sonya Korohina, assistant curator Jane Davidson and exhibition designer Philip Burns. They have lent brilliant support and energy to this *3rd Auckland Triennial*.

CHRIS SAINES / DIRECTOR / AUCKLAND ART GALLERY TOI O TĀMAKI

This exhibition has been organised with the advice and support of two consulting curators: Marina Fokidis and Virginia Pérez-Ratton. Based in Greece and Costa Rica respectively, Marina and Virginia provided independent curatorial expertise, access to a number of international artists and intellectual input of the highest order. Two leading figures in New Zealand, Lisa Reihana and Jim Vivieaere, both of whom I have worked with on previous occasions, provided a warm welcome, and an unofficial, but nevertheless vital, 'sounding board' for my ideas.

turbulence has been expanded and consolidated through its exhibition across Auckland's city art organisations. This would not be possible without the keen participation of our exhibition partners ARTSPACE, The Gus Fisher Gallery, ST PAUL ST and Academy Cinemas. Particular gratitude is extended to the boards of management, the directors – Brian Butler, Linda Tyler, Leonhard Emmerling, John Davies and Gina Dellabarca – and their staff for their willingness to allow the project to reside in their spaces. This year, the Triennial is proud to be part of the Auckland Festival AK07, and I have developed a wonderful working relationship with Natasha Beckman, visual arts and public programmes coordinator, and extend my thanks to her, the festival director, David Malacari and the rest of their team.

David Craig and I met on one of my first visits to New Zealand. Inspired by the ideas behind *turbulence*, he organised a platform – a one-day symposium in November 2006 where a number of thinkers from New Zealand and Australia discussed contemporary economies of culture. This was a formative day for all of us, and the beginning of a very exciting longer-term intellectual cluster. David Craig has written a key text for this publication, as has Gerardo Mosquera, who is also the Triennial keynote presenter. I am grateful to each of them for their contribution. All of the writers have provided exceptional insights into the work of the Triennial artists.

Lu Jie and David Tung, from the Long March Project, China, visited New Zealand in December. Many individuals gave their valuable time in order for the Long March Project to be born in New Zealand: Daniel Malone, Kah Bee Chow, Alistair Kwun, Tze Ming Mok, Natalie Robertson, Albert Refti, Jim Vivieaere and Ruth DeSouza. During the course of my travels in Australia, New Zealand, Berlin, Costa Rica and Havana, and my research, I discussed the project with numerous individuals. My thanks are extended to Nicholas Baume, Natasha Conland, Catherine David, Heather Galbraith, Dorita Hannah, Mark Hughes, Marilyn Kohlhase, Geert Lovink, Ngahiraka Mason, Charles Mereweather, Suhunya Raffel, Albert Refti, Andreas Schleger, Britta Schmitz, Lynne Seer, Russell Storer, Lane West-Newman, Jenny Todd, James Pinker and Linda Wallace. I met with many inspiring artists and their dealers, and thank each of them for their time and good will.

The Auckland Triennial is an initiative of Chris Saines, director of the Auckland Art Gallery. His entire team has shown exceptional leadership and management, and have been a joy to work with. This exhibition would not have eventuated were it not for the tireless and professional work of the small but efficient core Triennial team: Louise Pether, Sonya Korohina, Jane Davidson and Philip Burns. Appreciation is also warmly extended to our Triennial intern: Winsome Wild; photographers: John McIver and Jennifer French; registrars: Laura Jovic, David Reeves and Penny Hacking; the wonderful team of preparators: Rod MacLeod, Glen Campbell, Darren Sheehan and Scott Everson; conservators: Sarah Hillary and Becky Cameron; research librarians: Catherine Hammond and Caroline McBride; public programmes: Kim O'Loughlin; education: Roger Taberner, Kirsty Glengarry and Kate Sellar; marketing and communications: Tina Norris, Jennifer Dann and Sarah Eades and of course: administration and finance – Lissa Crook and Gloria Smith. Warm thanks also go to Alan Deare and the team at Inhouse Design.

The artists in this exhibition have each been an inspiration to work with. I honour their contribution and thank them for their generosity of spirit and participation in *turbulence*, and also extend my gratitude to their galleries, and the private lenders to the exhibition. In addition, thanks are due to the many speakers involved in the talks and symposium for the exhibition.

This exhibition was generated and organised from my home in Melbourne, Australia. My love and thanks to Nikos Papastergiadis for his support and inspiration, our daughter Maya, and our family for helping *turbulence* come to fruition.

VICTORIA LYNN / CURATOR OF TURBULENCE: THE 3RD AUCKLAND TRIENNIAL / INDEPENDENT CURATOR AND WRITER / MELBOURNE



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19—

VICTORIA LYNN

WE LIVE IN
TURBULENT TIMES...

TURBULENCE

1. The link between the term 'turbulence' and cultural practice was first forged by Nikos Papastergiadis in *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*, (Cambridge: Polity Press, 2000).

The 3rd Auckland Triennial addresses a prevailing condition of our times: *turbulence*.¹ Throughout the twentieth and twenty-first centuries artists, writers and filmmakers have responded in a variety of ways to extraordinary and diverse levels of turmoil. Such is the power of turbulence, that it can create disturbing and serendipitous experiences. Turbulence gives rise to passion, and passion can produce fantasy, desire, anxiety and enjoyment, all of which underpin the arts.

Turbulence describes a condition of unsettledness, turmoil, surprise, rupture, dissensus and unpredictability through which 'mutual transformation' can be achieved. Turbulence has several dimensions:

- a condition that is characterised by unpredictability and uncontrolled change;
- an instability in the atmosphere that disrupts the flow of the wind, causing gusty, unpredictable air currents;
- a form of flow in which particles of fluid move and interact with irregular local velocities and pressures, producing mutual transformation.

The term suggests a condition that is always changing, and this is a process that is built upon so that new formulations are created. It is not a theoretical construct. It can be a metaphor, a description of a state of mind, or being. It is a condition that is not specific to a person's identity, class or gender or a nation's borders, and yet it also arises from such. In this sense, it is nowhere and everywhere. It is ambient. It is not one thing, but multifarious. It is both within us, in our psyches, and it is outside us.

Turbulence can arise from a multitude of places, events and experiences, be they small and personal; or public and historic. In the latter category, the turbulence of our times has to do with the age of terrorism, the age of the refugee, the age of ethnic cleansing, the age of globalisation and the age of media saturation that generates these pithy slogans.

A sense of home, space and movement are affected in turbulent times. Even if we are not the ones who are moving, it is quite likely that we are living in a turbulent zone.

The title of this exhibition is intended to be both metaphoric and evocative. Turbulence is not posited as a 'condition' in the same sense of modernism or postmodernism; it is not the description of an era, such as 'imperial' or 'postcolonial'; nor is it a description of a style of politics such as 'neoliberal'. Turbulence is something that is sensed. A work of art starts as much with an image, gesture and feeling, as it does with an idea. But, the questions for artists in this exhibition are not the same as they were for the modernists or the postmodernists. At the beginning of the twentieth century, modernists were responding to the turmoil in their midst: the rise of the industrial world, periods of revolution and political change. They believed in the invention of a new formalism. They tried to control turbulent times for the good. At the end of the twentieth century, artists were no longer concerned to build on or react against a priori artistic movements. Rather, there was a renewed sense of freedom to literally roam across all periods of art for inspiration and context. Art was at a key juncture and was labelled, variously, 'transavantgarde', 'postmodernist' and 'neo-expressionist'. The postmodernists believed that change could not be controlled. They greeted political, artistic and digital change with a discourse of despair, defeatism and irony.

Today, responses are not singular. We do not live in a period of total revolution, though some artists do protest. Nor are we in the midst of total despair, though some artists present work that is circulatory in its meanings. The artists in this exhibition act locally in relation to the global condition of turbulence. When they protest, they draw together the ambiguities and contradictions around them into critique, humour,

PREVIOUS PAGES

p14. Demonstrators, their hands painted white to symbolise their opposition to violence, protest against the G8 summit, Genoa, Italy, 19 July 2001.
photo: Darko Bandic, AP Images

p15-16. A Kashmiri refugee prays at the graveyard of earthquake victims, with the ruins of the village mosque in the background, Chellia Bandi refugee camp, Neelum Valley, Pakistan, 23 October 2005.
photo: Burhan Ozbilici, AP Images

p17-18. Vehicles clog the Masnaa border between Lebanon and Syria, east of Beirut. The majority of the license plates were Lebanese, suggesting that some of Lebanon's 4 million inhabitants were fleeing, 13 July 2006.
photo: Samer Hussein, AP Images

satire and, above all, in a gesture of aesthetic defiance. They do not have one answer. When they resist, they explore moments of survival and resilience. They create images of the human body in a state of endurance, mutation, triumph and absence. When they are in transit, they do so as a kind of trickster, creating new and innovative journeys into the past and future, which bypass the conventional routes of colonisation and globalisation.²

I began this project with an idea that turbulence was the crucial metaphor for our time, and with the view that artists throughout the world were addressing it. After conducting twelve months of research, along with studio visits in New Zealand, Australia, Cuba, Costa Rica and Germany, it is now my observation that this concept is also reflected in the fact that feelings have once again arisen in art. Such expressions of emotion are not nostalgic, sentimental or angst-ridden. They are not necessarily so personal and, as such, do not have a relationship with the expressive and emotive qualities evident in German expressionism or abstract expressionism. In turbulent times, the feelings of loss, fear, anguish, grief and anger, along with the notions of hope, sustenance, the capacity to dream and find refuge rise to the surface.

Many of the works in this exhibition are motivated by such feelings. Once we perceive turbulence, we are captured by it. It begs a response. It is too simplistic to just turn away from it, as if it were a purely negative condition; too simplistic to bury one's head in the sand. Nor can we simply think of ourselves as outside turbulence, looking in. Rather, as curators, writers, thinkers and artists 'we' can mobilise it (this 'we' is by no means a unified or equivalent force). These might be small gestures – and artworks are small gestures – that do not change the world. Yet, art has a sensory dimension: it can capture audiences emotionally and aesthetically. It can catch us 'off guard' as it were, and thereby create a small, but significant gesture in this landscape of turbulence. Art has the capacity to provide a point of difference, a sense of the absurd, the magical, the humorous, the deeply personal and, of course, pain.

This is not to make a false opposition between reason and emotion, nor is it to suggest that emotions are either universal or culturally-specific. As Maruska Svasek has said, "emotional acts are simultaneously bodily movements, symbolic vehicles that reproduce and affect social relations, and practices that reveal the effects of power".³ In other words, emotions are bodily and cultural. Emotions are not singular. They are processes that are shaped by the events that surround us and are within us. Emotions are not separate from our environment; they are what links us to it and what

helps us perceive it. Emotions are not the same as sentiment, but range from a sense of anticipation, through to stronger passions. Perhaps one of the crucial elements of the emotional is memory.

On my first visit to New Zealand, someone said to me, "I think it is great you are doing an exhibition that is not about here". Yet, turbulence finds its way to all shores and arises within many people, even though it is experienced in different ways and to differing degrees. David Craig's essay in this publication speaks to some of the ways in which turbulence has been 'embedded' and 'disembedded' in New Zealand's cultural and political economy, the methods by which governments have tried to control the vicissitudes of the global market, and its tendency to break out of those controls through successive periods along with the innovative ways in which New Zealand's artists have absorbed and resisted imported styles from abroad.

ARTISTS

The artists in this exhibition offer a range of approaches to the turbulence of our times. The exhibition is organised as an interrelated set of experiences. It is not a procession of individual works, but a sequence of relationships. As a curatorial proposition, the political can be sensed between the works, as well as in the selection of work that has overt political content. Correspondingly, turbulence is experienced both within certain works, and in the atmosphere that is implied by the conjunction of others. It is both within and between. I divide the works into three loose categories – protest, survival, transit – but there are links between each of the categories, and stories that permeate all three.

Protest

Drawing on the powers of both creativity and critique, a group of artists located on the ground floor of the New Gallery create actions, performance, painting, installation, video, film and sculpture as a form of protest. Each of these works reveals and intervenes in the injustices and absurdity of globalisation and its affect on the economies, cultures and identities of various nations and groups. The increase in global flows of trade, capital and information has had the effect of both destabilising an overall sense of identity and providing the justification by which a number of nations have increased their border security.

The exhibition at the New Gallery opens with Lucía Madriz's floor piece entitled *Alerta Roja (Red Alert)*. Composed of beans, corn and rice, modelled into the shape of a skull and stars, Madriz's installation refers to the pirate ships that used to sail the South American seas, while also wryly protesting at the contemporary 'pirates' that come to Costa Rica. Beans, corn and rice are arriving in Central and

2. For a discussion of the trickster in art, see Jean Fisher, "Towards a Metaethic of Shit", in Nikos Papastergiadis, ed., *Complex Entanglements: Art, Globalisation and Cultural Difference*, (London, Sydney, Chicago: Rivers Oram Press, 2003), 69–84.
3. Maruska Svasek, "Introduction: Emotions in Anthropology", in Kay Milton and Maruska Svasek, eds., *Mixed Emotions: Anthropological Studies of Feeling*, (Oxford: Berg, 2005), 13.



R E A
maang (still) 2006-7
 three-channel DVD installation
 courtesy of the artist
 CHANTAL AKERMAN
De l'autre côté (From the Other Side) (still) 2002
 documentary, video and
 16mm film
 courtesy of the artist and
 Marian Goodman Gallery,
 New York and Paris
 LUCÍA MADRIZ
Hispanic (stills) 2006
 DVD
 courtesy of the artist
 LAURA WADDINGTON
Border (still) 2004
 Digibeta PAL
 courtesy of the artist



4. Lucía Madriz, in conversation with the author, March 2006.
5. Carlos Garaicoa, artist's statement for *turbulence: the 3rd Auckland Triennial*, www.auckland.com.

Latin America in the form of genetically modified crops and there are no controls. She says, "there are still pirates, they just come in a different guise these days".⁴ Her amusing animation *Hispanic* refers to the reverse movement of Mexicans to the United States and the fears of invasion that have contributed to the building of a wall between the two countries. This is also the subject of Chantal Akerman's film, *De l'autre côté (From the Other Side)*, a documentary screening at Academy Cinemas. It chronicles some of the stories that have emerged on the US/Mexico border. Their stories are embedded in the landscape in both real and poetic ways.

A procession of leafcutter ants carrying small flags of the 191 members of the United Nations are the subject of Donna Conlon's video, *Coexistence*. The entire action took place in the Panamanian forest, and lasted one hour. The video documentation was then edited in such a way that only the flags of countries that have been involved in military conflicts in recent history are seen. This ant performance is an amusing work, replete with critique, and a sense of both the futility of war and hope for the re-building of traumatised nations. Carlos Garaicoa's sculpture,

Postcapital, appropriates imagery from the banknotes of a similar group of nations. Buildings, animals and portraits are remodelled in three dimensions and placed on a table. Global capital becomes one global 'market' place. National identities are eroded. It is, he says, an "imaginary theme park city, that guides us through an economical utopia.... An invisible City that we long for, that we manipulate and that in some way inhabits us, both physically and metaphorically. A City that lives in our pockets and in our wallets."⁵ The characters from Garaicoa's banknotes are echoed in Fiona Hall's work, *When my boat comes in*, a sequence of tender and intricate gouaches of native botany on banknotes depicting voyages at sea. Juxtaposing national species with a symbol of global capital, Hall quietly unravels the turbulence of trade, colonisation and the long-term effects of exploitation of the environment. Implicit in her work is a defence of indigenous rights – the subject of the work of r e a who is from the Gamilaraay nation in Australia. Her recent video is entitled *maang*, which means message stick. The three-channel video explores the loss and resurrection



DONNA CONLON
Coexistence (still) 2003
DVD
courtesy of the artist

FJONA HALL
When my boat comes in
(detail) 2002-ongoing
Agathis australis /
New Zealand kauri pine
gouache on banknotes
courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

CARLOS GARALCOA
Postcapital (detail) 2006
wood, metal, polychromed
plaster, PVC, cardboard
courtesy of the artist,
Galleria Continua, San
Gimignano-Beijing, and
Galeria Elba Benitez, Madrid

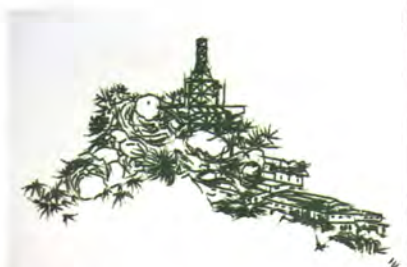


of the Gamilaraay language. Like Akerman, *re a* uses seductive imagery of the landscape as a metaphor for both loss and belonging. *re a* overlays richly evocative images with indigenous words and phrases, signalling a renaissance of the Gamilaraay language.

Michal Rovner travelled across Central Asia in 2004 and, as a result, has produced a sequence of small LCD screens inspired by the flash of flames that shoot from the oil rigs populating this landscape. Oil is, of course, not only the mainstay of art in the form of paint, it is also the key commodity around which economic and political conflict ensues. Black oil pumps form silhouettes against the stark white background. Through a calligraphic minimalism, Rovner transforms the spectre of global economies into jewel-like imagery that carries the relentless repetition of production within its animations. Rovner's oil flames resonate with Yuk King Tan's drawings. Tan responds to an early Chinese propaganda painting *Oil City in the South* and the enormous oil platforms that dot the globe. Her oil rigs are 'drawn' with firecrackers, casting a volatile and potentially explosive image on the wall. The lyrical nature of Rovner and Yuk King Tan's works resound with the linear paintings of John Pule. In his work, a natural phenomenon can transform into the machinery of war: a cloud becomes a bomb; a vine

carries within its leafy patterns traces of figures with guns. His interweaving of Niuean symbols with references to the increasing ways in which contemporary society is influenced by the media (allusions to images from television for example) invokes an abiding concern with global hegemony. There is a tremulous emotional touch in these works, a softness, that belies their deeply felt protestations.

Both Lida Abdul and Walid Raad explore the contemporary ruins of warfare. Their imagery is so transfixing, and strange, that one is not sure if it is truth, fiction, intervention or imagination at work. This is partly their point. Through their elegiac impulses, they reveal the impossibility of straightforward responses to war. Lida Abdul's *War Games* (*What I Saw*) shuttles between a sense of futility and the potential for restoration as horsemen attempt to pull down an abandoned building. Walid Raad's performances (presented on the opening weekend) are chillingly witty excavations of bomb plots in Lebanon. Archival in nature, the performances forge a fine line between a form of authoritative rhetoric and an intriguing investigative journey into the causes, perpetrators and outcomes of Lebanon's turmoil. The subjects of Laura Waddington's film *Border* (screening at Academy Cinemas) are on their way to the West. Working with the Afghan and Iraqi refugees at Sangatte Red Cross camp, France, Waddington's film expresses and, by implication, rails against the fear, terror and sense of limbo felt by the refugees at the border of escape and arrival.



YUK KING TAN
Boomtown (detail) 2006
treecrackers
Installed in Local Transit, Artists
Space, New York, 2006
courtesy of the artist and
Sue Crookford Gallery, Auckland

JOHN PULE
Kehe Tau Hauga Foa
(*To All New Arrivals*) (detail) 2007
enamel, oil, pencil, pastel,
oil stick and ink on canvas
courtesy of the artist and
Gow Langford Gallery, Auckland

MICHAL ROVNER
Site C 2006
metal-framed LCD screens,
metal shell, computers and
digital video
© Michal Rovner, licensed by
VISCOPY, Australia, 2007
courtesy of the artist,
PaceWildenstein, New York and
Gow Langford Gallery, Auckland

WALID RAAD
Untitled
photograph
courtesy of The Atlas Group,
Beirut and New York,
Sher-Semier Galerie, Hamburg
and Beirut and Anthony Reynolds
Gallery, London

LIDA ABDUL
War Games (What I Saw)
(still) 2006
16mm film transferred to DVD
courtesy of the artist and
Giorgio Persano Gallery, Turin



Survival

The group of artists located on the first floor of the New Gallery forge an aesthetic of survival. What does it take to survive turbulence? What forms of resistance and resilience are at work? Many of these works represent the body in performance, video, painting, installation, drawing, photography, sculpture and film. This is a body fragmented, and physically or psychologically damaged, at times absent, and yet it is also an ethical body. These bodies come to represent, as Regina José Galindo has said, "many bodies".⁶

Mónica Giron creates large-scale drawings of humanoid forms – infants that have been tormented or haunted in some ways. Their enlarged eyes, and foreshortened figures refer to the vulnerability of the human body. She comments, "They are in a way a commentary on the possibility we have, in contemporary life, to physically disappear instantly and quite totally, without having time to prepare".⁷ Lázaro A. Saavedra González's single channel projection *El Síndrome de la Sospecha* (*The Syndrome of Suspicion*) is a self-portrait, broken into four images. It focuses on the artist's eyes, which shift from left to

6. Regina Galindo, artist's statement for *turbulence*, www.aucklandtriennial.com.

7. Mónica Giron, correspondence with the author, March 2006.

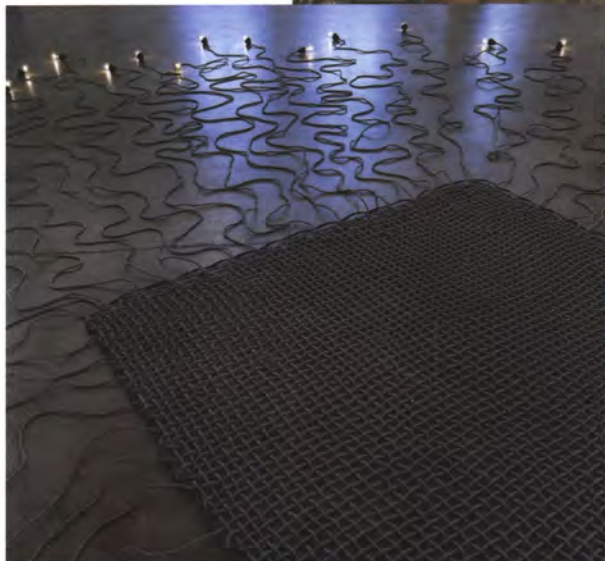
REGINA JOSÉ GALINDO
*Limpieza Social (Social
 Cleansing)* (still) 2006
 DVD
 courtesy of the artist and
 Prometeo Gallery, Milan



MONA HATOUM
Undercurrent (detail) 2004
 electrical cable, light bulbs
 and computerised dimmer unit
 courtesy of the artist and
 Alexander and Bonin, New York
 photo: Mattias Givell, courtesy
 Magasin 3 Stockholm Konsthall



OSCAR MUÑOZ
Aliento (Breath) 1996-2002
 grease photoserigraph
 on steel disks
 courtesy of the artist
 and Daros-Latinamerica
 Collection, Zurich
 photo: FBM studio, Franziska
 Bodmer, Zurich



MÓNICA GIRON
*MED "Miedo Existencial
 Democrático" (Democratic
 Existential Fear)* 4 2004
 pencil and watercolour on paper
 courtesy of the artist

CARLOS CAPELÁN
Back to the horizon (detail) 2006
 Indian ink on wall, framed
 drawings, stones and plates
 installed in onyyou at Museo
 de Antropología y Arte
 Contemporáneo (MAAC),
 Guayaquil
 courtesy of the artist and MAAC

ALFREDO JAAR
Muxima (still) 2005
 digital film with sound
 on Mac Mini computer
 © Alfredo Jaar
 courtesy of Galerie Lelong,
 New York

PHIL COLLINS
they shoot horses (still) 2004
synchronised two-channel
video projection
courtesy of the artist and Tanya
Bonakdar Gallery, New York

GEORGE GITTOES
Soundtrack to War (still) 2004
– Iraqi Heavy Metal band
Acraassicruda, performing their
composition *Massacre*, in a
Bagdad basement, May 2004
film
courtesy of the artist
photo: George Gittoes

LÁZARO A. SAAVEDRA GONZÁLEZ
El Síndrome de la Sospecha
(*The Syndrome of Suspicion*)
(still) 2004
DVD
courtesy of the artist



right, top to bottom. They are in a process of greeting and departing – exchanging information like a game of secret whispers. The video doubles as both the spy and the interloper, invoking suspicion, complicity and secrecy. By contrast, the eyes in Carlos Capelán's figures are missing. His large-scale site-specific wall drawing contains images of figures in exile. They are in a nether world, suffering the continual trauma of materialisation and dematerialisation, the two words that are engraved into the surfaces of local basalt stones at the base of the drawing. What form does the body have to take to travel these routes? What masks does it have to wear? Regina José Galindo performs on the streets of Guatemala, and in other sites around the world, in an expression of the real pain experienced by women in her home country, but also as an expression of survival. In one of her most recent videos, *Limpieza Social* (*Social Cleansing*), she is hosed with high-pressure water, the method used to calm demonstrators down or to wash people about to go into prison.

country music on both the soldiers and the inhabitants of contemporary Iraq. Music is the means by which these unlikely neighbours endure, tolerate, connect and disconnect in a time of war. Alfredo Jaar's film *Muxima* is equally redolent with music. The film is centred around five different recordings of 'Muxima', which means 'heart' in Kimbundu, an indigenous language of Angola. Like Gittoes' *Soundtrack to War*, *Muxima* reveals the contradictions of a place colonised by the Portuguese. With a very formal structure, and an elegiac mood, Jaar's film meditates on the vast differences between an oil-rich elite and the 80 per cent who live in poverty and lack access to basic health and social services. Both filmmakers recognise that within spaces of contradiction lies the potential for intervention and invention; for creativity (both are screened at Academy Cinemas).

Mona Hatoum's *Undercurrent* presents a chilling sense of the electric danger that lies just beneath the surface. While the body is absent in this work, its presence is implied by the atmosphere of torture and imprisonment and by the fact that it can be read as a large carpet. It is composed of electric cable and pulsing light bulbs that fluctuate at the pace, Hatoum has said, of "slow breathing".⁸ There is nothing homely about this site. Its mood is menacing. Rather than being an invitation to sit upon its matted centre, the work is instead isolated and isolating. Breath is also at work in Oscar Muñoz's

8. See text in this volume by Alix Ohlin, 78.

While very different in tone and location, Phil Collins' video, *they shoot horses*, expresses a similar sense of physical, psychological and emotional endurance. This seven hour, two-channel work depicts young Palestinians dancing to the sounds of 1980s disco in Ramallah. Trapped by the camera and the frame of their dance floor, their gradual exhaustion is a metaphor for survival under duress. George Gittoes' film *Soundtrack to War* is, he says, a musical. It charts the influence of hip-hop, heavy metal, gospel and



CHRISTINA DIMITRIADIS
Übungen Um Zu Vergessen
(*Oblivion's Exercises - Bedded*)
2005
Lambda print, colour photograph
courtesy of the artist and
Eleni Karoneou Gallery, Athens

SHANE COTTON
Free Fall (detail) 2006
acrylic on canvas
Chartwell Collection, Auckland
Art Gallery Toi o Tāmaki

VYACHESLAV AKHUNOV
with SERGEY TICHINA
Corner (still) 2004
DVD
courtesy of the artists and
Kurama Gallery, Kyrgyzstan

WILLIE DOHERTY
Closure (still) 2005
DVD
courtesy of the artist,
Alexander and Bonlin, New York
and Galeria Pepe Cobo, Madrid

LYNETTE WALLWORTH
Evolution of Fearlessness
(still) 2006
single-channel interactive
video installation
produced by Forma,
commissioned by New Crowned
Hope Festival, Vienna
courtesy of the artist and Forma

Aliento, which is a literal translation of the word in Spanish. Viewers are presented with steel disks, in which they see their own image reflected. A mirror to the self. A metaphor for self-centredness. It is only when they breathe on the metal surface that the work is activated and photographic portraits of missing persons fleetingly appear, before the surface returns to a mirror. It is a relay between the self and the other. By this means, the artist poignantly implicates viewers in both the giving and taking away of life.

Within this context Shane Cotton's powerful paintings take on a new dimension. Beyond focusing on the paintings as an act of asserting his Maori identity, *turbulence* provides an opportunity to highlight the mood inherent in Cotton's work. Representing shared experiences of Maori and Pakeha within New Zealand, these works are mournful, and yet contain the resilience of a Galindo performance. The blank exilic faces in Capelán's *Always There* are answered, perhaps welcomed, by the blue and black faces in Cotton's work. Like *re a*, his work resurrects the dissolution of tribal knowledge, while acknowledging that contemporary pathways are endlessly fraught. Life and death punctuate Christina Dimitriadis' photographs *Spaziergang* (*Promenade*). Almost

completely white, these images of a lone figure on a beach under the mist of the sea in Greece are accompanied by *Übungen Um Zu Vergessen* (*Oblivion's Exercises – Bedded*) that depicts an entombed figure beneath a sheet. On the one hand we are presented with an image that seems to arise from memory, from a state of longing. On the other hand, such sentiments are disrupted by the image of death.

Lynette Wallworth's *Evolution of Fearlessness* includes a procession of ten women behind a filtered pane of glass, each, in turn, responding to the viewer's touch. Through friends, Lynette Wallworth has located women residing in Australia who have lived through wars, survived concentration camps or extreme acts of violence. The stories are horrific. Some of these women are in their eighties and nineties: what is it about their spirit and their humanity that enables them to survive? They do not tell their stories through words, nor is there any sound with this piece. Rather, the emotional states of longing and a passion for life are communicated through the lines on their faces and the look in their eyes. The issue of how hope is maintained in a country that is going through rapid change – Uzbekistan – is explored in the video work by Vyacheslav Akhunov and Sergey Tichina. *Corner* depicts a man literally cornered by architecture, both Muslim and secular, as the work ponders the relationship between prayer and entrapment. A similar tension between a sense of release and confinement is also evident in the new video by Willie Doherty entitled *Closure* in which a woman paces an enclosure in preparation for an unnamed torment. The metaphors slip between psychological and architectural registers. She says:

My mission is unending.
My anger is undiminished.

The street is ablaze.
The steel is twisted.
The surface is melting.

My ardour is fervent.
My passion is unbowed.

Transit

Much of the work discussed so far is located in the New Gallery and Academy Cinemas. The exhibition partners of ARTSPACE, The Gus Fisher Gallery and ST PAUL ST offer an opportunity for the exhibition to explore and enact a third, but interrelated, set of concerns around the idea of transit. The journey of the audience between these venues will intersect with the journeys at play in the art works. Mobility is a key theme in the twenty-first century. The ways in which we move from one space to another, between cultures, and the issue of who enables mobility and who suppresses it, are central questions of our time and of diverse inherited histories. These works both

forge and counter turbulence through their exploration of the very condition of transit, and by extension, transition. But they are also very clever, improvisatory and witty works, that use turbulence to outmanoeuvre itself. Each of the artists deals with the notion of a journey of some kind, cutting across cultural difference, and giving rise to new forms of coexistence through transitory states, whether it be in the imagination, in real terms or through ancestral stories.

The Long March is a curatorial project involving Chinese artists and curators who work in collaboration with artists from other countries in order to realise art works that consider the relationship between the individual and the collective; tradition and the avant-garde; mobility and immobility. Under Lu Jie's direction, the 'journey' is used as a mode of visual creation and display. Including the work of Daniel Malone and Kah Bee Chow, the Long March Project will stretch across all three exhibition sites. Unlike many other major cities in the world, Auckland has no officially sanctioned Chinatown, and yet has a large Chinese population. This project promises to unravel our preconceptions about territory, community, and shared global and local histories, creating a new cluster of relationships.

Eve Armstrong literally creates new communities by locating her *Trading Table* in different environments in Auckland's CBD. The project invites visitors to 'trade' for anything they see on the table. The artist monitors the 'trade', and makes decisions about the equivalence of goods. At times, it is not just objects that are traded, but also offers of help and promises of skills. These tables are encountered as workers run errands or shoppers wander past. They may never know it is an art work. The challenge for the artist is to keep the table sustainable, and the challenge for the visitor is to imagine what comprises a transaction. No trade is free, not even a 'free trade agreement' and in the age of such 'agreements', Armstrong's work provides a local riposte.

Located at ST PAUL ST, Julie Rrap's *Body Double* installation projects images onto the floor of two bodies, male and female, in a continual state of arrival and departure. They roll seamlessly between two three-dimensional rubber forms – casts of the artist's body. As they shuffle to occupy these rubber 'hosts', the sculptures come alive with hermaphroditic qualities. The male and female disappear into one another. The viewer is implicated in this as their presence triggers the transition. The piece comes to generate a consideration of what it means to 'receive' the 'other'. Isaac Julien's *True North* is also at ST PAUL ST and, in resonance with Rrap's work, follows the pathways of a female subject as she traverses ice, snow and the water's edge. Three synchronised screens create a set of formal



relationships between her multiple journeys. The conventional protagonist of colonisation takes a singular view and a singular direction. By splitting this journey into three, Julien provides us with a metaphor for alternative ways of understanding the act of traversing.

At The Gus Fisher Gallery, Areta Wilkinson's portable cases are positioned beneath the spectacular dome. These cases are created in response to the museum cases from the 1940s which took parts of the Maori collection to schools and teaching centres throughout New Zealand. This representation of Maori life was static, preserved in time. Reversing the diorama logic of the teaching tool, Wilkinson inserts her own identity as a jeweller into newly made cases. By representing herself as a 'maker', she privileges process and creativity over the anthropological image of Maori. The case becomes dynamic and travels with the artist as she visits different Maori communities in New Zealand. Rather than following the turbulent flows of colonisation, in Wilkinson's hands, it becomes a device for intervention, self-understanding and communication. Julian Hooper has been making hundreds of watercolours based on his ancestral heritage, which has the complexity of a fictional story, transiting from Transylvania to Tonga, Fiji to Sydney, and finally to New Zealand. Also located at The Gus Fisher Gallery, Hooper's drawings are pinned to the wall

in the form of an installation, so that the dialogue between these small colourful images suggests the fulsome co-existence of many stories within one. The turbulence of displacement is transformed into a serendipitous wonderland.

At ARTSPACE, Sriwhana Spong uses the lens of a Super 8 camera to cast faux Balinese offerings in a film-noir light. Using Auckland's suburban back gardens as the location for her flowery fictions, Spong films at night under torchlight, almost parodying the search for cultural difference. Time-lapse techniques, the use of found footage, the film's grainy black and white quality, and the totem hint at the anthropological territory that Spong's poetics resist and reverse. Alexandros Georgiou takes public transport, constructing images, postcards, letters and the like along the way, posting them to the site of the exhibition, ARTSPACE. For this exhibition, Georgiou travels from India's holy city of Varanasi to Auckland, living and working in a spirit of hope. By travelling "without his own vehicle", he forges a new kind of future, an alternative way of experiencing the world. This is not one based on internet search engines, super fast travel, nor one that relies on media reports about the so called clash of cultures. Georgiou outmanoeuvres the turbulence of our times by finding a way across borders through the art of conversation, gesture, gift and connection. His artwork as a journey is a 'gift' to New Zealand.

EVE ARMSTRONG
Trading Table held as part
of *Room* at ARTSPACE, 2005
courtesy of the artist, ARTSPACE
and Michael Left, Auckland
photo: Conor Clarke

LONG MARCH PROJECT
retracing the historical Long
March, site 4 - Running
courtesy of Long March Project

KAH BEE CHOW
*Goodbye Emotional
Snack Bar* (still) 2006
DVD
courtesy of the artist and
Anna Miles Gallery, Auckland

DANIEL MALONE
Window Shopping in Brick City
2006
photograph documenting
Window Project, The
University of Auckland
courtesy of the artist,
the Window Project and
Sue Crockett Gallery, Auckland
photo: Stephen Cleland



TRIENNIALS

Periodic exhibitions of international contemporary art have burgeoned in the last decade. Biennials and triennials can now be found in Asia, the Pacific, Europe, North America, South America, Africa and the Middle East. In my view, the role of these exhibitions is to make a strong statement in the context of the art scene; to find common ideas and tendencies in contemporary art; and to invite audiences to consider art in new ways, or to reappraise what they may have seen before. These exhibitions often comprise intense activity. They invariably involve ancillary exhibitions, symposia, films, performances and the opportunity for artistic exchange, aesthetic risk and above all, the opportunity for hospitality. A biennial or triennial is a time to welcome visitors, to accept their 'offerings', and to explore mutually transformative ways of understanding each other. In this sense, the event is an opportunity to negotiate a strategic relationship between localism and globalisation.

The 'Biennale phenomenon' is an advent of globalisation itself, and represents a complex ecology of relationships. These exhibitions do not sit outside of a market place; rather they create it. More often than not, such exhibitions are established in order to draw new audiences to a venue, a city and a country; to highlight the imaginative work that is taking place in the host country; and to unabashedly declare the host city to be part of an international contemporary art circuit. The spectacle can often attract sponsors, media, international guests, artists, speakers and collectors. The growing number of periodic exhibitions is an indication of how successful these events have become and, indeed, how they have begun to supersede other methods of art exchange, collection and critique. Their influence on the market has been greeted with a degree of cynicism in some quarters. Ultimately, though, the debate about capital crushing art is an old one, and is largely unhelpful. The ecology of interdependencies between the global marketplace, the Biennale phenomenon and art are very complex, turbulent even. There is not a simple equivalence between art on the one hand, and money on the other. Rather, there is an uneasy relationship as one continually seeks to outdo the other. Art and capital, or we could say art and globalisation, are in a constant and entangled flow. There are multiple sets of systems interacting with each other. The overall sense of this ecology is one that is fragmented, rather than systematic.

The curator Manray Hsu has identified two kinds of periodic exhibitions that have dominated in the last decade or more, contending that these international exhibitions "sway between two poles of the global cultural map, that is, between an overall platform of 'international art world' that is constantly projected and assumed in most blockbusters and biennials,

and an array of regional art worlds that are defined more or less in terms of nation-state or the Cold War structure of area studies..."⁹ Manray Hsu also highlights the many international exhibitions that include work from the regions on the basis of their ethnicity. He identifies this as "a kind of multiculturalist parallelism that underlines coequality, radical incommensurability of cultures, and equal distance and difference as the supreme strategy of curatorship".¹⁰ Citing the work of Arjun Appadurai, Manray Hsu calls, instead, for a "grassroots globalisation" or "globalisation from below", that is, an acknowledgment that the work being made by loose collectives of artists from different parts of the world has the potential to form connections that are distinct from the globalising forces of the West. He calls this a "decentralising cosmopolitanism".¹¹

As Manray Hsu and others have noted, the issues of centre/periphery, immigration, diverse identities, racial difference and refugees have been at the forefront of international exhibitions for a number of years. Most famously, *Magiciens de la Terre*, at the Centre Pompidou, 1989, was groundbreaking in its scope, if problematic in its categorisations. There is a history of exhibition-making from Rene Block's 1990 *The Readymade Boomerang, Biennale of Sydney*, through to the *Red Army Faction* exhibition in Berlin in 2005 that provide a 'backdrop' for the *3rd Auckland Triennial*. In Brisbane, Australia, the Queensland Art Gallery's *Asia Pacific Triennials*, 1993-ongoing, present works that look to the past, present and future of cultural identity and modernism in the region. In 1999, the Art Gallery of New South Wales, Sydney, presented its last *Australian Perspecta*. Entitled *Art & Politics*, the event raised the question of how artists respond to social and political change. The exhibitions *Documenta 11*, 2002; *Cordially Invited*, Utrecht, 2004; *Terminal Frontiers*, Manchester, 2004; *Emergencies*, Lyon, 2005; *Instant Europe*, Udine, 2005; and *The Government*, Vienna, 2005, have all dealt with the politics of the moment in one way or another. Equally, exhibitions of New Zealand art have explored these ideas, for example: *Purangiaho: Seeing Clearly*, Auckland, 2001; *Paradise Now?*, New York, 2004 and *IKI and thanks for all the IKA*, Auckland, 2005. While each of these exhibitions has differed in scope and impulse, all of them have been underpinned by a sense of urgency and agency for artists. *turbulence: the 3rd Auckland Triennial* both arises from and develops the themes of such exhibitions with several differences.

This Triennial does not repeat the analyses of the various modernisms at play in the global art world, or focus on the identity, origins or destinations of particular contemporary artists. Rather, *turbulence* establishes a strong thematic journey that both challenges and reconsiders the biennial/triennial as an advent of globalisation. While acknowledging

9. Manray Hsu, "Networked Cosmopolitanism on Cultural Exchange and International Exhibition" in Nicholas Tsoutas, ed., *Knowledge + Dialogue + Exchange: Remapping Cultural Globalisms from the South*, (Sydney: Artspace Visual Art Centre, 2005), 76.

10. Ibid., 76.

11. Ibid., 76.

12. Jacques Rancière, "Aesthetics and Politics: Rethinking the Link", unpublished paper, 2002.
13. Ibid.

that one is inevitably part of the unwieldy ecology of the global art exhibition, the 3rd Auckland Triennial aims to be a site of riposte, agency, dialogue and dynamic representation for artists. It is a place in which artists can make aesthetic and ethical interventions both within and against the Biennale phenomenon. As such, the Triennial can have agency and can thereby sit outside the normal programming of any art institution. The theme, then, is structured in a way that it can also work both within and against such a phenomenon. It embraces international ideas and tendencies, but also provides a platform through which the works of art can express a position against the standardisation of art and ideas – indeed, there is nothing standard about turbulence.

Perhaps the single most important factor in making this exhibition was to connect local work with global art in a way that goes beyond – rather than bypasses – the old arguments about provincialism, identity politics, the importation of style from abroad and that old Antipodean obsession, the tyranny of distance. There are many instances of local art practices contributing importantly to global emergent trends. Distance has been virtually elided by the internet, as has the notion that 'style' has to 'arrive'. Often the most interesting work is occurring in regions that are framed as being 'outside' the international centres of art production and marketing (possibly because artists gravitate to less expensive cities), from Athens to Kabul, Derry to Sydney, Havana to Guatemala, Beijing to Auckland. As such, this exhibition treads some of these pathways. Furthermore, we can think through the relationship of the global with the local in a more profound way, by unravelling them as static, polarised and definable concepts. Instead, it is useful to think of the global and local as moveable feasts, where conceptual and actual interactions and interventions take place; where new localisms are found from place to place; where international routes are forged by artists' projects, rather than by centre/periphery models of understanding, and where the notions of international homogenisation or globalisation are not answered by regional ethnicities, but by works that reflect upon and indeed enact the complexity, or turbulence, of global/local terrains.

The artists in this exhibition engage with the emotional flux of their daily reality, responding to the ambient hopes and fears in our midst. They do so with aesthetic and formal means. Take, for instance, the abject tenor and arrangement of objects on Eve Armstrong's table; the balance and fusion of face and landscape in Shane Cotton's paintings; the powerful intensity of line in Carlos Capelán's matrix of figures. Such aesthetic decisions are made within the fabric of turbulence. The political is at times overt, at other times implied; it can be appropriated and it can be ambiguous.

Jacques Rancière encourages us to look at the relationship between art and politics in a different way from how it has been formulated in the past. He says:

...art is not political owing to the messages and feelings that it carries on the state of social and political issues. It is not political owing to the way it represents social structures, conflicts or identities. It is political by virtue of the very distance that it takes with regard to those functions. It is political as it frames a specific space-time sensorium, as it redefines on this stage the power of speech or the coordinates of perception, shifts the places of the actor and the spectator...¹²

When artists work from positions other than the standard ones we find in the halls of political governance, or in the media, they have the capacity to 'shift' the ways in which we understand aesthetics, ethics and politics. Rancière continues:

In this [aesthetic] regime, the identification of art forms as such involve political – I would rather say meta-political – potentials whose full actualisation cannot be achieved without suppressing either art or politics or even both of them. Aesthetics promises a political accomplishment that it cannot satisfy and it thrives on that ambiguity. As the awareness of that ambiguity grows, it enhances two attitudes: one of melancholy with respect to the failure of the promise, another of play with its very uncertainty. But, just as art becomes aware of the limits of its power, it is pushed toward a new political commitment by the weakening of politics itself. It transpires as though the narrowing of the public space and the lack of political invention gave to the performances and installations of the artists a new capacity of framing scenes of dissensus.¹³

The artists in this exhibition create aesthetic interventions – active, vital and alternative ways of looking at the world around us – in the very spirit of dissensus that Rancière describes. They protest, survive, and transition through the contemporary condition. Indeed, the works in *turbulence* are not so much about where one is from or where one is going, but the real, imagined, poignant and ambiguous transformations that occur 'on the way'. Rather than focusing on the places of conflict, the exhibition presents the gestures of restoration, renewal, unease and lament that accompany those locations. While underpinning some of the work is a loss of community, *turbulence* presents new clusters of collaboration; new juxtapositions of art works and creative impulses that artists have the unending capacity to enact.

VICTORIA LYNN

ANTIPODEAN ANTI-TURBULENCE IN ART AND POLITICAL ECONOMY

This essay considers both artistic and political/economic responses to the condition of turbulence, from a New Zealand perspective. In particular, it uses the work of Karl Polanyi, a political economist working in the 1940s, to explain the social, political and economic context in which artists find themselves. It focuses on Polanyi's notion of the 'double movement', a historical progression within which, in the first part of the movement, markets disrupt social orders, 'disembedding' economic transactions from their social settings, and causing social, cultural and political economic turbulence. In the second part of the movement, parts of society react against markets, and seek to 're-embed' them in the social order, using formal regulations, conventions and institutions, alongside territorial (national, regional) framings. Artists, this essay argues, are irrevocably caught up in these disembedding and re-embedding processes. But while formal aesthetic conventions might offer ways of temporarily resolving turbulence, they just as often function to evoke it. Such turbulence, and artists' reaction to it, is further considered through the filter of New Zealand – a nation whose situation has conventionally and problematically been defined in terms of the receipt of aesthetic, political and economic institutions from abroad.

Our thesis is that a self-adjusting market... could not exist for any length of time without annihilating the human and natural substance of society: it would have physically destroyed man and transformed his surroundings into a wilderness.... While on the one hand markets spread all over the face of the globe and the amount of goods involved grew to unbelievable proportions, on the other hand a network of measures and policies was integrated into powerful institutions designed to check the market relative to labour, land and money.... Society protected itself against the perils inherent in a self regulating market system – this was the one comprehensive feature in the history of the age.¹
– Karl Polanyi, 1944

A number of sapient observers have picked turbulence, not equilibrium, as the underlying political economic condition of modernity. For Karl Marx, capitalism endlessly created its own internal contradictions, and the conditions of its own (and societies') recurrent crises. Joseph Schumpeter's capitalism enacted an endless churning of creative destruction, while John Maynard Keynes' attempts to stabilise demand were set against bipolar 'animal spirits' of irrational exuberance and deflation. Polanyi saw markets and societies enacting an eternal tug of war: markets disembedding and disrupting social orders, and societies generating compound counter movements he called "enlightened reaction".²

Polanyi's enlightened reactionaries were diverse: "pedestrians, commuters, sportsmen, hikers, gardeners, patients, mothers or lovers."³ And, we might say, artists. The ways these actors reacted to market turbulence were plural too: factory laws and financial regulation, forms of organisation like the nation state and its institutions, along with other social and political movements, such as socialism, organised labour, and ethnic nationalism. The net effect of this reaction is to try to control markets by situating them in social and cultural structures, mitigating their turbulence, building a regularised market-society relationship. But these re-embeddings are only partial and temporary: markets break out again, more reaction ensues, in a seesaw dialectic Polanyi called a 'double movement'.

Polanyi was active in the 1940s, at the end of a double movement phase that had given the world the collapse of the old liberal order: the World Wars and the Great Depression. Polanyi thought he had witnessed the end of the free market. Indeed, he was right: the following thirty years saw market liberalism 'embedded' in national and international security structures. This involved the establishment of international institutions such as the North Atlantic Treaty Organisation (NATO), United Nations (UN), the gold standard, and the World Bank and International Monetary Fund (IMF), and national

1. Karl Polanyi, *The Great Transformation: The Political and Economic Transformations of Our Time*, (New York: Beacon Press, 1944), 3, 76.
2. *Ibid.*, 166.
3. *Ibid.*, 155.

4. Fredric Jameson, *Postmodernism, Or, The Cultural Logic of Late Capitalism*, (Durham: Duke University Press, 1991).
5. David Craig, "Taranaki Gothic and the Political Economy of New Zealand Narrative and Sensibility", *New Zealand Sociology* 20, no. 2, (2005), 18–40.

policies such as the Keynesian welfare state, and Muldoon-style national economic management. But by the end of the 1970s turbulence was back, in a new round of market-driven 'disembedding' and disruption we call neoliberalism and globalisation.

Polanyian perspective, then, sees economic, social, and cultural history as a series of lurch progressions, wherein institutional and territorial frames are endlessly reconstituted through relations with turbulence-inducing markets. Political economists regard such macro movements as a bottom line. As such, they resonate through other fields, including the cultural production we call art. Art movements, no doubt, move to logics and conventions of their own. However, I want to show how broader Polanyian double movement parameters powerfully shape the situations artists find themselves in.

As Fredric Jameson showed, postmodernism had plural affinities with wider contemporary consumer capitalism.⁴ This essay argues we can see similar affinities between what has come after postmodernism and moves to reframe 'after' neoliberalism. Today, contemporary art practices like installation and critical assemblage, institutional programmes and temporary platforms (including triennials) resonate with the plural, partial and specialised orders and hybridisations in contemporary institutional and political economy.

This essay also explores how this has been complicated by New Zealand's position as a small country at the edge of the earth. New Zealand sits in a structurally similar (semi-peripheral) situation to the other part of the world widely represented in *turbulence*; notably, Central and Latin America. Polanyian double movements seem especially magnified in this semi-periphery, where over a long period, governance and institutional arrangements and cultural sensibilities have swung, almost bipolar, to a range of extreme positions.⁵ In New Zealand and Central and Latin America regulatory framings and governing conventions that create normative orders elsewhere can themselves be destabilising on arrival.

As this essay will argue, artists in different periods have always taken different, diverse positions in such contexts. For example, artists have at times emerged in the middle of instability, seeking to resolve travelling modernist forms with local content through a hybrid practice, or they have used aesthetic convention to register complexity itself. Others create alternative resolutions. The premise of this essay is that an assessment of how artists in other periods registered or resolved these tensions might enable more specificity around the salient aspects of current arts engagement with political economy and the conventions that travel from 'elsewhere'. This essay is necessarily selective,

focusing on what might, in the broadest terms, be called landscape. For a range of reasons, such issues have compounded within the landscape tradition. I discuss three periods of turbulence and reaction in New Zealand's political / economic and cultural history:

- Early colonial hybrid attempts to govern and represent capitalist adventurism and reaction to it.
- Post-World War Two provincial Fordism and nationalist modernism after the collapse of liberalism.
- The current post-postmodernist / post-neoliberal period.

COLONIAL TURBULENCE: 1800-1930

The New Zealand experience of colonial turbulence was, in the first instance, generated from Europe, by the massive transformations in the political economy arising from the dual (political and industrial) revolution. British imperialism arose from liberal capitalism's gentlemen traders, scientific and aesthetic adventurers ranging out ahead of official empire, quarrying resources, disrupting local political and cultural economies, and dragging reluctant regulators behind them.

The export of liberal framing rules, and the establishment of a liberal / monarchical / territorial hybrid colonial governance, happened in fraught and turbulent conditions generated by resource quarrying. Colonial governance amalgams like the 1840 Treaty of Waitangi reflected all of the unresolved tensions between liberal and monarchical rule in the United Kingdom itself, creating hybrid cross-sovereignties representing people as, variously: property owning, sovereign individual subjects; ethnic groups with sovereignty over territory; and as imperial subjects of Queen Victoria. Such quasi-constitutional instruments were intended to stabilise, embed and settle: but they fudged and extended fraught, unresolved questions as to where true sovereignty / tino rangatiratanga lay. Nonetheless, globally, this and similar hybrid overreaches would see the fraught triumph of both classical liberalism and monarchical / territorial rule.

British landscape painting in the same period was also a rapidly evolving hybrid of numerous pictorial conventions: Claudian plane / colour composition, romantic / ideal / sublime affections, topographical and military documentation for utilitarian purpose, and later pre-Raphaelite realist romantic grief. The resulting images constituted and contested shifting notions of the picturesque and the beautiful, at the same time as they framed the landscape for a range of audiences, including the new settlers in colonial outposts and the potential emigrants they were seeking to attract. The unresolved tensions



AUGUSTUS EARLE (1793-1838)
*Distant view of the Bay of
 Islands, New Zealand 1827[?]*
 watercolour
 260 x 441 mm
 National Library of Australia
 nla.pic-an2820815

between these elements (and, to a lesser extent, between them and the 'realities' of local territorial form and content) are written through the practice, economy and institutions of colonial art. The artists had to produce conventionally recognisable resolutions of these tensions if they were going to make their art pay in the colonial aesthetic economy. Hybrids they were, and hybridise they did: Alfred Sharpe, the architectural draughtsman and realist in the pre-Raphaelite tradition, and Charles Blomfield, the landscape painter in oils, cum decorator, house and sign painter, for example, produced both fascinating and fraught imagery.

It is possible, as Francis Pound did in *Frames on the Land*, to read Augustus Earle's, *Distant View of the Bay of Islands*, 1827[?], as the triumph of European picturesque convention in composition and colouring.⁶ Here, "landscape, the pictorial attitude to the land, stopping still just to look at it, is purely an imported convention."⁷ According to this interpretation, Earle has used the carved boundary marker to the right of the painting as a 'repoussoir' – a framing device intended to draw the viewer's eye into the picture, a function traditionally performed in Western art by a shady tree. The European figure with the gun takes the pre-eminent position, surveying and perhaps in surveillance of the serpentine path beyond, which follows the conventional 'line of beauty'. His solitary European gaze over the New Zealand landscape is the ultimately privileged perspective. The musket-bearing Maori fellow travellers are supporting cast: their gazes do not register, politically or aesthetically. Here, Earle's pictorial position merges with

that of the central figure depicted: he becomes an agent of the governmental implications of this perspective, assuming authority, stabilising, and using imported convention to reinforce this.

WJT Mitchell proposes an alternative reading, suggesting that the image both refers to the frailty of the travelling convention of landscape painting, and the political positions it suggests.⁸ His interpretation actually points up wider turbulence, and the artist's fraught position in relation to these factors. In Mitchell's reading, the shaded idyllic view from the repoussoir is displaced by other more fearful, confrontational and territorial gazes along the foreground path, the shape of which recalls a Maori canoe. Continuing this line, we can remark upon the anxious surveillance of territory by the figure carrying a taiaha, the erect gaze of the Maori musket bearer, and the boundary marker as a stark warlike figure gazing back hard from the landscape, signalling both potential opposition to European traditions and intertribal disturbance. The overall effect of the work, then, is unsettling, registering the disturbance of fluid Maori tribal territorialities and the musket wars that arose from ungoverned, pre-Treaty frontier interactions. Mitchell concludes with his view that Earle recognised Maori culture was "not simply a passive field for colonization but a vital, expansive form of life that had its own imperial ambitions, its own sense of place and landscape."⁹

Here, then we see colonial convention running into difficult, turbulent contexts. Its framings only partially resolve things, because the formal aspects are at various odds with the content, which finally signifies wider turbulences and complexities beyond the frame.

6. Francis Pound, *Frames on the Land: Early Landscape Painting in New Zealand*, (Auckland: Collins, 1983), 40-1.
7. *Ibid.*, 12.
8. WJT Mitchell, "Imperial Landscape", in WJT Mitchell, ed., *Landscape and Power*, 2nd ed., (Chicago: University of Chicago Press, 2002), 5-34.
9. *Ibid.*, 27.

TURBULENCE AND MODERNIST NATIONALISM: 1936–84

The period between World Wars was especially turbulent in New Zealand, as elsewhere, generating extraordinary reaction. As Minister of Finance, Walter Nash described in 1936:

Not only has the Dominion, in common with the rest of the world, suffered such devastation of unparalleled depression, but economic changes of such magnitude have taken place so that the very psychological outlook of the people has changed also. Today the common conviction in New Zealand and in other countries too, is that economic forces cannot be allowed to operate without restraint or regulation. There is a determination that such forces must be rationally controlled as far as is humanly possible to control them and that the sole aim and object of such control should be the provision of the highest possible standard of living consistent with a nation's natural resources and its ability to utilise them efficiently. I feel certain that the realisation of this objective in so far as it can be realised within the bounds of individual national economies will be a big step towards a more ordered, just and peaceful economic system in the wider sphere of international relations.¹⁰

This post-war settlement between the state and national economic interests would be dubbed 'Fordism'. This is a reference to the scale of mass production and consumption that was seen in the USA in the 1950s, along with the systemic modern imagination and rational regulatory framings, in which the liberalism of the nineteenth century was now considered embedded.¹¹ While provincial Fordism ultimately failed here, for a time it was – a golden period for economic, institutional and cultural growth and stability.¹²

This attempt to stabilise territory through embracing modernism, was not restricted to political economy. Allen Curnow, one of the architects of New Zealand's post-war national modernism, reflecting on this period, wrote, "New Zealand is a nation, culturally as well as politically".¹³ Further this "condition of nationhood" entailed "a degree of cultural self-reliance, along with some moral and imaginative identification of a people (unitarily regarded) with their country."¹⁴ As Curnow had previously noted in 1945, however, the difficulty was territorial shakiness, or the realisation that "strictly speaking, New Zealand doesn't exist yet, though some possible New Zealand's glimmer in some poems and on some canvases. It remains to be created – should I say invented – by writers, musicians, artists, architects, publishers; even a politician might help".¹⁵

And they did. During this period, a whole cohort of cultural producers and elites set out to build the institutional infrastructure for a modern, national

culture: public broadcasting, a national orchestra and ballet, a film unit, museums and art galleries, and, support structures for a specialist class of writers and critics. The struggle to attain all of this, and the wider national underpinnings of educational, social and foreign policy, industrial and architectural design, and much more, was recorded in the pages of the journal *Landfall* (established 1947), which explicitly subtitled itself "a New Zealand journal". This accommodation between aspirant national modernisation and ambitious provincial modernism I will call here 'Landfall modernism'.

Landfall modernism is recognisable as an attempt to stabilise the problem, the tyranny, the turbulence of distance, and to overcome all of the anxieties and adolescent traumas of this awkward national position. For the fairly small, overwhelmingly masculine, elite of poets cum historians cum cultural and social commentators who published in *Landfall*, New Zealand's problems were twofold: culture and its institutions were both immature, and shamelessly derivative. The inclusive, amateur vehicles for artists and writers were much too indulgent of sentimental Victorian tradition, and not rigorous enough about fostering narrow, New Zealand-specific excellence. What was needed was a smarter engagement with travelling conventions: a trimming away of decadent forms, and building institutions that would support a range of cultural production based on a much more robust sense of what was specific to New Zealand.

For a number of the key players in Landfall modernism, including, Allen Curnow, this was achieved through adapting some of the more pragmatic modernist conventions to the New Zealand situation, especially landscape. Here, modernism's economical, regional and socially responsible formalism dealt directly to indulgent Victoriana, while easily articulating the recognisable properties of New Zealand landscape and light. But more generally, in the arts as in wider political economic contexts, creating a coherent national modernity proved fraught. Painter Toss Woollaston writing in *Landfall* in 1961 about the value of "Locality in Art", noted that "Ours is not a simple situation of applying and developing our own sensibility with the material of the country and the ideas of our forebears. If we would paint we must choose from a bewildering array of international styles or modes if we wish to be modern.... Confusion seems characteristic, where one would wish to see an unselfconscious national or local spirit informing it all, and making for harmony among variety."¹⁶

10. Walter Nash, Speech, 21 July 1936.
11. G. Ruggie, "International Regimes, Transactions and Change: Embedded Liberalism in the Post-War Economic Order", *International Organization* 36, (1982), 379–415.
12. David Craig, "(Post) Fordism, (Neo) Trekkism", in Michael Stevenson, *This is the Trekka*, (Wellington: Creative New Zealand, 2003); and *Revolver Archiv für Aktuelle Kunst*, (2003), 42–61.
13. Allen Curnow, "New Zealand Literature: The Case for a Working Definition", in Wystan Curnow, ed., *Essays on New Zealand Literature*, (Auckland: Heinemann, 1973), 140.
14. *Ibid.*, 141.
15. Allen Curnow, *Look Back Harder: Critical Writings 1935–1984*, Peter Simpson, ed., (Auckland: Auckland University Press, 1987), 77.
16. Toss Woollaston, "Locality in Art", *Landfall*, no. 57, (1961), 73.



COLIN McCAHON
French Bay 1957
oil on canvas on board
Chartwell Collection, Auckland
Art Gallery Toi o Tāmaki
reproduced courtesy of the
Colin McCahon Research and
Publication Trust

Landscape painters were recognised as especially relevant to *Landfall* modernist aspirations, and events like *The Group* shows in Christchurch had national significance. *Landfall* editor Charles Brasch reproduced Colin McCahon's early work in the first volume of the journal, and was among the first to review his work, noticing both the national resonances and signs of what would later become fundamental disturbances in McCahon's work. He noted McCahon's primitive technique: asking did it reflect a national weakness in our art schools? Brasch was unsettled too by McCahon's representation of the New Zealand landscape disturbed as it was by angels, biblical text, and iconic figures drawn from Renaissance paintings. But the author reflected that McCahon was doing us a "bold and momentous favour in helping us to relate the experience behind such paintings to our own lives and to New Zealand conditions", and assisting us to avoid the fate of "living out our lives in terms foreign to our environment".¹⁷

All this greatly overstates the extent McCahon resolves, rather than accentuates turbulence around landscape, convention and text here. Indeed, anxiety and turmoil would dominate his work, in form and image accentuated by text. But there were temporary resolutions. These often involved appropriations of travelling conventions:

a hybrid cubism, but also, for a short period, a sublimation of these and other potentially disruptive elements through mystical application of them to painterly plays of light in the Titirangi bush. Gordon Brown recognised the paintings of the mid 1950s as, "the most joyous, yet tranquil of McCahon's output"; that is, the least turbulent. He explains that they arose from a short period where McCahon would get out of bed immediately upon waking at dawn, rush outside, and not allow his eyes to focus on anything until he was deep in the Titirangi bush. As Brown relates, "he would then contemplate the bush with all the intensity he could muster so that the *forms of the trees would dematerialize* while his sense of spatial depth diminished."¹⁸

What McCahon achieved here could be considered a complete sublimation of both the form and content of his practice into the joyous immediacy of specifically located light and bush. But the extent to which forms are dematerialised here should not be overstated. Rather, this output represents some of the most obviously cubist pictures ever painted in New Zealand. Here, conventional travelling modernist forms ironically reassert themselves in the depths of sensual sublimation. Turbulence is thus displaced

17. Charles Brasch, "A Note on the Work of Colin McCahon", *Landfall*, no. 16, (1950), 338.

18. Gordon H. Brown, *Colin McCahon: Artist*, (Auckland: Reed, 1984), 60. Emphasis added.

19. Keynesianism refers to the national economic management approach, based loosely on the theories of John Maynard Keynes, which dominated economic thinking in the post-war period.
20. Jameson, *Postmodernism*; David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, (Oxford: Blackwell, 1990).
21. Wendy Larner and David Craig, "After Neoliberalism? Community Activism and Local Partnerships in Aotearoa New Zealand", *Antipode* 37, no. 3, (2005), 402–24.
22. Michael Hardt and Antonio Negri, *Empire*, (Cambridge: Harvard University Press, 2000). The 'Washington Consensus' denotes the neoliberal macroeconomic consensus between the US Treasury, the World Bank and the IMF, which dominated international development through the late 1980s and 1990s: see David Craig and Doug Porter, *Development Beyond Neoliberalism?*, (London: Routledge, 2006).
23. See for example Bob Jessop, *The Future of the Capitalist State*, (Cambridge: Polity Press, 2002); Jamie Peck and Adam Tickell, "Neoliberalizing Space", *Antipode* 34, no. 3, (2002), 380–404.
24. Mark Bevir and R. A. W. Rhodes, *Interpreting British Governance*, (London: Routledge, 2003).
25. Saskia Sassen, *Territory, Authority, Rights: From Medieval to Global Assemblages*, (Princeton: Princeton University Press, 2006), 423.

by both the sensual local and, importantly, at the same time sublimated through the totality of modernist form. For a moment, there is resolution, and McCahon's anxieties over national territoriality and imported modernism forms dissipate. But this particularly narrow, interstitial resolution was short-lived, bounded by McCahon's 1958 trip to the United States and intensified by his 1960 departure from Titirangi into the central Auckland suburb of Grey Lynn, after which metropolitan themes assert their influence, and forced a new round of violent formal/landscape transmogrifications.

In McCahon's work, as more widely, international turbulence would get the better of territorial-modernist traditions, from provincial Fordism to regionalist realism. By the early 1980s, with the economy reeling in the apocalypse of Keynesianism and Prime Minister Rob Muldoon's heavy-handed intervention in the New Zealand economy, art too had become enormously laboured, camped and grotesqued.¹⁹ But now, anxious landscape and figurative artists would be confronted by a new wave of radical formal turbulence, super-informed by travelling theories with postmodern affinities: post-structuralism, deconstructionism, postcolonial and second wave feminist theory.

RELATIONAL CRITICAL ASSEMBLAGE: Reaction and Re-embedding after Postmodernism and Commodity Capitalism / Postmodernism 1984–2007

After Frederic Jameson and David Harvey, the affinities between neoliberalism and postmodernism are commonplace.²⁰ Here, I want to extend the Polanyian analysis advanced so far into the current period, venturing beyond Jameson and Harvey to explore the extent to which current aesthetic production can be understood in terms of wider (especially institutional) reaction to neoliberalism.

First, we need to describe the current order, which has been labelled "after-neoliberal".²¹ A number of commentators currently argue that we are seeing elements of reaction to the fragmentation of the market engendered by neoliberalism in several contexts. They cite both an emerging international neoliberal imperial / regulatory order and rising nationalism, not least in neoconservatism, and in capital accumulation strategies beyond the neoliberal "Washington Consensus".²² At the same time, they stress the differences between this embedding period and previous ones: this is not simply the extension of nineteenth-century imperialist hybrid governance over turbulent quarry capitalism. Nor is there a grand nationalist narrative or Fordist national economics on the horizon.

Now, analysts mapping current terrains want to hold together global regulatory moves, turbulent (human, cultural, physical) capital flows, with particular (regional, national, local) sites and platforms of governance and intervention. In particular, they want to look at the ways institutional orders at different levels of scale have shifted to embed and sustain what was otherwise an unsustainable, unregulated market turbulence.²³ Especially important here are the ways neoliberal institutional reforms, such as new public management, competitive contracting and fragmentation, have been transmogrified by a range of 'new institutional' modes of governance and organisation, involving hybrid mixes of markets, networks and hierarchies, within relativised scale and territoriality.²⁴ Here in New Zealand, the kinds of complex partnerships government engages in around big public health issues like obesity, or major cultural events for that matter, are one example. As these new institutional modes mix public and private, competitive contracts with partnership, local with central or global scales, they enact and embody new interstitial positions between raw market and solid state institutional formations. Critics note their frailty in this: the resolutions they offer to the various social and other problems they are often deployed to solve are only partial. But they have certainly added new layers of complexity, as a number of partial orders are temporarily put together, but not within predominantly national frames. Rather, as Saskia Sassen notes, "The multiplication of partial, specialized and applied normative orders is unsettling, and produces distinct normative challenges in the context of a still prevalent world of nation states."²⁵

These formations have a range of strong, isomorphic affinities with both contemporary art institutions, and with aspects of art practice itself. More than this, they imitate and populate the interstitial spaces artists and cultural producers have long occupied, and as they do, they implicate cultural producers into their frames generating a range of secondary reactions which again shape practice.

Artists' reaction beyond postmodernism have been expectedly plural, but have variously involved a return to considering politics and political economy, often right alongside re-imagining and producing a series of relational qualities, partial orderings and



MICHAEL STEVENSON
This is the Trekka 2003
 Installation
 New Zealand at the Venice
 Biennale 2003
 courtesy of the artist and
 Hamish McKay Gallery,
 Wellington
 photo: Jens Ziehe

26. See Okwui Enwezor, ed., *Documenta 11, Platform 5: Exhibition Catalogue*, (Kassel: Hatje Cantz Publishers, 2002); Scott McQuire and Nikos Papastergiadis, *Empires, Ruins + Networks: The Transcultural Agenda in Art*, (Melbourne: Melbourne University Press, 2005), 27.
27. See Nicolas Bourriaud, *Relational Aesthetics*, (Paris: Les presses du réel, 2002).
28. Sassen, *Territory, Authority, Rights*, 378f.
29. Sverker Sorlin, "Can Places Travel?" in Enwezor, ed., *Documenta 11*, 139.

affinities.²⁶ Hence a plausible meta-sensibility in contemporary practices enabling: assemblage; site and scale specific installation often involving critical engagement of institutions; contingent relationality, including both the personal and various notions of the real; and mining the modernist archive for its abject redundancies and foolish overreaches.²⁷

In terms of the wider political economy, Sassen argues it is a plurality of "mixed spatio-temporal assemblages" and "embedded bordering capabilities" that matter these days: Auckland Triennial artist Eve Armstrong calls them "adaptable support structures".²⁸ For practical culture producers, these involve the formation of mutually desirable accommodations and temporary resolutions between artists and institutions, including access to temporary alcoves, platforms and assemblages, residencies, international art journals, and even biennials and triennials. Here both artists and institutions are on the same page: institutions need to engage at multi-scales (the Auckland Triennial positioned within a wider economy of such events), and to temporarily border a range of artists' international practices and wide-ranging critical preoccupations. At the same time, artists too need embedded/enabling institutional engagements up and down multi-level hierarchies of place and scale, as they hop from temporary economic platform to platform.

In Polanyian terms, everyone's well and truly disembedded now, and most of the re-embeddings available are shallow, and highly contingent. Nonetheless, artists seem determined to engage, to intervene, to be critical. Within this tricky territory, antipodean and Central and Latin American semi-peripheral artists might have a kind of competitive advantage in a field requiring various insider / outsider play with past, present and other conventions. That said, in the face of the complexity and turbulence now characterising both international political economy and art institutions, it is no surprise that artists' interventions seem partial, perversely plural, even feeble.

But here, any plausible positioning seems to require as much referencing of failure as of resolution. What helps this is the ways form (or rather knowing, post-postmodernism) has become open slather, which

means categories like landscape are no longer all that mappable in two dimensions. Landscape representation as a single image is displaced for example by deployment of travelling machinery or interventions set, like the boundary marker in Earle's 1827 landscape, 'in place'. Sculpture and installation that refer to landscape today, record unresolved, ironically ambitious venturing across fraught territories. For example, Michael Stevenson's false 4WD Trekka in Venice or Moniac in Guatemala, or Michael Parekowhai's *Kapa Haka*, a fibreglass sculpture of a Maori security guard watching over the lost territories of the historic New Zealand collection at the Auckland Art Gallery. Equally, landscape might become marvellously unresolved in the transnational transit through the intermediacy of Sriwhana Spong's camera. Rich composite representations of different aspects of territory can become what Sverker Sorlin called an "interventional carpeting" of historical topographies.²⁹

So far, then, turbulence shows no signs of abating. Ultimately, Polanyi was right: neither governments, institutions nor artists have ever been able to really stabilise political economy, and the turbulence it routinely engenders. But now as ever, artists can both enact and show the limits of travelling universal stabilisation. They can create fantastic works to point up the dissonance and the resonance, and find a million ways of sublimating and accentuating it. Furthermore, in wider hybrid institutional contexts like the exhibition *turbulence*, their composite works and temporary enabling assemblages can generate some sharper sense of where the major irresolutions and turbulences lie, and what affinities can together give us perspective, perhaps scope, in relation to these.

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GERARDO MOSQUERA

SPHERES, CITIES, TRANSITIONS. INTERNATIONAL PERSPECTIVES ON ART AND CULTURE

I

The Sphere, a 15-foot, 45,000-pound steel and bronze sculpture by Fritz Koenig, used to be one more public art piece standing in front of a skyscraper. Only that it was placed at the World Trade Center plaza "as a monument to fostering peace through world trade", and suffered considerable damage by the terrorist attack.¹ On 11 March 2002, the ruined sculpture was reinstalled at Battery Park, close to its previous location at Ground Zero, to serve as a memorial, its initial meaning drastically transformed by the events.

The sphere is the ultimate 'gute Form', a basic shape of perfection. It also expresses the idea of wholeness, referring to the world, or rather to the Renaissance's newly acquired capacity of representing the entire planet by means of a globe, thus transcending medieval conceptions that depicted it as a flat surface full of uncertainties, abysses and dragons. The very acceptance of the roundness of Earth implied the possibility of global navigation – and domination – and the reduction of the world to a sphere closed in upon itself. Scientific knowledge helped reduce all genres of enigmas, dangers and complexities, to a dragon-free icon of a world-in-the-hand that could be touched, held, and controlled – as represented in statues of Christopher Columbus – or even played with, as Charlie Chaplin does in *The Great Dictator*.

Travelling through Portugal, it is amazing to see the great number of monuments that include globes made of rock or bronze, or as a recurring decorative Renaissance and Baroque element. At times we see a great globe on a pedestal; the monument commemorates the very capacity to travel through, know, use, and dominate a world synthesised in a geometric figure. This shows us that the idea of globalisation already appears symbolically in the European imaginary at the beginning of the sixteenth century.

Dragons are now back in the twenty-first century. The sphere has been violently destroyed, and a new icon did not substitute it. Its ruins were put back on the pedestal, as a symbol of the sphere's own blatant pretension to resume – and grab – the world. Is this post-sphere an icon for post-globalisation? In any case, the sculpture's pristine, detached, self-contained character was brutally violated. The much-mentioned gap between art and life was overcome in a most unexpected way, by the formal and conceptual transformation of an artwork, as a result of its invasion by harsh reality. This invasion was a real attack, but also a forced entrance of new content into the piece.

II

Contemporary art is being affected, to a considerable extent, by lack of meaning, by extreme professionalism ('smart-art-scene' production, marketing of works skillfully executed to fit demands and expectations, etc.), by flat cosmopolitanism, or by repetition and boredom, among other problems. But at the same time we are going through a fascinating period of transition and reshaping of the whole system of art creation, distribution and evaluation at a global scale. Even if this process is happening slowly and in a 'silent' way, its scope has no precedents.

Regional and international art circulation has dramatically expanded through a variety of spaces, events, circuits and electronic communications. Many of them have propitiated some of the problems just mentioned. A good example is the proliferation of unfocused small biennials all over the world, or the spectacle-oriented, mall-like big ones. The art biennial is the amazing case of a nineteenth-century institution that is not only still alive almost in its original format, but blooming all over the world. This institution is part of a cosmopolitan, apologetic, exhibitionist, and mainly commercial spirit. In artistic and cultural terms biennials are often considered a failure, mainly in connection with their ambitious scale, their

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1. Elissa Gootman, "A Quiet and Understated Ceremony Punctuated by Two Moments of Silence", in *The New York Times*, 11 March 2002, A-13.



Fritz Koenig's *The Sphere*, amongst the rubble of the Twin Towers, 24 September 2001. photo: Ted Warren, AP Images

cost, and the invested effort. Anyway, more important than the art field's expansion is its tendency to go beyond its own boundaries toward, on the one hand, personal and daily life, and, on the other, toward society and urban interaction.

Together with the increase of international art networks there is new energy and activity going on locally in areas where, for historical, economic and social reasons one would not expect to see interesting art. Working in such places as Central America, India, Palestine or Paraguay made me witness not only vigorous and plausible artistic practices, but also the foundation of alternative spaces and a notable array of anti- or non-establishment actions.

Much of this activity is 'local': the result of artists' personal and subjective reactions to their contexts, or of their intention to make an impact – cultural, social, or even political – in their milieus. But these artists are frequently well informed about other contexts, about mainstream art, or are also looking for an international projection. Sometimes they move in, out and about local, regional and global spaces. Usually their art is not anchored in nationalistic modernism or traditional languages even when based on vernacular culture or specific backgrounds. Even in the midst of war, as in Palestine, one discovers engaging works that challenge our preconceptions and ratify to what extent artistic dynamics are increasingly decentralised.

In addition, more and more new cultural and artistic agents have been appearing in the newly expanded international art circulation. No doubt, the fact that a certain number of artists coming from every corner of the world are now exhibiting internationally only means, in itself, a quantitative internationalisation. But number is not the issue. The question for these new subjects is agency: the challenge of mutating a restrictive and hegemonic situation towards active and enriching plurality, instead of being digested by mainstream or non-mainstream establishments. It is necessary to cut the global pie not only with a variety of knives, but also with a variety of hands, and then share it accordingly.

In a process full of contradictions, new generations of artists are beginning to transform the status quo. They are doing so without manifestos or conscious agendas; just by creating refreshing work, by introducing new issues and meanings coming out of their diverse experiences, and by infiltrating their cultural difference in broader, somewhat more truly globalised art circuits. Naturally, this is not a smooth path, and many challenges and contradictions remain. Is the situation turning more rich and complex or is it being simplified by the necessary degree of standardisation that a transcultural, international communication requires? Is difference being communicated and negotiated or just converted into a self-complacent taxonomy? Who exerts the cultural decisions, and for whose benefit are they taken?²

A crucial tendency is the internal broadening of the so-called international art and art language through the intervention of a multiplicity of actors. If still instituted by mainstream orientations to an ample extent, this language is being increasingly modified and actively constructed by artists from the 'peripheries'. This is crucially important because controlling language also conveys the power to control meaning. Therefore, more than a mosaic of multiple artistic expressions, what tends to prevail is a diversified construction of an 'international art' by diverse subjects from diverse locations. This propensity opens a different perspective that opposes the clichés of a 'universal' art in the centres, derivative expressions in the peripheries, and the multiple, 'authentic' realm of 'otherness' in traditional culture. Obviously, the very notion of centre and periphery has been strongly contested in these porous times of migrations, communications, transcultural chemistries and rearticulating of power.

2. See Guillermo Bonfil Batalla, "Lo propio y lo ajeno: Una aproximación al problema del control cultural", in Adolfo Colombres, ed., *La cultura popular*, (Mexico City: Premiá, 1987), 79–86; and "La teoría del control cultural en el estudio de procesos étnicos", *Anuario Antropológico* 86, (1988), 13–53. See also Ticio Escobar, "Issues in Popular Art", in Gerardo Mosquera, ed., *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, (London: INIVA and MIT Press, 1995), 91–113.

In all corners of the planet we are witnessing signs of change in the epistemological ground of contemporary artistic discourses based not in difference but *from* difference. This transition could be epitomised as the gradual turn of direction in cultural processes that used to go mainly from the 'global' to the 'local'. In this sense, notions of hybridity and 'anthropophagy' are beginning to be surpassed.

The Brazilian modernists used the figure of 'antropofagia', anthropophagy, in order to legitimate their critical apprehension of European artistic and cultural elements, a procedure peculiar to postcolonial culture in general.³ Antropofagia is not only a cultural strategy but also a metaphor that indicates the tendency to creatively appropriate alien cultural elements, which we find in Latin America since the early days of European colonisation. The very multi-syncretic character of Latin American culture facilitates this operation, since it turns out that the elements embraced are not totally alien. We could even say that Latin America is the epitome of these processes, given its problematic relationship of identity-difference with the West and its centres, by virtue of the specificity of its colonial history. Our 'consanguinity' with hegemonic Western culture has been at the same time close (we are the 'common-law offspring' of this cultural lineage) and distant (we are also the hybrid, poor, and subordinate offspring). The practice of antropofagia has enabled us to enact and enhance our complexities and contradictions. Only Japan beats Latin America as transcultural cannibal.

Latin American anthropologists and critics have emphasised the creative and subversive aspects of these strategies of resignification, transformation, and syncretism, and how they became a paradoxical manner of constructing difference and identity. 'Cannibals' are not passive by definition: they always transform, resignify, and employ according to their visions and interests. Appropriation, and especially one that is 'incorrect,' is usually a process of originality, understood as a new creation of meaning. The peripheries, due to their location on the maps of economic, political, cultural, and symbolic power, have developed a "culture of resignification" out of the repertoires imposed by the centres.⁴ It is a transgressive strategy from positions of dependence. Besides the act of confiscating for one's own use, it functions by questioning the canons and authority of central paradigms. It is not only a question of a dismantling of totalisations in a postmodern spirit; it also carries an anti-Eurocentric deconstruction of the self-reference of dominant models and, more generally, of all cultural models.⁵

However, antropofagia as a programme is not as fluid as it seems, since it is not carried on in neutral territory but one that is subdued, with a praxis that tacitly assumes the contradictions of dependence and the postcolonial situation. Thus, the tension of who eats whom is always present. Latin American artists have complicated to the extreme the implications enveloped in transcultural quotation and seizure. Some, like Juan Dávila and Flavio Garcandía, dedicate their works to cynically exploring such implications.

Another problem is that the flow cannot always be in the same north-south direction, as the power structure commands. Regardless of how plausible the appropriating and transcultural strategies are, they imply a rebound action that reproduces the hegemonic structure, even when contesting it and taking advantage of its possibilities. It is necessary as well to invert the current – not by reversing a binary scheme of transference, challenging its power, but for the sake of enriching and transforming the existing situation. A horizontal volley would also be welcome, one that could promote a truly global network of interactions toward all sides.

Today, the antropofagia paradigm is increasingly being displaced by what we could call the '*from here*' paradigm. Rather than critically devouring the international culture imposed by the West, artists from around the world are actively producing their plural versions of that culture. The difference is in the shift from an operation of creative incorporation to one of direct international construction *from* a variety of subjects, experiences and cultures.

From Turkey to China, the work of many young artists, more than naming, depicting, analysing, expressing or constructing contexts, is done *from* their contexts in 'international terms'. Identities, as well as physical, cultural, and social environments are performed, rather than merely shown, thus contradicting expectations of exoticism. The notion of 'tigritude', invented by Wole Soyinka in the 1960s to oppose that of 'negritude', is now more pertinent than ever: "A tiger does not shout its tigritude: it pounces. A tiger in the jungle does not say: I am a tiger. Only on passing the tiger's hunting ground and finding the skeleton of a gazelle do we feel the place abound with tigritude."⁶ The metaphor emphasises identity by action toward the outside, not identity by representation or internal assertion, as has often been the case in postcolonial art.

Today, more and more identities and contexts concur in the artistic 'international language' and in the discussion of current 'global' themes. *From*, and not so much *in*, is a key word for contemporary cultural practice. All over the world, art is being produced more *from* particular contexts, cultures and experiences than 'inside' them, more *from here* than *here*.

3. The term was coined by Brazilian writer Oswald de Andrade in his *Manifesto Antropofágico*, published in 1928.

4. Nelly Richard, "Latinoamérica y la postmodernidad: la crisis de los originales y la revancha de la copia", *La estratificación de los márgenes*, (Santiago de Chile: Francisco Zegers, Editor S.A., 1989), 55.

5. Nelly Richard, "Latinoamérica y la postmodernidad", *Revista de Crítica Cultural* 3, (April 1991), 18.

6. Wole Soyinka, quoted in Janheinz Jahn, *Las literaturas neoafricanas*, (Madrid: Guadarrama, 1971), 310.



Sao Paulo, Brazil – with a population of 11 million people, it is the most populous city in the Southern Hemisphere and one of the fastest growing.
photo: Alexandre Meneghini, AP Images

Art from Latin America has strongly contributed to this dynamic. Its identity neurosis is now less serious, something that facilitates a more focused approach to art-making. Contrary to Latin American art clichés, contemporary artists tend less to represent historical, cultural and vernacular elements, in favour of letting their backgrounds work from within their poetics. It is not that they have lost interest in what happens outside art. On the contrary: art from Latin America continues to be quite engaged with its surroundings, but context tends to appear less as raw material and more as an internalised agent that constructs the text. Difference is thus increasingly constructed through plural, specific ways of creating the artistic texts within a set of 'international' codes than by representing cultural or historical elements that are characteristic of particular contexts.

By this operation artists are slowly and silently democratising the dominant canons and power relations established in the international networks and markets. This new situation carries new problems, but points toward a very plausible direction for culture in a globalised postcolonial world. It propitiates a polysemic and actively plural international environment.

III

The impact of contemporary migrations, with their cultural displacements and heterogenisation, and the rising of a more dynamic and relational notion of identity, have been thoroughly discussed, especially by diasporic artists and scholars. The impact on the (richer) country of reception and its culture by the immigrant, and, moreover, its action on a global scale within a post-national projection, which includes the expansion of transnational communities, all have been fairly emphasised. However, equally, if not more important cultural and social mutations will come from massive urbanisation developing full speed in Africa, Asia and Latin America. On the other hand, we must remember that the majority of humankind does not migrate.

7. Carlos Monsiváis, "La arquitectura y la ciudad", *Talingo*, no. 330 (19 September 1999), 15.
8. Cities with more than eight million inhabitants.
9. All statistics are taken from *Mutations*, (Bordeaux: Actar, 2001); and "Ciudades del Sur: la llamada de la urbe", *El Correo de la UNESCO*, (Paris: June 1999).
10. Gerardo Mosquera, "Alien-Own / Own-Alien: Notes on Globalisation and Cultural Difference", in Nikos Papastergiadis, ed., *Complex Entanglements. Art, Globalisation and Cultural Difference*, (London: Rivers Oram Press, 2003), 21.

Another silent cultural revolution that is taking place nowadays is urban demographic growth in the so-called Third World. Just think that at the beginning of the twentieth century only 10 per cent of the planet's population lived in cities. Now, one hundred years later, half of the globe inhabits urban environments. If urbanisation was characteristic of the developed world, and rural life predominated in the Third World, by 2025 urban population will prevail in the whole planet: five billion individuals, two thirds of the world's inhabitants. But the crucial aspect is that two-thirds of them will be living in poor countries. Since 1975 the world's city-dwellers duplicated, and they will double again from now to 2015. This urban revolution is chiefly taking place in the non-Western world. To give an example, Mumbai's population has quadrupled in thirty years. Obviously, cities are not prepared to afford such demographic shock, but, as Carlos Monsiváis put it, "the city is built upon its systematic destruction".⁷ Urbanism and architecture, as we have traditionally understood them, are over.

Right now there are only two megalopolises in the United States and two others in Europe.⁸ There are 19 in the rest of the world, and their number will increase, mainly in Asia. Of the 36 megalopolises predicted in 2015, 30 will be located in underdeveloped countries, including 20 in Asia. New York and Tokyo will be the only rich places to appear in the list of the ten largest cities. The cultural implications of this demographic penchant are obvious. A most important one is the complex, metamorphic and multilateral process that entails the substitution of the traditional rural environment by the urban situation, a clash that involves a massive number of very diverse people.

Living in a city does not mean living in a house: one hundred million people do not have permanent lodging. A majority of them are children. The homeless are perhaps the ultimate city-dwellers: their home is the city itself. "A home is not a house", Rayner Banham's famous phrase, is acquiring a new meaning today. But a city might not be a home either. Fear of the city – instead of the fear of wilderness – is a syndrome of our times. Before, jungles were the space of danger and adventure, while cities were the protected realms of civilisation. The situation has reversed nowadays: jungles are ecologically pure, rather idyllic areas that we enjoy on Discovery Channel, while big cities have become increasingly polluted, insecure domains of paranoia, where 'civil life' is more and more difficult.

Just by going through statistics one receives strong symbolic impacts. Sub-Saharan Africa has been stereotyped as the territory, par excellence, of wild life and 'primitivism'. Today, on the contrary, it impersonates the deliriums of modernity and

globalisation's short circuits. This region, associated with small villages and tribal life, has achieved the highest rate of growing urbanisation worldwide. In less than 20 years, 63 per cent of its inhabitants will be city-dwellers. During the next decade, 50 million will move from the countryside to West African cities. In 2015 Lagos, with 24.6 million inhabitants, will be the third largest city in the globe, only surpassed by Tokyo and Mumbai.⁹ The myth of 'Black' Africa is gone with the twentieth century. Africa is no longer the jungle, the masks and the lions, but the new chaotic cities and their new – and wilder – urban lions. The colonial narrative of 'the heart of darkness' has moved to dwell inside modernity.

What implications will all these processes have for art and culture? Art is a very precious means to deal with cultural disjunctions and to find orientations. Many artists from the most diverse places are reacting to and participating in these transits. There is also a plausible tension caused by displacements in dominant artistic canons, their transformation by different cultural values, the introduction of heterodox approaches, and the ensuing predicaments for artistic evaluation.

Many issues are at stake: conflicts, social and cultural articulations; dialogues and collisions between neologic urban cultures and rural traditions, religious clashes; chaotic, wavering and dissimilar modernisations; massive diasporas, outrageous poverty, social contrasts, traffics of all kinds, fanaticism, violence, terrorism, wars; shanty towns and their culture; global communications and huge zones of silence; homogenising global tendencies and affirmation of differences; mutating identities, cultural and social mixtures, international networks and local isolation; cultural shocks and assimilation...¹⁰ What about the implications for the individuals? After September 11, these problems have come to the forefront for all of us – and not only for the majority of humankind.

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Lida Abdul's work begins in the ruins of war but her aim is not to document its brutal realities. Her work faces the consequences of actions taken by combatants as they seek to obliterate the enemy. She recognises that the intention is to destroy not only the signs of life, but also the capacity of survivors to return, reclaim and rebuild the place in which they feel 'at home'. It is here that urbicide meets ethnocide: the murder of the city and its citizens meets the disabling of a culture. Today warfare is more than just murder and exile; it is also evisceration of the survivors' capacity to live a normal life. It seeks to render everyone in a state of paralysis, in which they remain gripped by fear. Abdul is conscious that even in the midst of war it is the women who are among the first to return to reclaim the ruins. In the earlier video *White House*, 2005, the depiction of herself was not an attempt to reclaim the heroic position, but a more disturbing image of both the futility of violence and the double displacement of women in war.

In *War Games (What I Saw)*, 2006, the video revolves around another singular gesture. It involves three horsemen in a battle with the remnants of a large stone building. The horses are tethered to the building with massive white ropes. Under the heel of the stirrupless riders, the horses pull with all their might. The horses' necks thrash as their mouths grimace open with the signs of strain. The image of these horses straining to make the crumbling building yield begin to superimpose with each other. The sight of the struggle begins to blur. However, in the background the remnants of the building remain firm.

It is unclear if the men have returned to demolish a building that they once owned, or whether they are seeking to complete the task of destruction. The gesture of renewal competes with the image of ongoing vengeance. Starting again and erasing the past may have totally different motivations, but in one sense the effect is the same. The haunting ambiguity is also expressed in the soundtrack. It rises and then fades into silence. It comes from somewhere in the landscape and yet seems to have no direct association with any of the actors. The sound leaves you with a foreboding sense that threat or hope could come from any point. The title of the video suggests an act of recollection, or testimonial, and yet, the structure of the video suggests a more ambiguous claim about the past. The blurring and overlaying of the images creates another sense of struggle with memory.

In quiet and modest gestures Abdul resists the monumentalising of the trauma of war. I imagine that she wants to reclaim the normality of everyday life, rather than conjure some version of the epic resistance or resign herself to the cruel fate of nature's cycle. The destruction of the buildings is intended to produce these very associations. To see them in the mythical proportions of a giant, or to see them as being flattened into the elements of nature, is to strip them of their human and cultural reality. Among the ruins, Abdul is producing an aesthetic encounter with the remnants of meaning that is parallel to the effect that Walter Benjamin found between allegory and the fragments in language. Abdul's images and her own gestures are about the hope that survives and strives to nestle into the most uncanny space of our time – home.

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Lida Abdul was born in Kabul, Afghanistan in 1973. Following the Soviet invasion of the country, she lived in Germany and India as a refugee, before going to the United States where she undertook her studies. Abdul has recently returned to live and work in Kabul. Her work featured in the Afghanistan Pavilion, 51st Venice Biennale, 2005. Other recent solo exhibitions include *Ursula Blickle Video Lounge Solo*, Kunsthalle Wien, Vienna, 2005; *Lida Abdul*, Pino Pascali Contemporary Art

Museum, Polignano, 2006; *Lida Abdul*, Giorgio Persano Gallery, Turin, 2006; *Petition for Another World*, Museum Voor Moderne Kunst, Arnhem, 2006; and the two-person exhibition *Now, Here, Over There*, Fonds Régional D'Art Contemporain (FRAC) Lorraine, Metz, 2006. Selected group exhibitions include *Contemporaneity*, Academy of Fine Arts, Tashkent and Museum of Fine Arts, Bishkek, 2004; *In the Shadow of Heroes: Central Asian Biennial*, Bishkek, 2005; *Wall to be Destroyed*, FRAC

Lorraine, Metz, 2005; *The Unquiet World*, Australian Centre for Contemporary Art, Melbourne, 2006; *Doubtful Strait*, Museo de Arte y Diseño Contemporáneo, San José, 2006; *Gwangju Biennial*, 2006 and 27th *Bienal de São Paulo*, 2006. In 2007, Abdul's work will feature in *Global Feminisms*, Brooklyn Museum. Her work is discussed in the catalogue that accompanied *Now, Here, Over There*, FRAC Lorraine, 2006.



War Games (What I Saw).
(still) 2006
16mm film transferred to DVD
courtesy of the artist and
Giorgia Persano Gallery, Turin

Chantal Akerman's recent documentary *De l'autre côté* (*From the Other Side*), 2002, begins with a shot of a young adolescent boy who explains, "Mi nombre es Francisco Santillán García." (My name is Francisco Santillán García).¹ The boy is frontally framed just right of centre in a medium close-up; we then hear Akerman, who is off screen, ask in a heavily accented Spanish, "¿Que haces en la vida?" (What do you do in life?). For approximately the first hour of the film, the camera remains on the border's south side, alternating between interviews with local Mexican residents and potential émigrés in the town of Agua Prieta, and an equal number of border shots – fixed-frame shots as well as a few extended lateral tracking shots that reveal the border's varied geographic and policed terrain – as well as shots that include the surrounding context: the town's houses and commercial establishments, children playing in the street, and the arid desert conditions. The film continues on this side of the border until it cuts to a sign posted along a road that reads: "Stop the Crime Wave / Our Property and Environment is Being Trashed by Invaders." After this shot, the camera remains on the north side for approximately forty minutes and records interviews with inhabitants of Douglas, Arizona such as the Mexican consul in Douglas, Miguel Escobar, a bar owner, and a rancher couple, among others. These Douglas interviews narrate everything from Escobar's explanation of the United States Immigration and Naturalization Service's (INS) strategy for border control, to his description of local incidents in which residents are "detaining undocumented migrants" and how this is "a very dangerous situation". By contrast the rancher couple's account elides the difference between the attacks of September 11 and illegal immigration from the South, an elision that continues to inform the dominant public imaginary as to the status of Mexican immigration.

Precisely because of the almost unequivocal absence of the interview format in Akerman's films, it is important to think about how these shots of 'native informants' function in a film like *De l'autre côté*. Are these eleven interviews meant to be considered as transparent statements illustrating the filmed reality that is the US-Mexican border? Are they mere content for the viewer to decipher or to consider within some ethnographic and essentialist logic of 'us versus them'?

I would like to suggest that the interviews in *De l'autre côté* function in two ways: first, the self-conscious and consistent framing secures the typicality of the interview as a form that announces the artifice of its construction; at the same time the frame is the formal device that ensures the emergence of singularity within the image. Second, in terms of the various narrated accounts, the effect they produce is not so much due to their referential meaning or actual content, but rather to their performative force as narrations of desire and fear. In other words, these interviews serve to narrate the founding of the border – through the interviewees' claims and justifications for, among other things, a right to private property and their concomitant fear of invasion – as well as the border's disruption through the stories of hope, fear, death, and concern on both sides. These personal stories serve to reconfigure the border's stability just as the film also dialectically reveals that borders do indeed exist – that is, globalisation's promise of connectivity and prosperity is premised on maintaining both psychological and physical boundaries.

KAIRA CABAÑAS / ART HISTORIAN AND CRITIC / NEW YORK

Born in Brussels, Belgium in 1950, Chantal Akerman is currently based in Paris. A filmmaker since the late 1960s, Akerman has produced numerous short and feature length films taking the role of director, screenwriter and, on occasion, cinematographer. She came to prominence in 1975 with her film *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*. More recent titles include *Sud / South*, 1999; *La Captive*, 2000; *De l'autre côté /*

From the Other Side, 2002; and *Tomorrow We Move*, 2004. Latterly, her practice has expanded to include video installations, which have been shown in the 49th Venice Biennale, 2001 and Documenta 11, Kassel, 2002. Other group exhibitions include *Faces in the Crowd: The Modern Figure and Avant-Garde Realism*, Whitechapel Gallery, London and Castello di Rivoli, Museo d'arte Contemporanea, Turin, 2004 and *Super Vision*, Institute of Contemporary

This essay is extracted from Kaira Cabañas, "What the Map Cuts Up, the Story Cuts Across: Chantal Akerman's *De l'autre côté*," *Parachute* 120, Special ed., "Borders / Frontiers", (Fall 2005), 12-27. Reproduced with permission of the author.

Art, Boston, 2006. Her work has been the subject of self-titled solo exhibitions at the Centre Pompidou, Paris, 2004; Museo de Arte Latinoamericano de Buenos Aires, 2005; Cinémathèque québécoise, Montreal, 2006; and Tel Aviv Museum of Art, 2006. Akerman's practice is considered in the monograph by Gwendolyn Foster, *Identity and Memory: The Films of Chantal Akerman*, 2003.



De l'autre côté
(*From the Other Side*) (still) 2002
documentary, video
and 16mm film
courtesy of the artist and
Marian Goodman Gallery,
New York and Paris

Vyacheslav Akhunov is considered a founder of the Uzbekistan contemporary art scene. His ideas were central in overcoming the Soviet art orthodoxy and introducing the language of international art to the country.

Akhunov managed to fulfil this task because of his extravert social temperament and vast awareness of intellectual culture. His thinking is bright and independent; and he has a deep understanding of European and Eastern philosophies, expressing his own ideas in theoretical essays and fiction. By travelling all over the world in the 1990s, he formed his own vision of international processes, while his critique of his local situation encouraged an innovative practice. His criticism was also social and political, addressing how the art scene was organised and ruled in post-Soviet Uzbekistan. Consequently, his practice is rejected by the conservative moral majority there.

Having graduated from the most prestigious art school in the Soviet Union, the Moscow Surikov Institute, Akhunov's early paintings of the 1970s avoided academic and social realist subjects. He turned to topics inspired by Sophist mystics. His works were based upon oriental motifs – images of birds and animals, and the prime elements of earth, sand and clay. By these means he contradicted the official Soviet aesthetics, and was moving towards the roots of formalist modernist aesthetics. In the early 1990s, he expanded this interest further by turning to pure abstraction.

Influenced by his several decades of international art experience, in the mid-1990s Akhunov became interested in postmodernism. He used its principles of collage and appropriation in a series of works in which he borrowed images of Central Asian 'exotics' from the works of the famous nineteenth-century Russian painter Vasily Vereshchagin, combining them with images expressing the political realities of modern Uzbekistan. These works, together with the

social position of the artist, strengthened his role as a political oppositionist.

In recent years, the artistic breadth of his practice has continued to widen, and since the late 1990s he has been working with both large-scale installations and video. His latest video works, done in collaboration with Sergey Tichina, are free from postmodern appropriation and quotation, preferring straight narration; telling simple, but substantial stories that are close to the genre of philosophic parable. These works are a clear return to his previous interest in Sophist texts. In *Ascent*, 2004, for example he emphasises the philosophical acceptance of the vanities of human aspirations, while in *Corner*, 2004, he contemplates the path of one's chosen solitude and self-concentration.

This subject matter relates to the societal position occupied by the artists. As a figure outside the establishment, he plays the part of the sage, surrounded by people, mostly young, who want to discover truth. Not by chance has education become his new commitment. In 2005 and 2006 he spent time in neighbouring Tajikistan, a country which after a devastating civil war is now returning to normal life. For the second time in his life, Akhunov invested his extravert social temperament in the revolutionary changes of an art scene. In Dushanbe in May 2006 Akhunov's young pupils opened the first exhibition of what could be properly named contemporary art in Tajikistan.

However, the part of the guru is not for Akhunov. His most recent works respect the medium of video, and the genre of the philosophic parable, but are informed by a more social and political agenda. His video *Canary*, 2006, recreates Tashkent bazaar, where butchers are selling meat, wrapping it in paper printed with Braille alphabet. Poor invalids sell their libraries in post-Soviet Uzbekistan for nothing. Here we have one more parable about the triumph of flesh over soul, money over thought, and heartlessness over mercy.

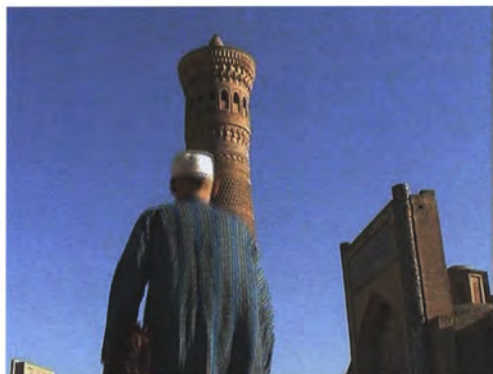
VIKTOR MISIANO / CRITIC AND CURATOR / CHIEF EDITOR / THE MOSCOW ART MAGAZINE / MOSCOW

Vyacheslav Akhunov was born in Osh, Kyrgyzstan in 1948. His collaborator, Sergey Tichina, was born in Tashkent, Uzbekistan in 1958. They both currently live and work in Tashkent. The two artists have collaborated on video works since 2000, with Tichina the performer and Akhunov the camera operator. In addition to *Corner* and *Ascent*, their works include the installations

Money – Sand – Money, *Adam, Eve, and And Others...*, all 2004. Their works came to prominence in the West when they were shown in the Central Asian Pavilion, 51st Venice Biennale, 2005. Their collaborative work is included in *Nafas: Contemporary Art from the Islamic World*, its touring exhibition, Germany, 2006–7. Akhunov has a long history of group and

solo exhibitions dating back to his student days in the late 1970s. Recent exhibitions include *In the Shadow of Heroes: Central Asian Biennial*, Bishkek, 2005; and *belief: Singapore Biennale*, 2006. Tichina has an independent practice as an artist and designer, including designing the Uzbekistan national pavilions for the World Expos, in Hanover, Germany, in 2000 and Aichi, Japan, in 2005.

Ascent (stills) 2004
DVD
courtesy of the artists and
Kurama Gallery, Kyrgyzstan



Over the last five years, Eve Armstrong has pursued an interest in transforming everyday materials into art works and performative 'actions'. She does not simply use found objects as an artistic medium. Rather, she forges an open and ongoing dialogue between the realms of the aesthetic and quotidian. Specifically, the artist is interested in the ways in which seemingly defunct or discarded materials can be brought to life. She has, for example, created installations using recycled folded cardboard boxes that have been found on the street, along with bulging pink and green refuse bags. These works draw on what Armstrong calls the "accidental formalism" that one sees in city streets as garbage bags pile up in the evenings. Armstrong discovers the ways in which an original function of an object is transformed or extended into something new. In 2004, she created a project entitled *Handheld Adaptives*, "the ingenious devices that respond to and alter the way an object, structure or system may function. Adaptives are created by people who want to gain greater control over their environment."¹ For example, a mother created a 'banjo finger' by bending a banjo pick on the end of a splint so that her paraplegic son could send text messages.

The artist has also created 'actions' in public spaces. These events create communities rather than simply service or draw on an existing group. In 2006, for example, she devised the SLIPs project (Small Local Improvement Projects) in Wellington, asking the local community for suggestions of ways to improve Wellington. As a result there was an art soccer tournament and a gardening day at Arlington Gardens.

Since 2003, Eve Armstrong has held 'trading tables' at various sites in Auckland, and invited passers-by to trade for something on the table. She comments:

The *Trading Table* trades in potential. It is an innovative economy that makes the most of resources that aren't being used by bringing them back into circulation. The trading table starts as a tale with items on top ready to be exchanged.... The trading table changes the normal supplier / client relationship to a facilitator / participant relationship. The pair must negotiate suitable trades.... The space of change and activity disrupts the regular flow of trade as it moves beyond money to create a new currency.²

The artist facilitates the table. She convinces people to trade, makes decisions about the value of an object, creates a set of equivalences, controls the ethics and keeps the table 'alive'. At times her 'participants' have traded services such as a scalp massage, a poem, a promise of help and a recommendation for something to read or listen to. The flow is thereby kept open.

The systems and standards engendered by increased globalisation operate outside of local markets, and there is a dynamic relationship between the two as one tries to absorb the other. At one level, Armstrong's project subverts the trade in new goods, instead presenting an amalgam of objects discarded by today's global markets. At another level, the *Trading Table* creates an environment for the exchange of ideas and memories – it has even attracted the homeless. Is it art? The participants often do not realise they are part of an art project. Rather, their journey through a mall, on a street or across a concourse is slowed down and made local. The *Trading Table* becomes an artistic parable of the turbulent journeys we take between local and global streams of consumerism.

VICTORIA LYNN

Born in Upper Hutt, New Zealand in 1978, Eve Armstrong is currently based in Auckland. Her work was the subject of a major solo-exhibition *ROAM*, ARTSPACE, Auckland, 2005-6. Other solo exhibitions include *Book Bonanza*, rm103, Auckland, 2004; and *SLIPs: Small Local Improvement Projects*, Enjoy Public Art Gallery, Wellington, 2006. As a recent graduate from Elam School of Fine Arts, she was involved in *The Auckland Project* facilitated by Australian

artist Louisa Butadeci for *Public / Private – Tumatanui / Tumataiti: The 2nd Auckland Triennial*, 2004. Other group exhibitions include *Resistance through Rituals*, Westspace, Melbourne, 2004; *The Bed You Lie In*, ARTSPACE, Auckland, 2004; *Likes the Outdoors*, Ramp Gallery, Hamilton, 2005; *A Tale of Two Cities: Busan-Seoul / Seoul-Busan*, *Busan Biennial*, 2006; and *don't misbehave! SCAPE 2006 Biennial of Art in Public Space*, Christchurch.

1. Eve Armstrong, *Adaptives, Urban Redevelopment Campaign*, brochure, (Auckland: self published, 2004). Published on the occasion of *The Bed You Lie In – Annual ARTSPACE New Artists Show*, ARTSPACE, Auckland, 2004.
2. Eve Armstrong, *How to Hold a Trading Table – A Manual for Beginners*, limited edition artist book, (Auckland: self published, 2004).

Trading Table flyer 2007 collage and photocopy on paper courtesy of the artist and Michael Left, Auckland

Armstrong held the 2006 Summer Artist in Residence at Enjoy Public Art Gallery, Wellington, receiving the Arts Foundation of New Zealand inaugural New Generation Award in November of that year. Key texts on the artist include her limited edition artist books *How To Hold A Trading Table: A Manual For Beginners* and *Cardboard Box Adaptives*, both 2004, and Jessica Reid's essay in the catalogue for *don't misbehave!*

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In 2005, Walid Raad 'officially' concluded a project called The Atlas Group that was ostensibly meant to document the Lebanese Civil War that had itself 'officially' concluded in 1991. In the summer of 2006, military conflict in Lebanon recommenced with a relatively brief yet destructive war between Israel and Hezbollah. Given Israel's deep involvement in the Lebanese Civil War and its cross-border combat with Hezbollah in the decade after its official conclusion, many people asked: Had the Lebanese Civil War ever really ended? For Raad, it was a moot question. The psychic effects of wars remain long after the rubble has been cleared and those given the contracts to rebuild have been made rich; more than any historical accounting or recounting, Raad's The Atlas Group dealt with the influence of traumatic experience on personal and shared history.

Though now better known as a visual artist, Raad's The Atlas Group publicly emerged on the European alternative theatre circuit. Raad's performance *The Loudest Muttering Is Over: Documents from The Atlas Group Archive*, 2001–ongoing, partly originated as an exploration of the standard lecture artists give when asked to present their work, i.e., they show slides and / or brief video clips and comment articulately, yet not too revealingly, about their art. In Raad's early versions of the performance, there was an ironic and, at times, even parodic quality to his lecture as he provided a deadpan commentary on work he proposed to be found documentary materials concerning the Lebanese Civil War, but which was his own art. Over the past few years, however, this fictional aspect of the archive has been shifted by both Raad and his participating audiences to address more explicitly – and more urgently – issues of historical representation, the trauma of war, ongoing instability in the Middle East, and language and image under duress.

Perhaps realising this, Raad developed another performance that applies these concerns to one of the most prevalent forms of violence during the

Lebanese Civil War: car bombs. Entitled *My Neck Is Thinner Than a Hair: A History of the Car Bomb in the 1975–1991 Lebanese Wars*, Volume 1: January 21, 1986, 2004–ongoing, this performance charts the explosion of a single car bomb in Beirut. From this specific car bomb detonated in a specific neighbourhood on a specific day, Raad maps a psychic and political geography of war-torn Lebanon. In the video shown as part of the performance – *We Can Make Rain But No One Came to Ask*, 2006 (in collaboration with Tony Chakar and Bilal Khbeiz) – in the figure of the dead photojournalist Georges Semerdjian, Raad eulogises the loss, the impossibility, of unmediated representations of the conflict. Similarly, in the figure of the perpetually frustrated Yussef Bitar, he locates Lebanon's pre-eminent car bomb investigator, the futility of ever producing or explicating a history of car bombs detonated during the war.

Much of the writing on Raad's The Atlas Group project, and on contemporary Lebanese artists in general, discusses the conceptual dimension to this work and the variety of ways in which it posits that neither language nor image are capable of fully depicting the experiences and the causes of the Lebanese Civil War. Yet along with addressing these inevitable failures of representation, contemporary art in Lebanon is also concerned with the illusion of impartiality. Thus, the subjective and fictional side of this work should also be emphasised, because for all of its conceptual sophistication, it is art rooted in emotional responses to war, to personal and familial dislocations, to the opaque clothing of fact as propaganda. This is immediately signalled in the floridly poetic titles – wilfully verging on the sentimental – Raad creates for his work. In experiences for which there are finally no words, the imaginary may approximate the real more than any illusory truth.

ALAN GILBERT / INDEPENDENT SCHOLAR AND POET / NEW YORK

Born in Chbanieh, Lebanon in 1967, Walid Raad is currently based in New York. Raad founded The Atlas Group in 1999. Its findings are preserved in The Atlas Group Archive and have been presented as mixed-media installations, video screenings, visual and literary essays, lectures and performances. Raad's works have been included in the *Whitney Biennale*, 2002; *Documenta 11*, Kassel, 2002; *50th Venice*

Biennale, 2003. His works have also been seen in: *Beyond East and West: Seven Transnational Artists*, Krannert Art Museum, University of Illinois, 2004, which toured nationally; Ashkal Alwan, Beirut, 2004; Palais de Tokyo, Paris, 2004; *Risk: Creative Action in Political Culture*, The Centre for Contemporary Arts, Glasgow, 2005; *Zones of Conflict: Biennale of Sydney*, 2006; *Out of Beirut*, Museum of Modern Art, Oxford, 2006;

and *We Decided To Let Them Say "We Are Convinced" Twice. It Was More Convincing This Way*, Henry Art Gallery, Seattle, 2006. Associate Professor of Art at The Cooper Union, New York, Raad is a member of the Arab Image Foundation. Key texts include his own publication *Volume 1: The Truth Will Be Known When The Last Witness Is Dead*, 2005. The Atlas Group was probed by Janet Kaplan in *Art in America*, October 2004.



*My Neck Is Thinner
Than A Hair* 2005
colour photograph
courtesy of The Atlas Group /
Walid Radd, Sher-Semler Galerie,
Hamburg and Beirut and
Anthony Reynolds Gallery,
London

Always There 2 is a title for Carlos Capelán's installation but it also provides clues to many of his other drawings, paintings and performances. It refers to the horizon: a line that is always there and never here, always beyond but never within one's grasp; a boundary that surrounds but is never reached. Staring out from Sydney, he once remarked to me: "This is the Chilean horizon seen from the other side." This alluring presence, which is also an absence, has underpinned Capelán's practice as an artist.

Reiterations of the wall drawing that Capelán has executed in Auckland have appeared in Costa Rica, Uruguay, Sweden and South Africa. In each instance the wall has been approached as a dynamic surface. It is never neutral and always improvisational. The dimensions, volume and scale are as constitutive as the frame of a canvas in a classical painting. Within its own bounded form Capelán will construct a unique vortex of figures and words. The two most prominent words are dematerialisation and rematerialisation. Other words appear in English, Spanish and Swedish. Capelán is a polyglot, but given his background, that is no big deal. What matters is the struggle to find connection.

The particularities of language surround the haunted bodies. The figures that constitute the centre of the drawings are sometimes headless and pierced like martyrs, and on other occasions their eyes are vacant like zombies. Their mythical form defies any immediate identity and yet they embody a contemporary anxiety. The figures are also traces of the institutionalisation and de-institutionalisation of the avant-garde. They have no origin or value, but they also re-instate the place and authority of the artist. It is the paradox of the trace that appears in the representation of bodies that clash and overlap in a flickering violent rage spun together

to produce an image of Calvinist hell. They spiral into a density that begets a sense of suffocating compression but also conjures a fragile despair for a lost communion.

The swirling energy is compounded by the incommensurability between words and images. It presumes that someone can read it and know that they are being addressed. But it also reveals the void between bodies and language. In the space before the wall Capelán has left nine stone blocks inscribed with the words rematerialisation and dematerialisation. Each monumental block rests precariously on a pile of plates which will eventually shatter into pieces and become ground down into a white dust. The sculptural and the performative are left in this delicate balance between appearance and disappearance, echoing the tension between body and spirit.

Capelán's work is at one level, an act of leaving. He has left a trace of a gesture in the space of a gallery. On another level, it is about arriving. He has sought to find the place in a gallery. Between the void of space and the life of a place there is the subtle energy that connects the de- with the re-materialisation of image and text. The bodies in the wall drawing have had their eyes shut open. Windowless souls. The only thing that we should recall that is frightening about zombies is their faraway gaze. Their eyes are open but they seem to register nothing, they seem to be powerless, but we are surrounded by the fear that we too might become one of them. Hence the contemporary anxiety that is at the core of Capelán's work – it is the dread of seeing our solitude and the desperate hyper desire to avoid the gulf between our beliefs and our reflections. How do we live when the words for and the appearance of things swirl together but never meet? Where in the horizon does the gaze find its focal point when the body is in limbo?

NIKOS PAPASTERGIADIS

Born in Montevideo, Uruguay in 1948, Carlos Capelán moved to Sweden in 1973 after being exiled from his home country. He currently lives in Lund, Sweden. Capelán has an extensive exhibition history dating back to the late 1970s. His retrospective *onlyyou*, which originated at the BildMuseet, Umeå, Sweden in 2002, has subsequently toured to institutions in Spain, England and Latin America. *onlyyou* was accompanied by a major catalogue.

Reflecting the international span of his career, Capelán's work has been seen at the Havana, Sao Paulo, Johannesburg and Kwangju biennials. Recent group exhibitions include *c/o Sophienholm*, Sophienholm, Denmark, 2004 and *Svenska Hjärtan*, Moderna Museet, Stockholm, 2004; *Photo Biennale*, Berlin, 2005; *Political Gestures in Art*, Thessaloniki Museum, and Museum of Contemporary Art, Florence 2005; and *Diálogos*, Museo Blanes,

Montevideo, 2006. Professor at Vestland's Art Academy, Bergen, Norway, Capelán has also been involved in curatorial projects. He has received a number of grants including the Guggenheim Fellowship in 1996 and the Bildkonstnärsfonden, Sweden in successive years from 1989 to 1995. In 2007, in association with the Auckland Triennial, he is the inaugural researcher in residence at the School of Art and Design, AUT University.



Always There 2 (detail) 2006
Indian Ink on wall and digital
photography
installed in oniyoyu, Museo de
Arte y Diseño Contemporáneo
(MADC), San José
courtesy of the artist and MADC

At the core of most of his projects Phil Collins sets up encounters, trading in faces and lives at points where private concerns and public conditions collapse into each other. In portraits like *sanja* (the morning vlada left for the army), 2001, or in an image of Collins' boyfriend's broken nose after an attack in *sinisa* (broken nose), 2002, lived reality only ever exists in the intertwining of both realms.

The other element in his projects is always Collins himself. In *how to make a refugee*, 1999, he is there as the shadow behind the camera team making a reportage about a Kosovar refugee boy, as witness and accomplice to the mixture of voyeurism, sensationalism, banality, cliché and embarrassment that constructs an image from a situation in order to then export both to those places where the reality seems far removed anyway. Or, he figures, implicitly at least, when recruiting youngsters from the Iraqi capital for his *baghdad screentests*, 2002, re-casting Andy Warhol's *Screentests*, 1963-66, of Factory superstars. That he is from Britain filming Baghdad youth before Britain starts bombing them is one level of this presence. That he is a gay artist placing attractive young men in front of the camera and appropriating their looks as screens for projected desires is another. And so he remains present down to the most minute registration of discomfort inscribed onto these faces looking back, as far as they do, in a mixture of defiance and celebrity posturing.

The overall horizon to all this is fiction, as media fakery and as a means of (self)invention, as flight from reality and as attitude towards it. The set-up for *they shoot horses*, 2004, too, is borrowed there. Horace McCoy's 1935 novel *They Shoot Horses, Don't They?* depicts American Depression-era dance marathons as an exploitative spectacle of failed heroism and drawn-out exhaustion with death

always at the horizon. For his version, Collins recruits Palestinian teenagers from the Israeli-occupied town of Ramallah as dancers for an eight-hour disco marathon.¹ The performers' enthusiasm as well as their awkwardness, their determination to last though the entire session and the limits of their endurance along with the virtuositities and clumsy ineptitudes of their performances, turn the work's generic music-filled dance space into a micropanorama of human conditions and attitudes. Inevitably, it also becomes an allegory on life under Israeli occupation, where notions of endurance and exhaustion collide the socio-political with entertainment and spectacle.

Crucially, this collision also occurs between different registers of familiarity. *they shoot horses* sutures familiar gestures and tunes into the otherness of the marathon's overdetermined location and feeds off the interplay between recognition and distance they allow for; an interplay that only prolongs itself in its immersive installation and the implicit invitation it presents to an audience. Depending on how many of the seven hours of the piece one sits, stands or dances through, or at which point one enters, one of its endings could be dancing; another could be a generally shared not-quite-wanting-to-dance-anymore; or the sequence of two men snuggling into each other half falling asleep in a cross of exhaustion and tenderness. The uncommented juxtaposition of experiences forces the situation's and the image's contradictions back onto the viewer who needs to work their own way in and out of the piece's scenario. The awkwardness of this turbulent encounter is no longer simply the dancers' then or one's own, but is now inevitably mutually projected and shared, no matter how uneven the terms of that sharing.

EDGAR SCHMITZ / ARTIST AND WRITER / LECTURER IN VISUAL CULTURES
AT GOLDSMITHS COLLEGE / CO-DIRECTOR OF A CONVERSATION IN MANY
PARTS / LONDON

Born in Runcorn, England in 1970, Phil Collins is currently based in Glasgow. Solo exhibitions include *real society*, Ormeau Baths Gallery, Belfast, 2003; *el mundo no escuchará*, Espacio La Rebeca, Bogotá, 2004; *phil collins: they shoot horses*, Wexner Centre for the Arts, Columbus, Ohio, 2005; *Phil Collins*, Stedelijk Museum voor Actuele Kunst, Gent, 2006; *erreal denaren itzuleria / el retorno de lo real*, sala rekalde, Bilbao, 2006; *they shoot horses*, Tate Britain, Lon-

don, 2006-7; and *New Work: Phil Collins*, San Francisco Museum of Modern Art, 2006-7. In 2005, his work was the subject of an exhibition and publication *yeah..... you, baby you*, Milton Keynes Gallery, for which he was nominated for the Turner Prize 2006. He was also one of four artists short-listed for the *Deutsche Börse Photography Prize 2006*, The Photographer's Gallery, London. Other recent group exhibitions include *Universal Experience: Art, Life, and the Tourist's Eye*,

1. While the disco marathon lasted and was filmed for eight hours, the eventuating work is seven hours long as a one-hour long tape went missing, inexplicably, at the Israeli border whilst in transit.

Museum of Contemporary Art, Chicago and Hayward Gallery, London, 2005; *Istanbul: 9th International Istanbul Biennial*, 2005; *Populism*, Stedelijk Museum, Amsterdam, Frankfurt Kunstverein, Frankfurt, and Centre for Contemporary Art, Vilnius, 2005; and *British Art Show 6*, Hayward Gallery Touring Exhibition, 2005-6. In 2007, Collins will hold solo exhibitions at the Carnegie Museum of Art, Pittsburgh and Dallas Museum of Art.



they shoot horses (stills) 2004
 synchronised two-channel
 video projection
 courtesy of the artist and
 Tanya Bonakdar Gallery,
 New York

COEXISTING IN DONNA CONLON'S WORLD

Coexistence, 2003, is a short video work filmed by Donna Conlon in the forest, close to Panama City. Conlon is a prolific artist, who has emerged as one of the most witty and sharp video creators, in the Central American region and beyond. Her work is concerned with environmental issues but mainly with the absurdity of life and people. Conlon considers her work as a "socio-archeological inquiry into my immediate surroundings." Instead of focusing on the global environment, Conlon relates to a specific time and place, and within this, to the situations and details of everyday life that in her eyes appear senseless or out of place. Her work possesses strong political implications that are more organic than predetermined, and she points to her subjects in an ironic and almost playful way. Conlon first produced ephemeral open-air sculptures and interventions in the public space, installations of collected refuse, and she has progressively arrived at producing video. Among her works from 2002 onwards, *Coexistence*, which was created in the wake of the Iraq invasion, is probably the closest to a global vision of the turbulent relations between humanity and its environment, and humans themselves. The video is a wishful reaction that, through the intrusion of an unexpected element, manages to cast a light of hope in the midst of unbalanced power struggles in the world.

Trained in the arts as well as biology, Conlon has specialist knowledge of tropical jungles and the diversity of their fauna. She has chosen to work with one of the humblest and smallest animals in the rain forest, and probably one of the most plentiful and symbolic of a community: the leafcutter ants that run

endlessly, carrying fragments of leaves to use as compost in their nests. This idea came to her while watching a parade of ants in Palenque, Mexico, and musing about messages and marches. Back in Panama, she drew peace signs and the flags of the then 191 members of the United Nations on tiny pieces of paper, and left them in the path of the ants. Camera in hand, she watched the results. The ants kept on scurrying crazily in their chores, picking up the small banners as well as the cut leaves. Conlon documented a full hour of parade. Editing the material, and trying to select the flags of countries with a recent history of war, or struggle with peace, Conlon realised conflict was present in most nations. This 'ant demonstration' as the artist calls it, presents an ideal surrounding in which peace and harmony seem possible within turbulence. It acts like a metaphor for the collective effort needed to arrive at a better world – if only every small human being would contribute the energy of a single ant to arrive at the same objective of understanding. The ant hill becomes an image of positive turbulence, in which individual quarrels and interests are left aside for the benefit of the community. *Coexistence* is a serious reflection, from a playful perspective, on the value of collective conscience and power.

VIRGINIA PÉREZ-RATTON / CURATOR AND WRITER / FOUNDER AND DIRECTOR OF TEOR / ÉTICA / SAN JOSÉ / COSTA RICA

Born in Atlanta, United States of America in 1966, Donna Conlon lives in Panama City. Trained as a biologist, Conlon commenced her artistic career as a sculptor, and in recent years has expanded her practice to include video, installation, photography and performance art. Recent solo exhibitions include *Trash Trees*, Nuevo ESPACIO/ARTE Contemporáneo, Panama City, 2004; *Más me dan*, Jacob Karpio Galería, San José, 2006 and *Coexistence*, Herzliya Museum of Contemporary Art, Israel, 2006.

In 2003, she was the recipient of the residency prize at the Caribbean Biennial, Dominican Republic; gaining second prize in the First Central American Emerging Artist Prize, Museo de Arte y Diseño Contemporáneo, San José, 2003. Conlon's work was shown in the 4th Biennial of Visual Arts of the Central American Isthmus, Panama in 2004, winning first prize. Other recent exhibitions include the 7th Panamanian Biennial of Art, 2005; *Always a Little Further*, Arsénale,

1. Donna Conlon, artist's statement, emailed to the author in 2005.

51st Venice Biennale, 2005; *Warp and Welt*, Latin American Pavilion, Italo-Latin American Institute, 51st Venice Biennale, 2005, *This is America*, Centraal Museum, Utrecht, 2006; *Historias Animadas*, CaixaForum, Barcelona, 2006; *Biennale Cuvée: Weltauswahl der Gegenwartskunst*, OK Centrum für Gegenwartskunst, Linz, 2006 and *Altered States*, Taipei Fine Arts Museum, 2006. Her practice is profiled in the catalogue that accompanied *Always a Little Further*.



3
Coexistence (stills) 2003
DVD
courtesy of the artist

Over the last decade, writers have explored Shane Cotton's 'appropriation' of Maori and other diverse visual traditions as a form of 'commentary' on biculturalism in Aotearoa New Zealand. His art has mostly been discussed in terms of a hybrid aesthetic, and has been compared with the strategies of appropriation in the work of, amongst others, Australian artist Imants Tillers. Most recently, Christina Barton has extended the discussion of Cotton's work by highlighting the sheer presence of the paintings. It is this quality that makes the work of Cotton such an abiding force. As Barton says, "I am left looking, suspended between darkness and light, life and death, stillness and flight".¹ These words signal the role of space in Cotton's new works and the brooding energies that loom within.

Like many of his contemporaries, Cotton does not feel the need to adhere to a particular painted history in the way pursued so vigorously by modernist artists. Instead, he explores historical antecedents, across centuries, cultures and within his own milieu to find inspiration and consolidation. Cotton builds bridges to parallel worlds – he conjures, montages and fragments images and forms in order to create visions that are replete with lamentation and melancholy.

For Cotton, painting is an act of bodily and conceptual expression. In his new large, dark blue and black paintings the artist uses symbols from Maori traditions, the landscape of the Grand Canyon, and birds from a variety of locations and mythologies, including North and South American regions. Amidst this array of symbols is often a mokomokai, a

preserved tattooed head. These heads are anonymous and rather than being an image of death, they suggest the transition from living to dead. They exist in a dream state, a body that is at once present and absent. The paintings are conceptual in the sense that there is no narrative within their frame. These are not paintings of Maori traditional stories. Rather than describing a specific myth or cosmology, the works attend instead to the idea of myth. Shrouded in dark blue, like the half-light of dusk, the paintings seem to be other-worldly in the sense that they are both somewhere and nowhere – they defy specificity of narrative. The space between the imagery is as significant as the forms it surrounds. This space is bodily. It is a void into which the viewer is invited to conceptually 'leap' (a nod to Yves Klein). It is also the space across which the birds, and the heads gaze – a space for perception, reflection, isolation and resonance. Cotton's paintings challenge us to explore a world in which land, sea, figure and bird revolve around one another with the freedom of paradox.

The non-specificity of these symbols and their playful relationship also suggests a resistance to a singular point of view. The inherent contradictions in the paintings have a purpose beyond that of 'appropriation', further signalled by the emotions underpinning the works. On the one hand, the palpable sense of lament could be for a time of narrative certainty. At another level, the melancholy could refer to the struggle involved in maintaining belief systems in a world that is increasingly galvanised by either rampant secularism or fervent fundamentalism. Cotton's fragmented, sparse landscapes mobilise natural forms and cultural symbols in a way that signals potential relationships: the survival and revival of meaning in a world tormented by contemporary ruins.

VICTORIA LYNN

1. Christina Barton, "Return of the Dead", Shane Cotton, exhibition catalogue, (Wellington: Hamish McKay Gallery, 2006), unpaginated.

Born in Upper Hutt, New Zealand in 1964, Shane Cotton currently lives in Palmerston North. He has tribal affiliations to Ngati Rangi, Ngati Hine, Te Uri Taniwha and Nga Puhi. In 2003, his work received critical attention in the major exhibition, *Shane Cotton: Survey 1993–2003*, accompanied by a significant catalogue edited by curator Lara Strongman. Shown at City Gallery, Wellington, the exhibition toured to Auckland Art Gallery in 2004. Other recent solo

exhibitions include *Recent Paintings*, Hamish McKay Gallery, Wellington, 2004; *Parahiha*, Sherman Galleries, Sydney, 2005; *Maori Gothic*, Hamish McKay Gallery, Wellington, 2006; and *Recent Paintings*, Gow Langford Gallery, Auckland, 2006. Group shows include *Paradise Now? Contemporary Art from the Pacific*, Asia Society, New York, 2004; *nUclear Reactions*, a project within *A Second Sight: International Biennale of Contempo-*

rary Art, Prague, 2005, which travelled to Caja de Burgos Art Centre, Spain in 2006; and *Contemporary Commonwealth*, National Gallery of Victoria, Melbourne, 2006. Cotton has been the recipient of a number of awards and grants, including the prestigious Frances Hodgkins Fellowship, Dunedin, which he held in 1998. Until recently, Cotton taught on the Maori Visual Arts programme at Massey University.



Free Fall (detail) 2006
acrylic on canvas
Chartwell Collection, Auckland
Art Gallery Toi o Tamaki, 2006

A woman – the artist – literally loses herself before a mirror. Her reflection is nowhere to be seen. The viewer can see her back as she is dressed in a silk dressing gown with embroidered flowers. This is the only spot on the picture where the gaze can 'breathe'. *I remember all of you* is the title of this work – shot by Christina Dimitriadis in 1996 – that has inspired the latest body of her work. It is comprised of four different photographic sets from which any apparent trace of emotional activity seems at first sight markedly absent.

"This older picture came to me when I realised that I kept on having to remember to forget all the time", writes the artist probably referring to the realisation that several events in the cycle of life recur in identical form, as if they were never of the past, (and at the same time) as if they never happened. "Everyday life was incapable of containing the desirable. Imaginary life became more real than real everyday life. Space itself became emptiness, loss, deprivation. How long can this last, when the impossible leaves no possibilities for the possible?"¹

In these works, Dimitriadis continues the journey of understanding 'the self' across the timeless everyday reality of existence that has prevailed through her oeuvre. Her body as well as her whole being becomes once more the vehicle to describe the sensitively complex situation of living that seems so familiar and so nameless at the same time. The series is complemented by *Oblivion's Exercises*,

2005, three colour prints that show the artist in her frenzied attempt – through a paranoid dance, standing upside down on her palms with her skirt covering her torso and head – to find release and an 'answer'. *Spaziergang (Promenade)*, 2004, comprises three colour prints, of a foggy beach. In one of the pictures a human figure – her father – can be seen walking away, while in another he is not there anymore. Obsession and paradox, together with pain and a fear of the 'predictable', dominate these works. They seem to fill the space where they are hosted with a smell of ether, almost like in a hospital. Dimitriadis records, in a surgical manner, the load of 'human demons' and the ineffective effort to exorcise them. There seems to be no way of escape from this place; the only thing to be done is go back into an almost bare room and 'deal' with it. While she remains firmly self-referential, Dimitriadis goes to the core of the matter, without needing to provide many details. Unlike previous works, her face does not appear in this series. This absence seems to create a tremendous feeling of suffocation, yet at the same time the fascination of these abstract images – of a female body, herself, completely covered under the bed sheet in her bed, *Übungen Um Zu Vergessen (Oblivion's Exercises – Bedded)*, 2005 – is perversely gratifying, like the pleasure formed sometimes by deep pain.

MARINA FOKIDIS / FREELANCE CURATOR AND ART CRITIC /
ATHENS / GREECE

Born in Thessaloniki, Greece in 1967, Christina Dimitriadis is currently based in Berlin. Recent solo exhibitions include *Obscure Passages*, Eleni Koroneou Gallery, Athens, 2003; *I Remember All of You*, Eleni Koroneou Gallery, Athens, 2005; and *Dystopia*, Kanazawa Citizen's Art Center, 2006. This last exhibition arose out of the International Exchange of Contemporary Artist in Residence, Kanazawa, which she held in 2006. Dimitriadis' work has

featured in group shows such as *Berliner Zimmer*, Kodra, Thessaloniki, 2004; *Any Place Any*, Macedonian Museum of Contemporary Art, Thessaloniki, 2004; *Breakthrough*, Alaca 31, Madrid; *Caravanserai: Artistic Exchanges*, International Forum of Visual Arts & Events, Contemporary Art Centre, Caucasus, Georgia, 2005; *The Gesture: A Visual Library in Progress*, Quarter, New Centre of Contemporary Art, Florence and

Macedonian Museum of Contemporary Art, 2005; *The Athens Effect: The Photographic Image in Contemporary Art*, Fondazione Mudima, Milan, 2006; *Crossing the Borders*, State Museum of Contemporary Art, Thessaloniki, 2006 and *An Outing: Contemporary Art in Greece in the 21st Century*, Beltsios Collection, Matsopoulos Mill, Trikala, 2006. Her work is discussed in the catalogue that accompanied the *The Athens Effect*.

1. Christina Dimitriadis, artist's statement to author.



Spaziergang (*Promenade*) 2004
Lambda print, colour photographs
courtesy of the artist and
Eleni Koroneou Gallery, Athens

Man does not live by words alone; all 'subjects' are situated in a space in which they must either recognize themselves or lose themselves, a space which they may both enjoy and modify.¹

—Henri Lefebvre

In his book, *The Production of Space*, Henri Lefebvre contends that in Western thought a mathematico-philosophical schema comes to dominate our notions of space, conceiving space as a void waiting to be filled, or as a mental space superior to the lived space of the body and its social practices. According to Lefebvre, however, space is a *practice*, and "like all social practice, spatial practice is lived directly before it is conceptualized; but the speculative primacy of the conceived over the lived causes practice to disappear along with life, and so does very little justice to the 'unconscious level' of experience."² Hence, "when institutional (academic) knowledge sets itself up above lived experience, just as the state sets itself up above everyday life, catastrophe is in the offing."³

The separated categories of space – physical (perceived) space, ideal (conceived) space, and social (lived) space – can be mediated only when it is understood that space does not exist prior to subjects but is *produced* by them, or, more crucially, by the authorities that manipulate the political, social and economic dispositions of space. This raises the problem of political agency. To acquire agency one must grasp the power to act and control elements of the world; one has to connect with power.⁴ Agency however seems to be precisely that which is disappearing over a horizon of political impotence and social alienation, along with art as a potential interventionary voice. Nonetheless, through its interrogation of the interactions of subjects, their surroundings and their representations, Willie Doherty's artistic practice puts back into relation those hitherto separated categories of space, enabling us to reflect upon the contribution the politics of space and vision makes to the processes of social disempowerment.

Closure, 2005, a single channel video projection, has a similar structure to *Non-Specific Threat*, 2004, although in this case the camera focuses on the head and shoulders of a woman as she walks impassively and silently round the perimeter of an exterior, steel-walled enclosure. If this place has the feel of a prison yard, one strand of the voice-over commentary suggests a mental prison, a rigid adherence to what the first person voice calls her "unwavering loyalty, undimmed faith, engrained nature, pre-ordained destiny...". These statements alternate with 'eye-witness' descriptions of a domestic space stricken by grinding poverty or urban violence, fire and water, that we are left to visualise for ourselves: "The street is ablaze / The steel is twisted / The surface is melting / The roof is decomposing / The ceiling is dripping / The floor is submerged". Two contrasting spaces are evoked: a psychic space either remarkably resilient or intransigently self-enclosed, and an imaginary social space in which the boundaries between inside and outside, private and public are disintegrating.

Closure invites us to ask ourselves whether subjective or social agency is possible when any space of negotiation with others is occluded; and when we populate the world with unseen and threatening 'others' that, for the most part, are phantoms conjured by a politics of fear and fuelled by cynical state interests. According to Lawrence Grossberg, agency should not be thought in terms of individual will, but as the fields of activity in which subjects and communities map and position themselves with varying degrees of mobility relative to relations of power. If subjectivity constitutes "homes" as places of attachment, "agency constitutes strategic installations... [it] involves participation and access, the possibility of moving into particular sites of activity and power, and of belonging to them in such a way as to be able to enact their powers."⁵ But to surrender lived social space to the dictates of institutional discourses is to relinquish both political and ethical agency and invite catastrophe.

JEAN FISHER / LECTURER IN ART AND ART THEORY /
THE ROYAL COLLEGE OF ART / LONDON

Willie Doherty was born in Derry, Northern Ireland in 1959, where he still lives and works. In 2006, Doherty's work was the subject of a mid-career retrospective *Out of Position*, Laboratorio Arte Alameda, Mexico City. Other recent solo exhibitions include self-titled shows at De Appel, Amsterdam, 2003 and Q Gallery, Derby, 2005; as well as *Non-Specific Threat*, at Galerie Peter Kilchmann, Zurich and Alexander and Bonin, New York in 2004, and Museum of Contemporary

Art, Belgrade in 2005. He also showed *Apparatus*, at Galeria Pepe Cobo, Madrid and Galerie Nordenhake, Berlin in 2005 and *Empty*, at Kerlin Gallery, Dublin and Galerie Peter Kilchmann, Zurich in 2006. Nominated for the Turner Prize in 2003, Doherty's work was exhibited in *Re-Run: 25th Bienal de São Paulo*, 2002; *Poetic Justice: 8th International Istanbul Biennial*, 2003; *3rd Berlin Biennial for Contemporary Art*, 2004; and in *The Experience of Art*, Italian Pavilion, 51st

This essay is extracted from Jean Fisher, *Out of Position: The Video Installations of Willie Doherty*, (Mexico City: Laboratorio Arte Alameda, 2006). Reproduced with permission of the author.

1. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith, (Oxford: Blackwell, 2000), 35.
2. *Ibid.*, 34.
3. *Ibid.*, 415.
4. Agency, in this instance, is the construction of the individual or collective as a political and historical subject. The power to do this comes from those aesthetic and social structures capable of producing cultural meaning and an effective political voice.
5. Lawrence Grossberg, "Identity and Cultural Studies: Is That All There Is?", in Stuart Hall and Paul Du Gay, eds., *Questions of Cultural Identity*, (London: Sage Publications, 1996), 99.

Venice Biennale, 2005. Other recent major group exhibitions include *Faces in the Crowd: The Modern Figure and Avant-Garde Realism*, Whitechapel Gallery, London and Castello di Rivoli, Museo d'Arte Contemporanea, Turin, 2004; and *Reprocessing Reality*, P.S.1 Contemporary Art Center, Long Island, 2006. A major text on the artist is Carolyn Christov-Bakargiev and Caoimhín Mac Giolla Léith, *Willie Doherty: False Memory*, 2002.



Closure (stills) 2005
DVD
courtesy of the artist,
Alexander and Bonin, New York
and Galería Pepe Cobo, Madrid

Contemporary art in Guatemala, one of the most violent contexts in Latin America, defines itself to a great extent by its presence in the public space and by a strong performance movement mainly represented by women. Within this context Regina Galindo has become the most outstanding artist, reflecting cogently on the effects of violence, whether political or criminal, public or private. From her first interventions inscribed in a poetic register in 1999, she has gradually moved towards openly political statements through exercises that not only push her physical and emotional endurance to extremes, but that tend to prove how much the public can bear, leading to the awareness of its own threshold of resistance.

Whether having herself placed in a body bag in the municipal dump of Guatemala, or self-mutilating by writing 'bitch' on her leg with a knife, in a reference to gang rapes, or by whipping herself once for every woman murdered in Guatemala in the first few months of 2005, or dressing as a house-maid for a whole month to experience a particularly humiliating otherness, Galindo points steadily towards the unbearable turbulence of her country. However, she transcends the purely national, or local, and her statements concern any context of injustice, racism, or obliteration of historical memory. While overtly political, her performances still operate from the metaphorical. When General Efraín Ríos Montt, tainted by the massacres carried out by the military regime in the early 1980s, was allowed to run for the presidency of Guatemala in 2003, the artist responded. She walked barefoot from the Palacio Nacional

to the Corte Constitucional building. Dressed in black, holding a basin of human blood, she dipped her feet in the basin as she walked, leaving bloody footprints on the streets of the city: *¿Quién Puede Borrar las Huellas?* (*Who Can Erase the Traces?*), 2003. As if dipping a pen into an inkwell, or using feet as a matrix, the act was a poetic metaphor inscribing unerasable memories – in this case, an imprint of the memories of villages burnt down by the military. *El Peso de la Sangre* (*The Weight of Blood*), 2004 in which the artist sits quietly while blood slowly drips on her head from a suspended bag shows how constant the presence of blood can be in her everyday life.

In the video *Limpieza Social* (*Social Cleansing*), 2006, a recent action at the Galleria Civica di Arte Contemporanea in Trento, Galindo appears naked and being violently sprayed with an anti-mob hose. This piece came after *Curfew*, created at Le Plateau, Paris, at the end of 2005. She was locked up for ten days in the exhibition space, as a response to the revolts that had occurred shortly before her arrival in the suburbs of the city populated by North-Africans. Galindo remained isolated, accompanied only by her camera, paper, pencils and paint, and a tiny stove to prepare her food. During her confinement, she wrote significant graffiti on the wall of the gallery, such as "I don't fear death, I am afraid of myself" – a reflection of her particular consciousness of her own self.

VIRGINIA PÉREZ-RATTON

Regina José Galindo was born in Guatemala City, Guatemala in 1974. After several years living in the Dominican Republic, she has recently returned to Guatemala City. Galindo emerged onto the international art scene in 1999, quickly establishing herself through her powerful and affecting performance works. Her performance, *Piel* (*Skin*), was part of the *Plateau of Humankind*, Arsenale, 49th Venice Biennale, 2001. In recognition of her achievement she won the Golden Lion for the best emerging artist

at the 51st Venice Biennale, 2005, in which she performed 279 *Golpes* (279 Blows) for the first five days of the exhibition and showed video documentation of three earlier works, including *¿Quién Puede Borrar las Huellas?*, 2003. A prolific artist, other recent performances include *Himenoplastia* (*Hymenoplasty*), first exhibited in *Cinismo* (*Cynicism*), Guatemala, 2004; *El Peso de la Sangre* (*The Weight of Blood*), Guatemala, 2004; *Recorte por la Línea* (*Cut by the Line*), *Primer Festival de Arte Corporal*, Caracas,

Venezuela, 2005; *Vértigo*, 3rd Tirana Biennale, Albania, 2005; *Perra* (*Bitch*), Prometo Gallery, Milan, 2005; *Limpieza Social* (*Social Cleansing*), as part of the exhibition *Il Potere Delle Donne*, Galleria Civica di Arte Contemporanea, Trento, 2006 and *Tanatoterapia* (*'Morgue Therapy'*), Colectiva Cielo Alrevés, 2006. Her work is considered by Emiliano Valdés in *Contemporary*, 2006 annual and in a 2005 interview with Francisco Goldman for *BOMB* magazine, www.bombsite.com.



¿Quién Puede Borrar las Huellas?
(Who Can Erase the Traces?)
 (stills) 2003
 DVD
 courtesy of the artist and
 Prometeo Gallery, Milan



70—

CARLOS GARAICOA
CUBA

Carlos Garaícoa is from the generation of Cuban artists that follows those who emerged in the 1980s, and who left an indelible imprint on the recent art history of the island, marking the development of the Cuban scene ever since, and creating some of the most compelling art of the last twenty years in Latin America. However, despite being ten years younger than those artists, he is closer to this group than to his own generation. Like them, he is a highly mobile artist, however, whilst most of that generation's senior figures have left and settled in the United States, Mexico or Europe, he is still based in Havana.

Drawing with pencil on paper or with threads on the wall, often accompanied by documentary photography, allows Garaícoa to enter the realm of fiction by establishing tensions with the reality of these images. His initial drawings, subtle architectural structures, were usually signed "Carlos Garaícoa, project architect". These reflect his multiple identity as a cartographer, urban planner and utopian architect, as an inventor/intervenor of buildings, sites and cities. Beyond paper, he materialises line like a mural topographer, tensing threads on the wall, held by pins that in turn act like the pivotal anchors of a path, a barely perceptible weft, only visible from an oblique perspective. Drawing is the language of a thousand cartographies: the interrogations on limits and boundaries, the permeability of change, the turbulence that arises from the arbitrary in borderlines or in the frontiers of territories and minds, or from the power that is exerted from the convention defined by maps. Drawing also becomes a way to work in volume and light. The architectural projects by Garaícoa become illuminated cities made up of

paper lamps of various sizes and shapes, or of carefully crafted lit candles that reproduce particular buildings linked to the sense of power, and at the same time, slowly disappear as they melt.

It is not surprising that his architectural drawings – whether constructions to hold up the ruins of Havana, or projects for utopian structures never to be materialised, or his interventions in historical buildings, shown in exquisitely crafted maquettes – have led him to propose a project such as *Postcapital*, 2006. This piece is evocative of his awareness of the transnational, trans-territorial value of money, and its place in the world we have to live in and cope with. In its formal aspects, it is also a culmination of his continuous use of the maquette, presenting delicate scale models of the buildings of the local institutions that stand behind the various countries' economies and money issuers, showing the currencies of each one and indicating their location on a wall map.

Never in the course of history has capital and finance been more ubiquitous in the minds and lives of the world. Never have the cities projected more the presence or absence of capital. In this piece, Garaícoa mixes museum and exhibition strategies with the idea of a utopian equilibrium of economic powers and forces that would counteract the present turbulence created by inequity.

VIRGINIA PÉREZ-RATTON

Carlos Garaícoa was born in Havana, Cuba in 1967, where he still lives and works. His work was the subject of a major solo exhibition, *Capablanca's real passion*, at The Museum of Contemporary Art (MOCA), Los Angeles in 2005, touring to the Royal Ontario Museum of Art, Toronto in 2006 and The Institute of Contemporary Art, Philadelphia in 2007. A monograph of the same title accompanied the exhibition. Other recent one-person shows include *La habitación de mi negatividad*, Galería La Casona, 7th Biennial de

la Habana, 2003; *De la serie Nuevas Arquitecturas*, Centro Witredo Lam, Havana, 2003; *Self-flagellation, survival and insubordination*, Sala Montcada, Fundació La Caixa, Barcelona, 2003 and Aspen Art Museum, Colorado, 2005; *La misura de quasi tutte le cose*, Palazzo delle Papesse, Siena, 2004; and *Postcapital*, Palau de la Virreina, Barcelona, 2006. Significant group exhibitions include *Documenta 11*, Kassel, 2002; *26th Bienal de São Paulo*, 2004; *New Photography*, Museum of Modern Art, New York,

2005; *Inverting the Map: Latin American Art from the Tate Collection*, Tate Liverpool, 2005; *3rd Tirana Biennale*, Albania, 2005; *51st Venice Biennale*, 2005; *Dialectics of Hope: 1st Moscow Biennale of Contemporary Art*, 2005; and *Liverpool Biennial*, 2006. Garaícoa was Artist in Residence at Coleção Teixeira da Freitas, Rio de Janeiro in 2006. Winner of the 34th International Contemporary Art Prize, Monte Carlo, 2005, he was also the recipient of the Katherine S. Marmor Award, MOCA, Los Angeles in 2005.



Postcapital 2006
wood, metal, polychromed
plaster, PVC, cardboard
courtesy of the artist,
Galleria Continua,
San Gimignano-Beijing, and
Galeria Elba Benítez, Madrid

It is Wednesday, 28 November 2006, four o'clock in the afternoon in Athens, Greece. Alexandros Georgiou is at this moment commencing his trip from here to Auckland, New Zealand, via India, Bangladesh, Burma, Thailand, Indonesia and Australia. Continuing a project titled *Without my own vehicle* he is about to spend the next four months 'on the road' sharing his experiences with four people: the curator of the 3rd Auckland Triennial, with whom he wants to become acquainted before he actually meets her; a curator-friend from New York with whom he keeps in contact; a patron of the arts who collects his work; and a curator-friend from his hometown, the place that he is now symbolically leaving behind.

About a year ago, Alexandros Georgiou asked several people who support the arts and who were familiar with his work to sponsor a trip by land to Varanasi, India, crossing the sensitive borders of Turkey, Iran, and Pakistan. The idea was that he would mail things that he would find interesting to everyone individually throughout the trip, thereby shaping a 'new' kind of relationship and possibly inspiring them to experience a different, more humane and not so materially dependent approach to life! In a text about this project, Georgiou says, "I feel the West is rushing towards a horrible future and unhappiness has become a norm regulated by pills."¹ This is his reasoning for travelling in such a way. He follows an undefined path that comes to be shaped by the very material he seeks to send to his "mail family" with whom he always feels "connected with invisible threads".

Varanasi, the holy city of Shiva, was a symbolic point of arrival for his first trip, and is the place of departure for the second leg of his endeavour. For him the city represents and communicates his ideas on spirituality and the juxtaposition of East and West. On a previous trip there, he swam daily in the Ganga River against the advice of his Western travel guide, which included a whole page describing how

you may die if you only step into this river. This got him closer to the understanding of religious faith as a strong unconditional belief in a reality that might be foreign to one until discovered. Since then Georgiou has developed an urge to share, in his words, "the notion that spirituality is the effort to act against what seems normal – usually full of fear and mistrust – and to apply a healing affect to what is seen by our 'developed' conditioned eyes as negative."

Soon after this experience, the project *Without my own vehicle* was set in motion. Postcards, hand-coloured photocopies of pictures he had taken, music, poetry, personal notes and ephemeral objects found along his path, became part of ten different sets of private correspondence, ten different journeys that were developed not only on the road, but between Georgiou and the recipient. His intention for sharing was, and remained throughout the trip, genuine and, together with his artistic sensitivity, the correspondence helped his work to stay away from any kind of folkloristic traces and to maintain an inventive aesthetic.

Georgiou continues this project in response to the invitation of the Auckland Triennial, an international exhibition occurring in a far off place he has never been to. Again travelling overland he circumvents the systems of travel agents and tourism, giving him the freedom to move, develop his own network, reconnect with old friends and make new ones, thereby restoring bonds destroyed by the hectic rhythm of consumer society. For him, his journey is not so much about terrain he covers, as about understanding the broken links between people in terms of time and emotion.

MARINA FOKIDIS

1, Alexandros Georgiou, artist's statement, www.koroneougallery.com. All of the artist's statements in this text derive from this source.

Born in Athens, Greece in 1972, Alexandros Georgiou currently lives between New York and Athens. He undertook his initial studies in Athens, completing a postgraduate qualification in New York. Solo exhibitions include *Cut-outs*, Eleni Koroneou Gallery, Athens, 2002; *Favourite*

Games, Eleni Koroneou Gallery, 2004; and *Without my own vehicle*, Eleni Koroneou Gallery, 2006. Recent group exhibitions include *Self-Aboutness*, Canal Isabel II, Madrid, 2004; *The Gesture*, Macedonian Museum of Contemporary Art, Thessaloniki, and Quarter, Centro

Produzione Arte, Florence, 2005; *Jasmine*, E31 Gallery, Athens, 2005; *Give(a)way: 6th Biennial Exhibition of Visual Art*, EV+A, Limmerick, 2006. A key text on his work is the catalogue published to accompany *Without my own vehicle*.



Dear Victoria 2/12
 Still in Delhi, almost a week after
 I arrived and once more the
 feelings, thoughts and perceptions
 are confusing and overwhelming.
 Of course Delhi is the capital and
 so much more influenced by the
 West but still has time around
 I can place ^{see} as an acquired
TWINS EXPRESSIONS
 a ^{survivor} (possessor of knowledge and the Arts) in human

express like a thick
 veil covering the city.
 The standard, in the west,
 look of discontent
 he seems alien and
 new here ^{the}
 Gradual recognition through social.

Victoria Lynn
 c/o ADSPACE
 P.O. Box 68410 Mumbai
 AUSTRALIA
 NEW ZEALAND



Staying in Delhi after a four-hour waiting at
 Gurgaon (Gurgaon) while passing this and having office, a
 German ^{company} ^{started} ^{belonging}
 to me.
 He had a teacher in Gurgaon, in Gurgaon, in the '80s who
 taught him how to be happy - a teacher.
 Before leaving me he looked at me and said 'What
 do I should do, in order to kill
 the world? I can't care. But not physically.
 I try but cannot. I can't find his meaning.'



Without my own vehicle -
 part II (details) 2006-7
 various media on paper
 courtesy of the artist and
 Eleni Koroneou Gallery, Athens

The word that most commonly comes to mind when approaching the work of Mónica Giron is disturbance. There is a quiet, discreet but constant turbulence that flows beneath the calm visual aspect of the work, a sensation of discomfort, evidence of a need for protection from the unknown or the unexpected. Giron was born in Bariloche, Patagonia, the southernmost region of Argentina, known for its enormous extensions of land. Although many of her pieces, particularly her earlier works, are directly related to her childhood and her Patagonian origins, there is a process of decanting in the way this is represented, and the initial nostalgic feeling becomes more and more an existential condition of insecurity. It would seem her relation to this early period of her life is not only a relation to place, but particularly to experience and specifically to the experience of loss. Her famous *Trousseau for a Conqueror*, presented at the 5th Bienal de la Habana in 1994, was a set of knitted garments for some of the rare species of birds from Patagonia. Hung on the wall side by side, the clothes appeared as the result of a tender but contradictory gesture of protection towards birds that are not only identified with an infinite energy for flight, but that have historically survived extreme climatic conditions. They have now become endangered within the imbalance created by humanity and excessive sheep farming. In this piece, strength and powerlessness live side by side in a precarious equilibrium, which also reflects in some way the atmosphere in the post-dictatorship Argentina that Giron has lived and worked in.

Corner pieces, 1999 – cut blankets stacked in rounds, accompanied by organic shaped ceramic pieces – also reflected a complex sensibility in relation to protection, stability and meaning. This is a strange and disquieting piece, and like most of her subsequent works, it is an enigmatic one that has no particular sense to the organisation or the display of the objects, but features a very strong attachment to the physicality of textures, colours and shapes. When not seen as a whole, Giron's work, whether painting, drawing or sculpture, is difficult to grasp as it never really allows the viewer to enter completely into an individual piece. Recent work, such as the alien-like drawings presented for the *Prague Biennale* in 2005 or the ones for *Estrecho Dudoso* in San José in 2006 – with their concentric graphite lines, enclosed in coloured squares, or positioned side-by-side with geometric colour studies – resemble doodles and scribbles done as automatic movements in a state of idleness, but here they stem from a permanent state of anxiety. *MED "Miedo Existencial Democrático" (Democratic Existential Fear)*, selected for the 3rd Auckland Triennial, represents a contradiction once more. The world has created a situation in which it is insecurity, instead of stability for its citizens, that has become democratic, much like a turbulent stream that everyone is subject to, and that touches everyone and floods everything.... Nostalgia is now absent from this body of work in which alien-like figures composed of intersecting round lines, float in the otherwise empty space of the paper. It is no longer about past loss, rather it has become an eerie announcement of a durable state of fearful expectation that has overcome the world.

VIRGINIA PÉREZ-RATTON

Born in San Carlos de Bariloche, Argentina in 1959, Mónica Giron lives and works in Buenos Aires. She has been exhibiting as an artist since the early 1980s. Recent solo exhibitions include *Nacer Igual*, Galería Ruth Benzacar, Buenos Aires, 2002; *MED & Obrador*, Galería Cuarto Nivel, Bogotá, Colombia, 2004; and *Intellectual Osmosis and Reconciliation*, Galería David Pérez-Mac Collum, Guayaquil, Ecuador, 2006. Group exhibitions include *Dibujística*,

Espacio Urbano, Buenos Aires, 2003; Inaugural exhibition at the Museo de Arte Contemporáneo de Rosario, 2004; *Futuribles*, ARCO 2004, Madrid; *Escultura-Objeto: Relecturas en la colección del MAMBA*, Modern Art Museum Buenos Aires (MAMBA), 2005; *Double vision: Prague Biennale*, 2005; *Öppet hus (Open house)*, International Artists Studio Program, Stockholm, 2005; *Memoria en construcción and Marco en Recoleta*, both Centro

Cultural Recoleta, Buenos Aires, 2006. In recent years, Giron has held visiting artist roles at various institutions in Sweden and Norway and in 2005 was a participant in the International Artists Studio Program, Stockholm. Throughout her career she has been active as a teacher and writer. A self-titled publication on Giron's work by P. Cohornen was published in 2006 by Galería David Pérez-Mac Collum.



MED "Miedo Existencial
Democrático" (Democratic Exis-
tential Fear) - 10 2004
from a series of 10 drawings
pencil and watercolour on paper
courtesy of the artist

George Gittoes's 2004 film *Soundtrack to War* examines the recent American-led invasion of Baghdad, Iraq. It is not only the military incursion that interests the artist – although his chief subjects are American soldiers – but also the infiltration of American popular culture into a bastion of another far more ancient civilisation. This is a place where gangsta rap echoes through Uday Hussein's former palace while an Iraqi thrash band rehearses in a suburban basement. Through the medium of music, from hip-hop and heavy metal to gospel and country, a sequence of painfully young men and women discuss their experiences in a city that is to them at once completely alien and oddly familiar. Its menaced air and bombed-out buildings reminding some of their own mean streets in Miami, Los Angeles or New York.

As Gittoes points out in his film, *Soundtrack to War* is not a documentary but a musical, its narrative carried along by rap lyrics and songs, many written and performed by the soldiers and civilians themselves. This strategy was devised to access the peers of these soldiers at home, who appeared to have no interest in or understanding of, what is going on outside their own neighbourhood. This is a demographic that gets its information from VH1, MTV and the internet, from tunes downloaded onto iPods, or from the street. What Gittoes understands is that the much-trumpeted apathy of the young is somewhat missing the mark; they have moved into other arenas, forming their own channels of communication. One has only to view the rap battle near the end of the film to realise how perceptive and eloquent the soldiers can be in describing and analysing their situation.

Music provides some penetrating insights, but it also forms a buffer, helping build an imaginary universe of gods and demons. Pumped up by testosterone-fuelled anthems, the soldiers launch into battle like the Wagner-heralded helicopters in *Apocalypse Now*. Under-prepared and over-armed for the intricacies of urban combat, the soldiers freely admit the indiscriminate nature of the early days of the invasion, mowing down Saddam's forces and civilians alike. Yet while some seem detached from the action, talking as if they are operating inside a computer game, others admit to the gruesome reality. "Death is not like the movies", says one, relating the stench, the fear, and the fact that people take a long time to die, even when their guts are falling out. His talk recalls George Orwell's reminiscences of the Spanish Civil War: "Bullets hurt, corpses stink, men under fire are often so frightened that they wet their trousers".¹

The power of *Soundtrack to War* lies not only in its brilliant premise or heightened sense of realism, nor its use of the documentary form so prevalent in mainstream cinemas and art galleries alike. It is also in its strategic positioning. Sidestepping the usual art world channels – *Soundtrack to War* was screened on VH1 and the Australian ABC and is available on Amazon and in Wal-Mart – Gittoes creates maximum access to large and captive audiences, conducting, in a sense, its own infiltration mission. However, while its tone is strident and its images confronting, as 'political art' its intent is surprisingly gentle: probing the humanity from young soldiers who are both, and neither, heroes and villains; and giving a face to the anonymous citizens of a beleaguered city, who can sing the Bee Gees while telling of the horrors of Abu Ghraib. Gittoes laconically coaxes his subjects to express themselves, to bring art to this dark place, and then brings these stories back home – which, as both the Americans and Iraqis tell him, is where they want to be.

RUSSELL STORER / CURATOR / THE MUSEUM OF CONTEMPORARY ART / SYDNEY

George Gittoes was born in Sydney, Australia in 1949. His career takes him around the globe, but he bases himself in studios in New York and Sydney. An exhibiting artist since the 1960s, his early practice was as a painter, including works using holography and stereograms. For the last decade and a half, he has also worked as a film and documentary maker. This has taken him to Cambodia,

Somalia, Southern Lebanon, Bosnia, Northern Ireland, Afghanistan, Bougainville, East Timor, Rwanda, Yemen and Congo, among other places. He travelled to Iraq four times, spending 15 months in the country, from Saddam Hussein's last days in power through to the Coalition occupation, and the violent reprisals that followed in April and May 2004. During this

This essay is extracted from Russell Storer, "George Gittoes: *Soundtrack to War*", in Juliana Enberg, ed., *The Unquiet World*, (Melbourne: Australian Centre for Contemporary Art, 2006), unpaginated. Reproduced with permission of the author and courtesy of the Australian Centre for Contemporary Art.

1. George Orwell, "Looking Back on the Spanish War", 1942, in *Shooting an Elephant and Other Essays*, (London: Penguin, 2003), 158.

time he filmed *Soundtrack to War*, 2004. While in Iraq, he met the serviceman, Elliott Lovett, the subject of his most recent film *Rampage*, 2006. A monograph on the artist by Gavin Fry was published in 1998. His more recent practice is discussed by Russell Storer in *The Unquiet World*, Australian Centre for Contemporary Art, Melbourne, 2006.



Soundtrack to War (still) 2004
- Bradley Corkins and Spike
Ulrich creating Gore Metal,
Baghdad
film
courtesy of the artist
photo: George Gittos

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FIONA HALL
AUSTRALIA

In a world of pure, fast, annihilating, digital credit transactions, paper banknotes seem absurdly anachronistic: in their insistent physicality; their national and denominational inflexibility; their grubby, fragile mortality. Equally archaic is their repertoire of images: landscapes, animals, ancient ruins, national leaders, writers and artists, all engraved in forgery-resistant fine-line curlicues. This sense of being out of time entirely suits Fiona Hall, whose obsessive manualism is equally obsolescent. In her latest work, she constructs an aesthetics of numismatics, painting careful, detailed renderings of botanical specimens onto selected banknotes.

The ongoing *When my boat comes in*, is actually the third element in an already extended sequence of works which identify and describe links between the worlds of flora and of finance. The first was *Cash Crop*, 1998, a vitrine sculpture in which eighty labelled fruits, vegetables, nuts and seeds carved in soap, float on glass shelves above a carpet of banknotes. Each 'specimen' is punningly labelled with a phrase from the language of economics. Each note bears a painting of a leaf of one of the plants fruiting above.

Extending the idea, *Leaf Litter*, 2000-3, presents a wider geographical reach, with the leaves of economically useful flora from almost 200 nations painted over grids of each country's cash. *When my boat comes in* functions in a similar way to *Leaf Litter*, but with the further complication of specific maritime references. Addressing the vehicles of global commerce as well as its substance, Hall has limited her supports to notes bearing images of boats: from canoes to container vessels, from sailing ships to supertankers.

By thus limiting the frames of reference Hall directs and contains semiological drift. *When my boat comes in* is primarily or generally 'about' exploration, trade, colonialism, migrations, money. But individual works are resolutely specific. Nations, plants and vessels each have their own story. Rigorous adherence to these material and conceptual settings produces subtle coincidences of form and meaning, "the

serendipitous intersection of multiple codes."¹ These works are big with secrets, demanding slow browsing, intuition, attentive reading and research.

To take a random example, the leaf of the ginkgo tree (*Ginkgo biloba*) is drawn over three five-yuan notes issued by the Sino-Scandinavian Bank in the 1920s. At this time, the xenophobic Chinese resisted European influence as far as possible within the constraints of diplomacy, and the European banks did not prosper; the notes are numismatic rarities. Moving from national history to natural history, we learn that ginkgo leaves are an ingredient in traditional Chinese medicine, more recently processed by Western pharmacologists. Ginkgo works at the peripheries of the circulatory system, the distant edges of the body's world.

From the useful structures of economic botany, we slide across to the disinterested abstractions of scientific botany: the hierarchy of naming. Even here we can sense residual imperialism, with Linnaeus' Latin binomials echoing both the Roman Empire and medieval Christendom.² Even the plant's common name, 'maidenhair tree', reflects history and politics, in this case sexual politics: it, too, comes from Linnaeus, from the great taxonomist's seeing the leaf as a woman's pubic triangle.

Having drifted into the domain of form, of the graphic and pictorial, we note the leaf's curved parallel veins rhyming with the longboat's sail. Thus highlighted, the Viking ship becomes a reminder of early transcontinental exploration, a signifier of rape and pillage, of capitalism. The springing 'v' of the base of the leaf, and its fine white lines also find echoes in the net-patterned, dentellate framing of the '5'. Within these borders, skeins of engraved lines ripple and curl like sea foam, waves and currents, all intersecting and weaving into the lace tablecloths of western luxury.

That is just one example – at the time of writing, there are 200 works projected. Many are in this exhibition. Spend some time. Wait for change.

DAVID HANSEN / CURATOR AND WRITER / HOLDER OF A SENIOR FELLOWSHIP FROM THE AUSTRALIA COUNCIL FOR THE ARTS

Born in Sydney, Australia in 1953, Fiona Hall lives and works in Adelaide. She has been active as an exhibiting artist since the mid 1970s. Hall's work has been included in the *Biennale of Sydney*; *Asia Pacific Triennial*, Brisbane; *Adelaide Biennial* and several of the Art Gallery of New South Wales *Australian Perspectives* exhibitions. Her work was the subject of a major self-titled retrospective at Queensland Art Gallery, Brisbane in 2005, which toured to the Art Gallery

of South Australia, Adelaide. It was accompanied by a monograph written by exhibition curator, Julie Ewington. Other recent solo exhibitions include *Cell Culture and Leaf Litter*, Roslyn Oxley9 Gallery, Sydney; *So so*, Coffs Harbour City Gallery, 2005 and *Fiona Hall*, Roslyn Oxley9 Gallery, 2005. Selected group exhibitions include *Face Up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, 2003; *Living*

1. Julie Ewington, *Fiona Hall*, (Sydney: Piper Press, 2005), 170.
2. Carl von Linné (1707-78), Swedish botanist and taxonomist, author of *Systema Naturae*, first edition published 1735.

Together is Easy, Mito Arts Foundation, Mito-shi and National Gallery of Victoria, Melbourne, 2004; *Strangely Familiar*, University of Technology Sydney Gallery, 2005; *Uncanny (the Unnaturally Strange)*, Artspace, Sydney, 2005; *Contemporary Commonwealth*, National Gallery of Victoria, 2006; and *Prism: Contemporary Australian Art*, Bridgestone Museum, Tokyo, 2006. Hall held the Asialink Lunungga Residency in successive years from 1999-2005.



When my boat comes in
 (detail) 2002-ongoing
 Ginkgo biloba / maidenhair tree
 gouache on banknotes
 courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney

It is hard to imagine an artist better suited to the theme of *turbulence* than Mona Hatoum, whose sparsely elegant and profoundly unsettling works usher us into arenas of emotional and political disturbance and leave us there to find our own way out. Uncanny, beautiful, and enigmatic, her work always creates an atmosphere of dislocation. Yet the exact nature of that dislocation is multi-faceted and ambiguous, as her work encompasses overlapping terrains of domesticity, politics, and the body. Its very refusal to specify narrow ranges of meaning is the source of its power.

Her work in this exhibition, *Undercurrent*, 2004, is composed of electrical cable, light bulbs, and a computerised unit that brightens and dims the lights at the pace, Hatoum has said, of "slow breathing." The nucleus of the sculpture is a square mat of woven cable, from which tendrils snake across the floor, each strand ending in a twenty-five watt bulb.

The ambiguity of the work begins with its ingredients. Cable has a specific function – to provide the wiring inside buildings – and we are generally told to stay away from it when it is exposed. Light bulbs are meant to brighten the interiors of built spaces. They hang from ceilings, covered by lampshades or fixtures, and are not to be laid out on the ground. *Undercurrent*, then, seems composed of a building collapsed and turned inside out, its skeleton exposed. If the square at its centre recalls a carpet, the house it conjures is not a cosy one. Instead, the mood created is obliquely menacing, hinting of cellars and interrogation rooms, of dangerous areas where we will not be safe.

Given that the building for which these components were designed has apparently evaporated, we might ask what function they are now serving. We seem to catch them in the midst of an evolution into

something else. Consider the shape of the cable as it spills out from the square mat into individual curving tendrils. Splayed out on the floor, the work seems to create its own territory, like a map of some invented land. Each tendril reaches out from the centre towards some new geography. If left alone, the movement of the tendrils suggests *Undercurrent* might continue to expand across the floor, annexing the space around it. Here, as elsewhere in her work, Hatoum invests ordinary objects with political echoes.

Finally, and perhaps most intriguingly, *Undercurrent* looks – and acts – like more than an object. Though cable and light bulbs have mechanical functions, the tendrils have a delicate and animated feel. In the biomorphic structure of its cables, with the breathing pace of its lights, the work seems to glow with purpose and intent. It could be an organism, a being with consciousness. Perhaps that consciousness is malevolent: the sinuous tendrils evoke Medusa's head, that frightening nucleus covered with snakes, one glance from which could turn a person to stone. In this sense, encountering *Undercurrent* feels like a reckless form of trespass. Or perhaps the consciousness of the work is not threatening but poignantly isolated, its glowing lights emitting a message whose meaning we are unable to decipher.

A living being, territory, or house turned inside out: all of these associations can be layered into Hatoum's work. Each of them gives us the feeling of a world where things are not quite as they should be – in a way we can't quite put our finger on. The bulbs brighten and dim in silence, hinting at all the trouble we know goes on beneath the surface, all the disturbing undercurrents of our time.

ALIX OHLIN / ASSISTANT PROFESSOR OF ENGLISH / LAFAYETTE COLLEGE / PENNSYLVANIA / UNITED STATES OF AMERICA

Born in 1952 into a Palestinian family in Beirut, Lebanon, Mona Hatoum moved to London in 1975. She was an artist in residence on the DAAD program, 2003–4, and has since divided her time between Berlin and London. A Turner Prize nominee in 1995, Hatoum won the prestigious biennial Sonning Prize, given by the University of Copenhagen in 2004. The most comprehensive survey of her work was shown at the Hamburger Kunsthalle, the Kunstmuseum Bonn and

Magasin 3 Stockholm Kunsthall in 2004. It was accompanied by a major monograph. Other recent solo shows include self-titled exhibitions at Galerie René Blouin, New York, 2005; and Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, 2005; as well as *Mobile Home*, Alexander and Bonin, New York, 2005 and *Hot Spot*, White Cube, London, 2006. Selected group exhibitions include *Documenta 11*, Kassel, 2002; *Made in Mexico*, The Institute

Undercurrent 2004
electrical cable, light bulbs
courtesy of the artist and
Alexander and Bonin, New York
photo: Mattias Givell, courtesy
Magasin 3 Stockholm Kunsthall

of Contemporary Art, Boston and UCLA Hammer Museum, Los Angeles, 2004; *Always a Little Further*, Arsenale, 51st Venice Biennale, 2005; *Zones of Conflict: Biennale of Sydney*, 2006; *Super Vision*, The Institute of Contemporary Art, Boston, 2006; *Into Me / Out of Me*, P.S.1 Contemporary Art Center, New York, 2006; and *Out of Time: A Contemporary View*, Museum of Modern Art, New York, 2006.



In the Tongan language, 'liliu' means to change or transform. It is the title Julian Hooper gives to a mosaic of small-scale drawings and collages juxtaposing real and imagined episodes from the tumultuous life of an ancestor who migrated from Europe to the Pacific. Fast-drying and portable, watercolour was the preferred medium for colonial painters to diarise their impressions in sketchbooks. Hooper uses it because of these associations, just as he uses the extant visual language of traditional ngatu, the dyed mulberry bark Tongan tapa, to denote the patterns of the Pacific.

Hooper's project is analogous to Paul Klee's well-known painting *Carpet of Memory*, 1914; a painting of the idea of a carpet and what it may signify once it has endured the passage of time. Similarly, Hooper's journey into family history is weighted with the larger inheritance of colonialism. Motifs and symbols from the Austro-Hungarian Empire clash and blend with Tongan and Fijian imagery and ideas suggesting conflict and assimilation in the construction of Pacific identity on both personal and cultural levels.

This is not the first time Hooper has delved into the haunted house of kinship. A decade ago, after reading the journals of a maternal forebear, the Reverend Richard Taylor, Hooper depicted scenes from the missionary's life in the Wanganui district in the 1840s. Benign bees populated those paintings, in contrast to the frigate birds and bats that attend the adventures of Hooper's paternal great-great-grandfather, Count Gideon von Vecsey, in the current work. Coincidentally, both ancestors are romantic figures in colonial history, Taylor in New Zealand and Vecsey in Fiji:

One of the men who landed on the Levuka beach that year [1870] was a Hungarian Count in his early thirties called Gideon Vecsey. Having fallen from the Emperor's grace (reportedly there was a lady in the case), he had snapped his sword across his knee and bowed himself out of the world of the court, and practically from the world of civilisation forever.¹

Hooper points to the parallel between Vecsey's life story as it is being reconstructed by his father, anthropologist Antony Hooper, and that of the fictional plantation owner Thomas Sutpen in William Faulkner's *Absalom! Absalom!*, published in 1936. Just as in that allegory of the American South, miscegenation and the burdens of the past attend Vecsey's plan to make his fortune planting cotton. With both his money and (ironically) his sight dwindling, Vecsey left his Tongan wife Elenoa, and took the two eldest of his four children to Sydney in 1888. His daughter Alice or Alisi married Frederick Hooper in 1902, and came to New Zealand, and she probably never saw her Hungarian father again.

Like Faulkner, Hooper uses a variety of viewpoints to tell this story, deploying the imagery of European, Melanesian and Polynesian art to suggest competing interpretations of the facts. In so doing, he alludes to the historical and cultural zeitgeist of the Pacific, where the past is always present, and constantly in a state of revision as stories are retold over time.

LINDA TYLER / DIRECTOR OF THE CENTRE FOR NEW ZEALAND ART RESEARCH AND DISCOVERY / THE UNIVERSITY OF AUCKLAND

1. Henry Britton, *Loloma, Or Two Years in Cannibal-land, A Story of Old Fiji*, (Melbourne: Samuel Muller, 1884), 64.

Julian Hooper was born in Auckland, New Zealand in 1966, where he still lives and works. He spent time as a child living on the island of Tokelau, where his father was an anthropologist. Hooper has been exhibiting since the late 1980s and has had regular shows

in recent years at Ivan Anthony Gallery, Auckland including *Other Places*, 2002; *Williwaw*, 2004; *The Unreliable Guide*, 2005; and *Hupa*, 2006. In 2000, with the support of a grant from Creative New Zealand and the Wallace Art Trust, he held the International

Studio Program residency in New York, participating in the Program's Open Studio show and exhibiting at Rare Gallery in 2001. Other group exhibitions include *Just Painting*, Auckland Art Gallery, 2006. Hooper currently tutors painting at Unitec, Auckland.



Liliu (detail) 2006
various media on paper
courtesy of the artist and
Ivan Anthony Gallery, Auckland



Muxima is a visual poem divided into 10 Cantos. Each Canto uses a structure similar to a Haiku and focuses only on one to three issues, with the greatest economy of means possible. The objective of the work was to express the maximum with the minimum, like the extraordinary short poems by one of my favorite poets, Giuseppe Ungaretti.

Music is a central element to the film and the sequencing of Cantos. It provides the connecting link, conceptually as well as rhythmically. Each song has a different tempo, and each Canto is structured to follow closely each song.

TITLE SCENE

The title scene is an homage to Angolan mothers as Agostinho Neto does in this poem:

My mother
(oh black mothers whose children have departed)
you taught me to wait and hope
as you have done through the disastrous hours

CANTO I

Six children pose for the camera, smiling, and touching their hearts. 'Muxima' means 'heart' in Kimbundu, one of Angola's main languages.

CANTO II

The start of a journey to The Church of Nossa Senhora da Muxima. A simple structure built in the sixteenth century; it is located 160 km south of Luanda, Angola's capital.

SOUND: Muxima, Os Kiezos

CANTO III

A visit to the Fortaleza, an old military casern where Portuguese Colonial monuments have been abandoned. One of the legacies of the Portuguese Colonisation is underdevelopment: the great majority of Angola's inhabitants live in extreme poverty in makeshift constructions on 'borrowed' land.

SOUND: Muxima, Ngola Ritmos

CANTO IV

The utopian dreams of a young nation crushed by corruption and ruthless global economic interests.

SOUND: Muxima, Ruy Mingas

CANTO V

An emergency clearly exists but it remains invisible, and there are no witnesses.

CANTO VI

According to a recent United Nations report, there were at least 18 million active landmines in Angola. About one in every 356 people is an amputee, the highest ratio in the world.

As a result of the civil war, a large number of people are still missing. Their relatives come every day to the Praza da Independencia in Luanda, where their appeals are filmed and broadcasted daily on national television.

SOUND: Muxima, Beto de Almeida

CANTO VII

The journey to the church continues.

A popular song says:

My heart is clean, for that reason I can go to Nossa Senhora da Muxima without any fears or regrets and nothing will happen to me.

An Angolan proverb declares that "he who goes to Nossa Senhora da Muxima with an evil heart risks being drowned crossing the river to get there."

SOUND: Muxima, Os Kiezos

CANTO VIII

Children playing and dreaming of a better future for Angola. In the background, the only visible signs of a booming economy.

SOUND: Muxima, Mario Rui Silva

CANTO IX

As Nelson Mandela said, "a tragedy of unprecedented proportions is unfolding in Africa: AIDS is a disaster, effectively wiping out the development gains of the past decade and sabotaging the future." Between 8 and 12 percent of the population of Angola is living with HIV-AIDS.

Angola is the second largest oil producer in sub-Saharan Africa. The United States remains the country's principal oil partner. In spite of massive oil revenues, the Angolan Government and its foreign partners fail to distribute their newfound wealth into urgently needed health and social initiatives.

Inside the church, a young woman prays to Nossa Senhora da Muxima.

SOUND: Muxima, Waldemar Bastos

CANTO X

A pianist plays a very personal version of Muxima and ends his daily journey in the Avenida Marginal, dreaming of Muxima, the woman of his dreams.

SOUND: Muxima, Paulo de Oliveira

CREDITS

SOUND: Muxima, Ruy Mingas

ALFREDO JAAR

Born in Santiago, Chile in 1956, Alfredo Jaar lives and works in New York. He has a substantial exhibition history dating back to the late 1970s, and works as an artist, architect and filmmaker. Recent solo exhibitions include *Todo el Dolor del Mundo*, Centro Portugues de Fotografia, Porto, 2004; *Let One Hundred Flowers Bloom*, Museo d'Arte Contemporanea Roma, 2005; *The Eyes of Gutete Emerita*, Museum

of Fine Arts, Houston, 2005; *Muxima*, Grant Arts Gallery, Kansas City, 2005 and *Galerie Lelong*, New York, 2006; *Alfredo Jaar: Santiago de Chile*, Sala de Arte Fundacion Telefonica, Santiago, 2006; *The Sound of Silence*, Fabrica, Brighton in association with the *Brighton Photo Biennial*, 2006; and *Alfredo Jaar: The Eyes of Gutete Emerita*, Hood Museum of Art, Dartmouth College, New Hampshire, 2006.

Selected group exhibitions include *At the Mercy of Others: The Politics of Care*, Whitney Museum of American Art, New York, 2005; and *The Gold Standard and Into Me / Out of Me*, both at P.S.1 Contemporary Art Center, New York in 2006. For further reading see, Patricia C. Phillips, "The aesthetics of witnessing: a conversation with Alfredo Jaar", *Art Journal*, Fall 2005.



Muxima (still) 2005
digital film with sound
on Mac Mini computer
© Alfredo Jaar
courtesy of the artist and
Galerie Lelong, New York

Isaac Julien's three-screen synchronised film installation, *True North*, 2004, is a meditation on the treacherous and complex journeys beckoned by the sublime and contested space of the North Pole. Julien's camera is at times continuous across the three screens, and alternately, sliced into a triptych, suggesting the multiple ways in which 'land' is perceived and, literally, apprehended. At one moment, the camera literally seems as though it is falling through the cavernous cracks in the ice, the sequences changing abruptly. At another, the shifting planes of the three screens meet in absolute harmony. Then one plane will slide behind another, or a screen is 'turned off' as it were, fading to black and allowing for iconic moments and singular images. The very real treachery of the ice is played out in these metaphorical slippages, suggesting both the elusive nature of 'true north' and the highly fraught notion of truth itself.

Julien has, for a number of years, been a forerunner in the use of parallel montage. Works such as *Paradise Omeros*, 2002, *Baltimore*, 2003, and *Fantôme Créole*, 2005, explore issues of black identity across multiple screens. This principle of montage – the repetition, mirroring, doubling and interchanging of individual shots – emphasises at a technical level Julien's idea that memory is non-linear. In relation to *True North*, he says, "the idea of 're-memorizing' is different from the official discourses of History with a capital 'H'. A lower-case investigation into the historical material is at work in *True North*. Memory is not chronological."¹ Historical memory is juxtaposed with contemporary imagery, and is thus revealed to be increasingly unreliable. The promise of existential uncertainty in the face of the snow-covered, icy and sublime landscape, (a clear reference to the tradition of nineteenth-century sublime landscape painting, for example the works of Caspar David Friedrich) is continually undermined by the non-linear format of the work.

Shot in Iceland and Sweden, the film responds to the story of Matthew Henson, an African American, who took part in Robert Peary's expedition to the North Pole in 1909, and who was the first person to reach the geographic North Pole, True North, (as opposed to the magnetic North Pole). The minimal voiceover in Julien's film, which has the intimacy of a whisper, replays the tension between these two men that escalated to the point at which Henson, motivated by fear, had to remove the ammunition from his rifle at night and bury it in the snow. The men had a mutual dependence, however, with a respective double and constantly changing index.

The 'conquest', mapping and surveying of the world is a white undertaking – it is, in other words, colonisation. By casting a black woman in the role of 'explorer', Julien contradicts the ideology of colonialism, which is assumed to be both white and male. At the same time, he opposes the ideology of 'terra nullus' by making it obvious that the utmost north is inhabited, and that 'conquest' is therefore also always a form of theft. For example, Inuit men and women at work in the landscape are juxtaposed with a Christian church interior, hinting at the disputed histories of this location.

In *True North*, representation itself is revealed to be both an aesthetic and political challenge. The blazing beauty of white ice and the sonic thunder of the falling water is visualised as a paradoxical space. As the imagery shuttles between telescopic and panoramic journeys, the female subject of the film is simultaneously 'at home' in her icy environment, and at other times engulfed by it. In *True North*, Julien creates a new kind of topography in which black identity is not aligned to the nation state. Working to disrupt historical assumptions of colonisation and the aesthetic rules of the moving image itself, Julien invokes a fluctuating and experiential interpretation of the voyage.

VICTORIA LYNN AND LEONHARD EMMERLING / DIRECTOR AND CURATOR / ST PAUL ST / AUCKLAND UNIVERSITY OF TECHNOLOGY

Isaac Julien was born in London in 1960, where he continues to live and work. His early work was the subject of the exhibition, *The Film Art of Isaac Julien*, shown in 2000 at Bard College, Annandale on Hudson, touring to the Museum of Contemporary Art, Sydney; BildMuseum, Umeå; Henie Onstad Museum, Oslo and Yerba Buena Centre, San Francisco, 2000-2. More recent solo exhibitions include *Isaac Julien: Baltimore*, The Aspen Art Museum, 2003; *True North*, Musée d'art

contemporain de Montréal, 2004; *Isaac Julien: Fantôme Créole*, Centre Pompidou, Paris, 2005; *Isaac Julien*, Irish Museum of Modern Art, Dublin, 2005; *Isaac Julien*, Brandström Stene, Stockholm; and *Isaac Julien*, Kestnergesellschaft, Hanover, 2006. Nominated for the Turner Prize in 2001, Julien's work was included in *Documenta 11*, Kassel, 2002; *Whitney Biennial*, 2004; *Busan Biennial*, 2004; *3rd Berlin Biennial of Contemporary Art*, 2004 and *2nd Guangzhou*

1. "True North: A conversation between Isaac Julien and Cheryl Kaplan". www.deutsche-bank-kunst.de/art/2005/2/e/1/320.php. See also Kimberly Myer, ed., *Isaac Julien: True North*, (Los Angeles and Miami: Mak Center for Art and Architecture, 2005).

Triennial, 2005. Other group exhibitions include *The Projected Image*, Tate Modern, London, 2005; *Vidéodanse 2006*, Centre Pompidou; *Making History: Art and Documentary in Britain from 1929 to Now*, Tate Liverpool, 2006; and *Contemporary Commonwealth*, Australian Centre for the Moving Image, Melbourne, 2006. For further reading on the artist, see Velt Görner and Eveline Bernasconi, eds., *Isaac Julien: True North-Fantôme Afrique*, 2006.



True North Series 2004
digital print on Epson Premium
Photo Glossy
courtesy of the artist,
Victoria Miro Gallery, London and
Roslyn Oxley9 Gallery, Sydney

The diversity of languages that Lucía Madriz has examined and experimented with to date in her artistic career of less than ten years is held together by a systematic concern with uneven relations in the world. A particular kind of gaze was evident even in her first paintings – a suite of small, monochromatic squares in shades of grey, representing apparently irrelevant city details and street corners, but that in fact, become a large polyptych that created an off-beat urban mosaic.

She then produced a series of photographic, androgynous self-portraits adopting various personalities or types, followed by delicately coloured paintings with subtle references to sexual organs and the origins of female pleasure. Intending to develop her perspective on "symbolic constructions of women and the subtle social practices that perpetuate gender inequity," Madriz experimented further in several feminist-oriented video works.¹ In these she uses, in an ironic and critical way, the aesthetic stereotypes that define female beauty parameters and, more recently, a colourful and effective animation around the notion of being Hispanic. Her awareness of inequity at all levels, and of the turbulence that subalterity generates in social and economic structures, has led her toward themes of consumerism, globalisation, the abuse of economic power and presently, the genetic manipulation of food. Madriz has chosen to use basic grains as a material to create beautifully designed installations. These floor-pieces are directly linked to several aspects of domination having a wider significance throughout the region, involving issues such as

intellectual property, copyright, and the incidence of the much-discussed free-trade agreements in forcing a greater dependency on a particular economic model, symbolised to a great extent by food, in agriculture-based, semi-rural countries like the Central American region.

These installations combine the sophistication of design with the humbleness of materials (rice, beans, corn) linked to the historical basic diet of regional populations. The first of these works was a square carpet made of rice in which the beautifully calligraphed words *Money Talks* were made in black beans. A second piece was the *copyright* sign in beans placed in a circle of white rice and a yellow corn rim. In the case of *Red Alert*, the stars are used as a subtle reference to imperial powers, and the skulls as the image of death brought about by genetically manipulated crops. This technique is perhaps inspired by the traditional Guatemalan street carpets, made of coloured sawdust, flowers and seeds, 'embroidered' on the cobblestones for Holy Week and other feasts, particularly in Antigua. The origins of these intricate designs range from religious references to floral or abstract motifs. Madriz's proposal, however, stems from a clearly political position and follows a recent tendency for several Central American artists to turn towards elements, materials or traditions in local popular culture in works that, whilst carrying a strong ideological concept, seek to put forward new formal solutions, and, through artistic work, convey the turbulence that constantly unbalances their context.

VIRGINIA PÉREZ-RATTON

Lucía Madriz was born in San José, Costa Rica in 1973 where she continues to live and work. Solo exhibitions include *Erscheinen*, Badischer Kunstverein, Karlsruhe, 2004 and *Alteridades*, Jacob Karpio Gallery, San José, 2006. Recent group exhibitions include *Art for the Children*, Paníamor Fundación, Hochschule fuer Gestaltung, Karlsruhe, Germany, 2004; *4ta Edición Salón de Arte Digital*, Museo de Arte Contemporáneo del Zulia, Maracaibo, 2005; *Art Basel Miami*

2005, Jacob Karpio Gallery, Miami; *Landings 2*, Centro de Artes Visuales Mérida, México, 2006; *Second Central American Emerging Artist Prize*, Museo de Arte y Diseño Contemporáneo, San José, 2006; *One More of Women*, *Same Women Extra*, Centro Cultural de España, San José, 2006; *Duck Soup*, Centro Cultura e Histórico José Figueres Ferrer, San Ramón de Alajuela, 2006 and *Landings 3*, Centro León, Santiago, Dominican Republic, 2006. In 2003, Madriz

1. Lucía Madriz, artist's statement.

was awarded a prize at the Second Central American Contest for Videomaking, Museo de Arte y Diseño Contemporáneo, San José and a scholarship for foreign artists from the German Academic Exchange Service, Hochschule fuer Gestaltung, Karlsruhe, Germany. For further reading see Tamara Díaz Bringas, *En el Trazo de las Constelaciones*, (San José: Editorial Centro Cultural de España y Perro Azul, 2003).



Alerta Roja (Red Alert) 2006
Installation of beans, corn, rice
courtesy of the artist

Drawing and printmaking have strong traditions in Latin America, and Colombian artists are particularly interested in approaching them in original ways. Oscar Muñoz is perhaps one of the artists who has most considered the boundaries and possibilities of drawing, and gone beyond these limits. As Paulo Herkenhoff has stated, in relation to Latin American drawing, it configures itself as a way of navigating in time, and drawing is always a voice, whether a scream in the void or the subtle border of silence, and "being stone, liquid or light, it is no longer a canon."¹ The work by Muñoz is always an exercise in subtlety. His poetics are anchored in turbulence, in violent and painful realities, but his handling of the visible/invisible, the unsaid and the forsaken, and his aesthetic proposals, always delicate and original, inscribe his work within the discreetly forceful, and never compromise with the obvious. A gifted draughtsman, his initial work in charcoal or graphite was marked by strong chiaroscuro effects and announced a certain spirit of the spectral that has accompanied him since. Muñoz creates work linked with the relations of opposites: oil/water, condensation/evaporation, appearance/disappearance, opacity/transparency.

A work of the early 1990s presented oil drawings of life-size figures on plastic curtains, sprayed with water while the oil was still wet, and creating images of bodies in the shower, suggesting the usual deformation caused by steam. Around the same time, Muñoz started the long series, *Narcissi*. Using

silk screens to draw his self portrait, he then rubbed charcoal over them, placing the screens on top of low, square acrylic trays filled with water, some of them containing pages of books, maps or other documents. The floating dust drawing was altered and broken through the days, as the water evaporated and left only the charcoal traces on the bottom of the tray. This series has led to many other works that relate to disappearance: this is a subtle and poetic way of referring to the dead and disappeared during years of extreme turmoil in Colombia, but it is above all, a reflection on the ephemeral in life. *Aliento (Breath)*, 1996–2002, first presented at the *Bienal de la Habana* in 1997, is probably the piece that is most clearly related to the turbulence created by the missing: several round concave mirrors, made of polished steel, are placed on the wall. The spectator is invited to breathe on them, the condensation on the surface allowing the emergence of a serigraphed archive image of a disappeared person. When the condensation is absorbed by the air, when the breath of life is no longer present, the image vanishes, and the missing disappear once more. The mirrors are once again clean and shiny as oblivion.

More recently, Muñoz has realised video works like *Re-trato*, literally "re-portrait", in which the hand of the artist draws his portrait with a wet brush, on a hot concrete surface, again and again. The hand can barely cope with the speed of the burning sun that evaporates the drawing even before it is finished. Drawing here is an eternal beginning: Narcissus soon turns into Sisyphus and forever starts re-drawing himself, re-recognising himself.

VIRGINIA PÉREZ-RATTON

1. Paulo Herkenhoff, "Autonomous Doodles, Verbal Scrawls and Erasures, On Drawing in South America", in Mari Carmen Ramírez, ed., *Re-aligning Vision, Alternative Currents in South American Drawing*, (Austin: Archer M. Huntington Art Gallery, The University of Texas at Austin, 1998), 72–83.

Born in Popayán, Colombia in 1951, Oscar Muñoz currently lives and works in Cali, Colombia. A senior figure in Colombian art, he has been exhibiting since the early 1980s. Recent solo exhibitions include Oscar Muñoz, Museo de Arte Moderno de Buenos Aires, 2003; *Eclipse*, Sala Comandí, Cali, 2003; *Proyecto para un memorial*, Galería Sante Fe, Planetario Distrital, Bogotá, Iturralde Gallery, Los Angeles and Feria de video arte, LOOP Barcelona, 2005; Oscar Muñoz: *disolvencias y fantasmagorías*, Museo Municipal de Guayaquil, 2006; and Oscar Muñoz,

Pori Art Museum, Finland, 2006. In 2004 he received first prize at the Salón Nacional de Artistas, Colombia. Muñoz's work was included in the Latin American pavilion in the 51st Venice Biennale, 2005 and the Prague Biennale of the same year. Other recent group exhibitions include *Stretch*, Powerplant, Toronto, 2003; *Slowness*, Dorsky Gallery, New York, 2003 and Govett-Brewster Art Gallery, New Plymouth, 2004; *O.K. America!* Apex Art, New York, 2004; *Retratos: 200 years of Latin American portraiture*, Museo del Barrio, New York, San Diego Museum of Art,

Bass Museum of Art, Miami Beach, National Portrait Gallery, Washington DC and San Antonio Museum of Art, 2004; *The Hours: Visual Arts of Contemporary Latin America*, Irish Museum of Modern Art, Dublin, 2005; *Cantos Cuentos Colombianos*, Daros-Latinamerica, Zurich, 2005; and *Biennale Cuvée: Weltauswahl der Gegenwartskunst*, OK Centrum für Gegenwartskunst, Linz, 2006. His work is discussed in Hans-Michael Herzog, ed., *Cantos Cuentos Colombianos: Contemporary Colombian Art*, Daros-Latinamerica, 2004.



Alento (Breath) (detail)
1996-2002
grease photoserigraph
on steel disks
courtesy of the artist and
Doros-Latinamerica
Collection, Zurich
photo: the artist and
Fernelli Franco, Cali

THE NATION OF NIUE IS IN NEW ZEALAND¹

John Pule's recent paintings scan a diverse and discordant humanity and reveal that they are inhabitants of an incoherent global reality. He invokes a newborn character for Earth, which has evolved into another entity, simply known as *Another Green World*.² In a series of works created in 2006, green liana wildly tumble out of vegetal ethers containing seething apparitions that are more disconcerting than any of the volcanic vapours in his earlier series *I had a mind as invisible as light*, 2001.³ These amaranthine paintings from 2001 to 2004 looked at a writhing world detonated by the pleasures and dangers of a fresh millennium. The futurist world of Pule's paintings has now ripened and is loaded with a fecund verdure of virescent green. Pollution is both celestial and terrestrial and has somehow become wholesome.

The cultural ferment now occurring throughout Timor, the Solomon Islands, Fiji and Tonga has become a forceful currency in Pule's latest images. The paintings communicate clamorous stories, both real and imagined, while mixing up location and period. Oppression and the dark pains of human affairs migrate across these works. The paintings have become visions of opposing weights in order to tackle the scales of human injustice. Morality is shown as being as much about passionate relationships as it is about malevolent action. Pule further reveals how frequently lovemaking is often spiritually and physically adjacent to the sites, and sight, of human torture.

The new paintings do not repress his allusions to shocks gained via broadcast news but expand into fundamental issues of moral and social dysfunction; cruel actions seen here mirror real events responding directly to American soldiers' abuse of Iraqi prisoners at Abu Ghraib. The meanings of a 'war on terror' are echoed everywhere and are projected as having spread throughout the world's entire geography. Opposites are regularly opposed; love and war co-exist in the one image.

A decade ago, Pule's paintings addressed the emotional amplitude within diasporic experience. He mined the Niuean language for its inspirations and brilliantly focused mix of naming objects, relationships and human actions.⁴ Memories transformed themselves by converging actions of love, loss and death. In Pule's words:

The majority of my earlier works were an enquiry into the stability of memories. Remembering is what makes life independent from forgetting. More and more I relied on the past. Nowadays with the threat of global wars, extinction of animals and insects, over-fishing and the slaughter of ocean animals, memory may or may not create a dazzling future. Life would be worthless if we forget.⁵

His new paintings are no longer maps directing us to visual stories inspired by Niuean hiapo, legend or ethnology. They reach far beyond the limits of Niue and encompass the world's conflicted predicament. Friends, lovers, enemies; all now share a cerulean locale resonating in a world poisoned with conflict. In Pule's words "the green describes the world".⁶

RON BROWNSON / SENIOR CURATOR / NEW ZEALAND AND PACIFIC ART / AUCKLAND ART GALLERY

Born in Liku, Niue in 1962, John Pule is currently based in Auckland. Pule emigrated to New Zealand in 1964. Recent solo exhibitions include *Ninika Lalolagi – Dazzling Worlds*, Gow Langsford Gallery, Auckland, 2004; *John Pule*, Galerie Römerapotheke, Zurich, 2005 and *Another Green World*, Gow Langsford Gallery, Auckland, 2006. Pule's work has featured in *Paradise Now?*, Asia Society Museum, New

York, 2004 and *The 5th Asia Pacific Triennial*, Queensland Art Gallery, Brisbane, 2006. Other recent group exhibitions include the *9th Festival of Pacific Arts*, Belau, 2004; *Future Tense: Security and Human Rights*, Griffith University, Queensland College of Art, Brisbane, 2005; *Te Moananui a Kiwa*, Auckland Art Gallery, 2005; and *Tribute*, Auckland Art Gallery, 2006. In 2003, Pule was artist in residence at the

1. John Pule, in conversation with the author, November 2006.
2. '*Another Green World*' is a homage to Brian Eno's ambient musical work of the same title.
3. Red 'clouds' first appeared in Pule's work in 2002, in the exhibition *I had a mind as invisible as light*, Gow Langsford Gallery, Auckland.
4. The Niuean language has an astounding directness and is filled with poetic allusions to botany, zoology and cosmology.
5. Ian Were in conversation with John Pule, "Life is worthless if we forget", *Artlines: Art and People* 1-2006, 14.
6. John Pule to the author, November 2006.

Kehe Tau Hauga Foa
(To All New Arrivals) (detail) 2007
enamel, oil, pencil, pastel,
oil stick and ink on canvas
courtesy of the artist and
Gow Langsford Gallery, Auckland

Cultural Museum, Rarotonga and in 2004 was made an Arts Laureate by the Arts Foundation of New Zealand. Pule held the Romerapotheke Art Residency, Basel in 2005. His work is discussed by Nicholas Thomas in *John Puhia Pule: Another Green World*, 2006. Pule is also highly regarded as a poet and novelist, his collection of poetry, *Restless People = Tagata Kapakilo*, was published in 2004.



r e a is a new media artist who works in photography, digital media and moving image, as well as exploring creative environments through installation.

maang, r e a's contribution to the 3rd Auckland Triennial, extends certain key ideas and visual themes expressed in an earlier digital work, *gins_leap/dubb_speak*, 2006, set near Coonabarabran in New South Wales. In the latter work, r e a, who was born into the Gamilaraay nation, focuses on local oral histories relating to her family's rocky, undulating, inland home.¹ *gins_leap* is accompanied by an understated, unobtrusive though vitally important soundscape. At times, this comprises little more than background murmuring, miscellaneous fragments of whispered speech, birdcalls and the swishing sounds of gently lapping water. Like that of *gins_leap* the captivating soundscape of *maang* works synergistically with the work's compelling visual elements.

In *maang*, r e a directs her attention away from her 'own' inland home. Instead, the setting is La Pérouse, a coastal site on the southern shores of Sydney's Botany Bay. Named after the French navigator who arrived on 26 January 1788, the same day that British captain, Arthur Philip, also landed; La Pérouse is a place of immense significance for Indigenous Australians.

Shores are boundaries, in the physical sense, dividing land from sea. But this littoral has an additional metaphorical dimension, marking the dramatic rupture between the Indigenous Australian past and present. As a result, the Indigenous population experienced the imposition of the social, cultural and linguistic practices of the (mostly) English-speaking colonisers, and a corresponding widespread loss of their unique ways of speaking, seeing and being-in-the-world.

In 1855, La Pérouse was to become an Aboriginal reserve that still today has a sizeable Indigenous population, many of whom form part of the Indigenous

diaspora from regional Australia to the cities. It is necessary to probe beneath the surface of *maang*'s sheer visual beauty and its poetic lyricism to find a way into the work's deeper themes and concerns, particularly regarding the tumultuous impact of colonisation on Indigenous Australians, resulting in contemporary Indigenous diasporic identities and extensive land and language loss. *maang*'s mapping of country and r e a's incorporation of words from an endangered Indigenous language – from her natal tongue, Gamilaraay – constitute a significant turning point for this artist. While, for r e a, issues of language dispossession, relationship to country, and the Indigenous diasporas resulting from processes of colonisation, have been long-standing preoccupations, this is the first time she has foregrounded these concerns in a creative work.

Importantly, *maang* is not only about land and language loss, and the turbulent times that are an inevitable consequence of colonisation, but its beautiful, ostensibly elegiac imagery also conveys hope – for the renaissance and revitalisation of people, land, language and culture. As r e a observes:

...I lost access to my mother tongue as a result of colonisation. My great grandparents from both parents' sides spoke their own languages. From my grandparents' generation through to my generation we did not learn to speak our language fluently... [However] our family and the current generation of children have regained access to our language now through the local primary and high schools. Gamilaraay language groups are forming all over our region to create opportunities for learning our language. In 2003 the Gamilaraay language dictionary was released and now we also have a website that introduces our language to all.²

It is about the possibility of such regeneration following the seismic shock of colonisation and its subsequent aftershocks that *maang* speaks so eloquently.

CHRISTINE NICHOLLS / SENIOR LECTURER / AUSTRALIAN STUDIES /
FLINDERS UNIVERSITY / ADELAIDE

Glossary of Gamilaraay terms used in *maang*:

maang – message stick
buurru – initiation ground
wandabaa – ghost, spirit
yugal – song
gari – language
barran – boomerang
bilaarr – spear
yulay – skin

1. Please note that because Indigenous Australian languages were originally orally transmitted, and only relatively recently written, they have been subject to a number of different orthographies. Linguists and Indigenous people themselves have contributed various different spellings. 'Gamilaraay' (the current preferred spelling of the people themselves) has in the past also been spelled in various texts as Gamilaroi, Kamilaroi or Gomilroi.
2. r e a, artist statement.

r e a was born in 1962 in Coonabarabran, Australia, into the Gamilaraay / Wailwan people of New South Wales. She currently lives in Sydney. In 2006, her work *gins_leap/dubb_speak*, was toured by dLux media arts to New South Wales regional galleries. Recent group exhibitions include *Australian Studio*, P.S.1 Contemporary Art Center, New York, 2003;

Traverse, Lake Macquarie City Art Gallery, 2004; *Contemporary Commonwealth*, Australian Centre for the Moving Image, Melbourne, 2006; *The Cleveland Street Project*, The Performance Space, Sydney, 2006; and *Nocturne*, 24HR ART, Darwin, 2006. r e a was awarded a Fulbright Scholarship for research and development into creative technologies in

2004, and currently holds the Australia Council for the Arts New Media Arts Fellowship. She has also been active as a curator and lecturer, teaching Australian Indigenous History at the University of New South Wales since 2003. Her work is discussed further by Christian Bumarra Thompson in the *Contemporary Commonwealth* catalogue.



maang (stills) 2006-7
three-channel DVD installation
courtesy of the artist

Artist Michal Rovner seeks understanding of the natural world through abstraction. Whether in the form of large, elaborate video installations such as *Overhang*, 2000, filmed with three cameras and projected on seventeen windows of a building in New York City, or in the intimate laptop size works exhibited in *Fields of Fire*, 2006, she employs the power of abstraction to invite her viewers into a unique experience of wonder and mystery rare in the arena of the non-specific image. That her work is so emotionally engaging is a testament to her wizardry with digital editing and, often, her use of music. She does not offer viewers some dry, conceptual thesis. She rather engulfs them in a self-contained world that, while based on the 'real' or the 'pictorial', is so re-formed by her digital manipulations that her source material becomes unrecognisable.

Overhang, for example, is a haunting, abstract work depicting what look like black-hooded figures making their way, effortfully, through an unidentifiable space. Above them, other human figures walk, slowly, ploddingly, in white silhouette in a straight line across an equally barren landscape. They all move in painstakingly slow motion across what looks like a desert or a snowy tundra, ambling endlessly towards no visible destination. It is as if these lonely souls were muttering the closing words of Beckett's novel *The Unnamable*, "You must go on. I can't go on. I'll go on." Based on footage filmed in a snowy park, Rovner's figures represent the eternal migrant wandering the world in search of a place. They are caught in a timeless struggle for solace. Even in their oddness, we recognise them. We pity them.

The flames that appear grouped or isolated, vertical or horizontal within the frames of *Site A*, *Site C*, and *Site E* from the series *Postcards*, 2006, are extracted from images Rovner shot in the oil fields of Kazakhstan for a film loop entitled *Fields of Fire*. At a brief nine and a half minutes, the video, painstakingly edited with the programme aptly called *Flame*, has the power of making a viewer feel present at both the beginning and the end of the world. What appear to be organic masses that change colours as the video proceeds rapidly across a wide screen, are actually flames erupting from the oil rigs. Shaped something like a volcano exploding every which way, the mass seems to bubble up, subside, then explode, then reorganise. Embedded in small LCD screens and placed on shelves, these images become domesticated, in a sense, but no less eerie. Instead of the family portraits we might expect to see in such a setting, we are presented with the intense heat of an oily explosion. Of course, these oil fields are the place where so many of the inhabitants of Kazakhstan work and sweat. Thus, these abstractions become portraits in a real way, portraits of labour, of lives lived and lost.

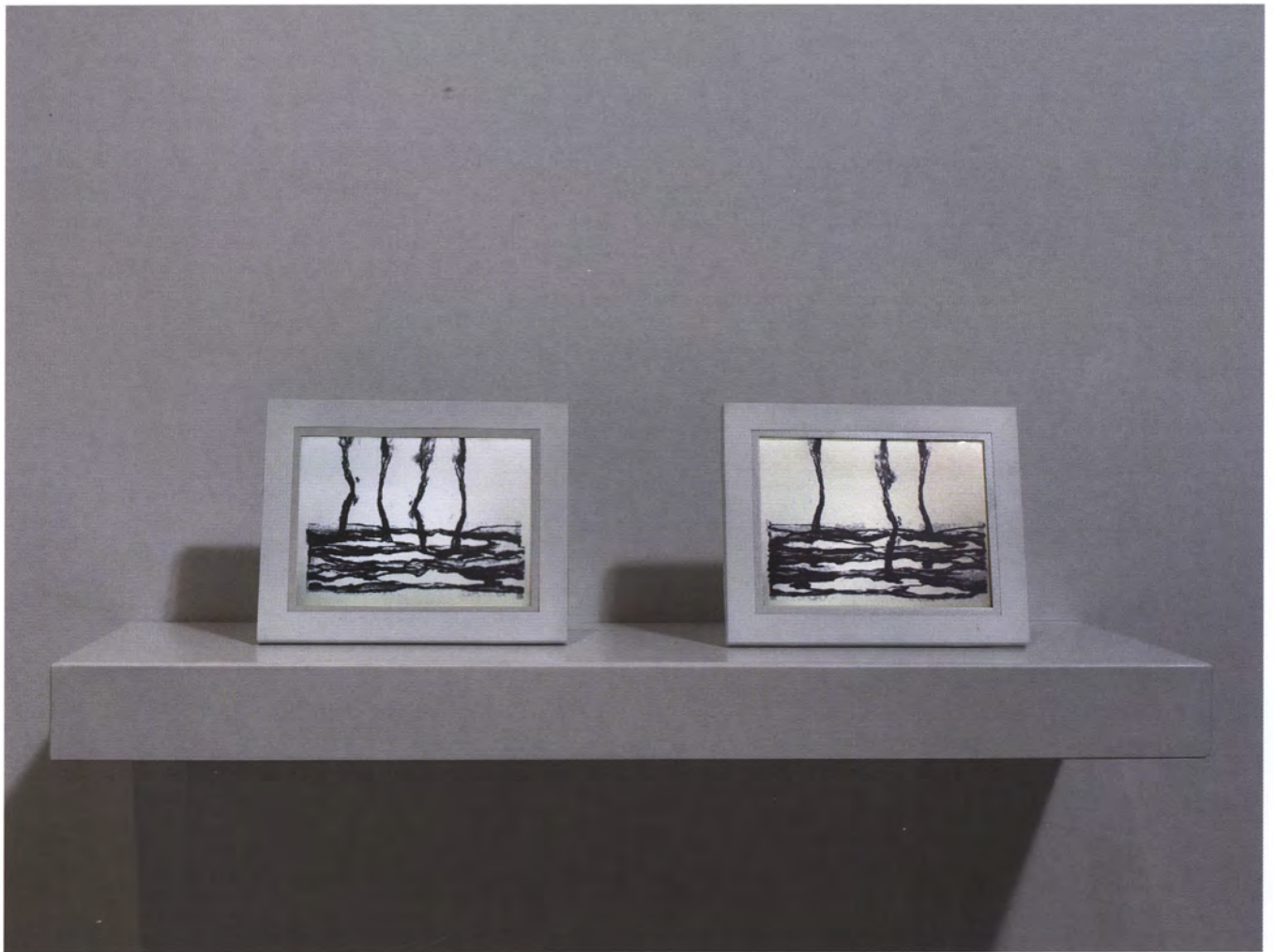
Rovner's work echoes earlier experiments in manipulated moving image by artists such as Stan Brakhage, Ed Emshwiller, Nam June Paik, and Woody and Steina Vasulka. Rovner is unlike any other, however, in the intense emotion her works evoke. Even though we may not be able to immediately discern the content of her images, we cannot help but be moved by them. She rewards our efforts with an intense connection to a power that we know is much bigger than any one of us.

MICHAEL RUSH / DIRECTOR / THE ROSE ART MUSEUM / BRANDEIS UNIVERSITY / WALTHAM / MASSACHUSETTS

Born in Tel Aviv, Israel in 1957, Michal Rovner currently lives and works between Israel and New York. In 2002, her work was the subject of a mid-career retrospective, *Michal Rovner: The Space Between*, Whitney Museum of American Art, New York, 2002, accompanied by a major catalogue. Rovner represented Israel with *Against Order? Against Disorder?*, at the 50th Venice Biennale, 2003.

Other recent solo exhibitions include *In Stone*, PaceWildenstein, New York, 2004; *Fields*, Jeu de Paume, Paris, 2005; *Fields of Fire*, PaceWildenstein, 2006; and the site-specific video installation *Living Landscape*, Yad Vashem, The Holocaust Martyr's and Heroes' Remembrance Authority, Jerusalem, 2005. Group exhibitions include *Beyond East and West: Seven Transnational*

Artists, Krannert Art Museum, University of Illinois, 2004, and touring nationally; *Techniques of the Visible*; 5th Shanghai Biennale, 2004; *Haita Second International Installation*, 2004; *Logical Conclusions: 40 Years of Rule-Based Art*, PaceWildenstein, 2005; and *A Curator's Eye*, Los Angeles Museum of County Art, 2006.



Site A 2006
two metal-framed LCD
screens, metal shelf, two
computers, and digital video
©Michal Rovner, licensed by
VISCOPY, Australia, 2007
courtesy of the artist,
PaceWildenstein, New York and
Gow Langford Gallery, Auckland

Since her first seminal piece, *Disclosures: A Photographic Construct*, 1982, Julie Rrap has sought to 'disclose' the human body, and unravel the ways it has been represented throughout key phases in the history of art and perception. For the most part, Rrap has used her own body in photographs, videos and sculptures. This is a performing body – not in the sense that the artist documents performances – rather, it is a body that enacts various postures.

Rrap's representation of the body is never comfortable, for it is a figure that has often been dissected into parts, distorted, and at times squeezed into the stance of the artist's muse. Even when Rrap uses the male form, it has been 'rapped' [sic], as it were, around a rock or landscape formation. Rrap's works go to the heart of the photographic paradigm – they deliberately occupy an ambivalent zone between documentation and invention. The 'performance' is a continual shuttling between the reality of the exposed body, and the trickery offered by the photographic apparatus and its more recent digital permutations.

The artist has made a new work for the Auckland Triennial, entitled *Body Double*. In this installation, two silicon rubber life-size casts of the artist's body lie on the floor, their white surfaces literally receiving the projection of two rolling figures from above. One rubber sculpture is face-up, the other face-down. As the projected bodies shift from one body to the other, and into the dead weight of their rubber hosts, they literally breathe life into them. In one instance, a female body lies face-up on the face-down sculpture, so that the bottom is transformed into a pregnant form. In another moment, a male body lies within the female form, transforming the union of image and sculpture into a hermaphroditic figure.

A body double is the person who stands in for the actor in a film, especially when specialist skills are required. These impersonators are like shadows of the original. In essence, the body double performs a trick. Julie Rrap's work has been defined by the image of a trickster for over two decades: she has often represented herself as a kind of interloper. The trickster can play hide and seek and can transgress established boundaries through wit and guile. In an earlier series of photographs on watercolour paper entitled *Soft Targets*, 2005, Rrap featured fragmented images of her own body, and its shadow, in a choreography of distorted forms. As in much of her work, she sought to mobilise the position of being the 'other', the shadow, by reversing the relationship between body and shadow. The shadow remained, while the limb had been erased.

In *Body Double*, identities are blurred as the projected forms seamlessly transform from female to male. These moving images are engaged in a process of perpetual arrival and departure. In one moment they seem to be tossed, unwillingly, from side to side. At others they are in charge of their own destiny. The viewer's presence triggers their movement across the expanse of the installation, complicit in their endless restlessness. As such, the classic nude sculpture is made dynamic, transformed into something mutable, mischievous and ultimately both ephemeral and interdependent.

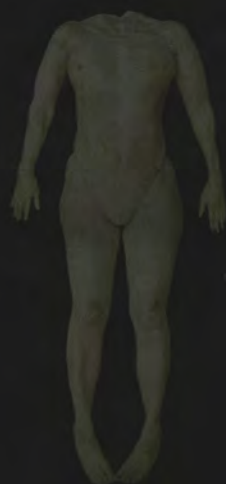
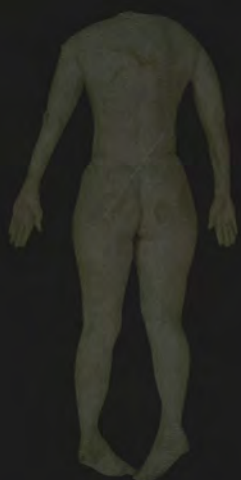
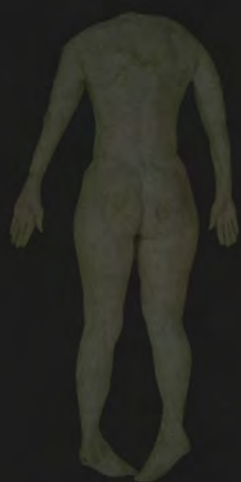
VICTORIA LYNN

Body Double (stills) 2007
rubber, DVD, sound
courtesy of the artist,
Roslyn Oxley9 Gallery, Sydney
and Arc One, Melbourne

Born in Lismore, Australia in 1950, Julie Rrap currently lives and works in Sydney. She has an extensive exhibition history dating back to the 1980s. Recent solo exhibitions include *Soft Targets*, shown at both Roslyn Oxley9 Gallery, Sydney in 2004 and Arc One, Melbourne, 2005; and *Fall Out*, Roslyn Oxley9 Gallery, 2006. Her work has also been in major Australian and international exhibitions including: *Australian Perspecta*, Sydney, 1983, 1985 and 1987; the *Biennale of Sydney*, 1986, 1988 and 1992; *Systems*

End: Contemporary Art in Australia, seen in Korea and Japan, 1996; and *Fieldwork: Australian Art 1968–2002*, National Gallery of Victoria, Melbourne, 2002. Other recent group exhibitions include *Australian Culture Now*, Australian Centre for the Moving Image and the National Gallery of Victoria, 2004; *Penumbra: Images of Light and Darkness*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, 2004; *The Dead Travel Slow*, Artspace, Sydney, 2004; *Bones of the Skin: the Denaturalisation of the Body*, Breadbox

Gallery, Northbridge, Western Australia, 2005; and *Girls, Girls, Girls: Images of Femininity from the Banyule Art Collection*, Bendigo Art Gallery, 2005. In 2001, Rrap won the Hermann's Art Award and was awarded a Fellowship Grant from the Australia Council for the Arts. In 2007, Rrap's work will be shown in a major retrospective at the Museum of Contemporary Art, Sydney. Publications include Victoria Lynn's forthcoming monograph published by Piper Press and *Julie Rrap*, 1998, also a Piper Press publication.



100—

LÁZARO A. SAAVEDRA
GONZÁLEZ
CUBA

Lázaro A. Saavedra González turned twenty in 1984, and was commencing his art studies at the celebrated Instituto Superior de Artes when the 1st *Bienal de la Habana* took place, with a massive participation of hundreds of artists from Latin America and the Caribbean. This event had a dual impact in the following years. His generation marked and was marked by the successive biennales celebrated in Havana, and the biennale itself as an institution has marked the development of art in Latin America ever since. Unlike many of his contemporaries, Saavedra still lives and works in Cuba, and whilst he has travelled throughout his career, his work maintains a strong connection to popular culture, developing particular poetics that manage to combine conceptual positions with humorous reflections on existential issues.

The Puré group in which he participated in the 1980s approached, from a collective stance, the symbolism and aesthetics of Cuban kitsch in those years. Saavedra is permanently aware of a context in which, in spite of the dramatic lacks in every material aspect, there is a desire to impress with appearance. During that first period, this group engaged in what could be considered performance, but in fact was called "plastic actions", based on improvisation and on the eventually turbulent relations between art and its audience. Saavedra has continued to experiment with performance in recent years. He has also implemented an educational strategy through the Enema collective, an experience which came about due to the "need to systematise a flux of exercises, and the body was chosen precisely

because it is the easiest material to find".¹ Saavedra declares his apology to say more with less as a permanent element of his aesthetics. This has gained criticism from those who he calls lovers of "visual massage" who accuse him of a lack of craftsmanship. "I prefer the art that is shown on the walls of the human mind".²

The work presented in the Auckland Triennial is a result of his interest in mental observation: the eye for him is a means to attain something beyond limits. The video work *El Síndrome de la Sospecha* (*The Syndrome of Suspicion*), is the gaze of the fearful, the observed, the dissident, but also of the observer himself. This piece is a simple but powerful statement on the confused, turbulent relations and limits between vigilance and self-vigilance, between censorship and self-censorship, between the public and the private. In his own words, it is about "saying as much as one can, and not being clear at all... In the end, the syndrome is only a sum of symptoms or phenomena that reveal an unbalance in social health, in this case: the illness of suspicion."³

VIRGINIA PÉREZ-RATTON

Lázaro A. Saavedra González was born in Havana, Cuba in 1964 where he continues to live and work. Recently, he held residencies at the Mattress Factory, Pittsburg, 2004, and the Jaab Christoph Merian Foundation, Basel, 2002, which resulted in the solo exhibition at Jaab Ateliers, *Todo final es el comienzo de algo desconocido*. Other solo exhibitions include *Can't buy, my love*, Habana Gallery, Havana, 2003;

and *El único anima que rie*, National Museum of Fine Arts, Havana, 2003. Recent group exhibitions include *New Installations, Artists in Residency: Cuba*, Mattress Factory, 2004; *The Hours: Visual Arts of Contemporary Latin America*, Irish Museum of Modern Art, Dublin, 2005; *Museo Tomado*, 9th *Bienal de la Habana*, 2006; *Arte de Cuba*, Centro Cultural Banco do Brasil, Rio de Janeiro, 2006; *Certain Encounters*:

1. Interview by Aylet Ojeda in www.arteamerica.cu.
2. Lázaro A. Saavedra González, artist's statement in Virginia Pérez-Ratton, ed., *Estrecho Dudoso* (*Doubtful Strait*), (San José: TEOR / éTica, 2006), 84.
3. Ibid.

Daros-Latinamerica Collection, Morris and Helen Belkin Art Gallery, Vancouver, 2006; *Pacemaker*, Edward Day Gallery, Toronto, 2006; and *Estrecho Dudoso* (*Doubtful Strait*), Museo de Arte y Diseño Contemporáneo, San José, 2006. Saavedra's practice is profiled in the catalogues that accompany *The Hours* and *Estrecho Dudoso*.



El Síndrome de la Sospecha
(The Syndrome of Suspicion)
(stills) 2004
DVD
courtesy of the artist

Seven days and who knows where you might end up. **1.** Particularly if you're entering the jazz like rift of Sriwhana Spong's visual musicality, Spong's video installations potentialise form by visualising and navigating the spontaneous, free forming space from where things are made. **2.** She assembles filmic references and recordings of sculptural utterances aided by the tools of intertextuality. The works act outside the empty embrace of postmodernism's multiplicity to create a poetics of difference, layering collected references, methods of making and sampled sounds. Whether it be the recorded performance of Spong drinking Bali Hai cocktails in a space suit in *Bootleg Bali Hai*, 2002, or the referential sense of anticipation in the horror-film inspired *Nightfall*, 2005, Spong asserts a Hitchcock possessed magpie picking to intervene in the structures of language and its catch-pool of homogenising experience.¹ Back when rm103 was 401, Spong was interested in a more direct encounter with translation and its inevitable misunderstandings.² *For the World is Hollow and I Have Touched the Sky*, 2002, drew the eye into a hypnotic yet repelling repetition of imagery from two shelved monitors; Spong attempting to learn a new drumbeat and a series of floating place names that slipped between both the real and the imaginary Casablanca Botswana Bali Hai. **3.** Increasingly the tension of Spong's work has been concerned with unfixing narrative through an embrace of material's strangeness. Form has become more abstract and meaning locatable in the ritual evidence of the made object.³ **4.** This is work that in fetishising its own imagery also eludes it by carrying an other-worldliness. It is as though these works were made from within David Lynch's alternative narrative spaces, where the

dwarf dances and the opera singer calls for silence. The recent *Twin Oak Drive*, 2006 plays with its dialogic invitation, leaving the viewer caught oscillating between two screens. This video installation becomes an experience of tension and time, and in this way it sings. Totems appear and disappear and in the dreamlike state of deciphering, it becomes unknown if what is seen has actually occurred. **5.** These assertions into liminal space – the physical river of the public garden in *Day Trip*, 2006, or the interpretive space of the ubiquitous symbol of the *Peace Mantra*, 2006 – embrace a residual seeing both in what is presented and what is inferred. And like the implied image, meaning is not determined, rather the work generously asks you to assemble it in time to its rhythm. *7 Days*, 2007, continues to time-lapse objects of offering. In addition, the screen transcends a monolith from Spong's own space odyssey leaving a sculptural utterance in 'real' space, 'real' time. **6.** Through a distilling of form for generous intention Spong meditates on the darker subconscious edges where things come together, where the latency of thought resides, and the imaginary is constantly re-defined. *7 Days* is a tribute to creative gesture and to art, its uncanny otherness and its ability to politicise a space outside of structure, inside poetic possibility and all that jazz in between. **7.**

LAURA PRESTON / CURATORIAL INTERN / ARTSPACE / AUCKLAND

1. Bali Hai is a drink that translates as the place of your dreams or the place where the sea meets the sky. It is also the title of the theme song from the film *South Pacific*. As art writer Tessa Laird comments "For Spong, the irony of the song is that it doesn't even refer to Bali, and yet she can't help thinking of her own tenuously Balinese identity every time she hears it." Tessa Laird, "My life as a goddess" *Staple*, no. 4, (March-April 2004), 28.
2. rm103 is an artist run space in Achilles House, Custom Street East, Auckland.
3. Spong's language of object making includes totems, offerings, gifts produced by an assemblage of her own lexicon of flowers, ribbon, incense, cloth, Coca Cola cans and fruit.

Of Balinese and European heritage Sriwhana Spong, was born in Auckland, New Zealand in 1979 where she continues to live and work. Solo exhibitions include *C'est La Vie ma Cherie*, Anna Miles Gallery, Auckland, 2003; *Muttnik*, Anna Miles Gallery, 2005; and *Candlestick Park*, Anna Miles Gallery, 2006. She received the Trust Waikato National Contemporary Art Award, Waikato Museum of Art and History, Hamilton, 2005, for her video work

Nightfall. Recent group exhibitions include *The Greenhouse*, Frankfurter Welle, 2004; *ACP Video Show*, Scott Donovan Gallery, Sydney, 2004; *Break Shift*, Govett-Brewster Art Gallery, New Plymouth, 2004; *World Famous in New Zealand*, Canberra Contemporary Art Space, 2005; *Cultural Futures*, ST PAUL ST, Auckland, 2005; *An Unlikely Return to the Legend of Origins*, Sparwasser HQ, Berlin, 2006; *Local Transit*, ARTSPACE, Auckland, 2006; *2x2 Contemporary*

Projects, City Gallery, Wellington, 2006; *Happy Believers: Werkleitz Biennale*, Halle, 2006; *A Tale of Two Cities: Busan-Seoul/Seoul-Busan, Busan Biennial*, 2006; and *don't misbehave! SCAPE 2006 Biennial of Art in Public Space*, Christchurch. Spong's work is profiled by Virginia Were, in "When night falls..." *Art News New Zealand*, Summer 2005 and Laura Preston's essay in the *don't misbehave!* catalogue.



3
7 Days (production still) 2006
photograph
courtesy the artist and
Anna Miles Gallery, Auckland

BEAUTIFUL SABOTAGE

Yuk King Tan has been making images from firecrackers since the early years of her career. Explaining her attraction to the material, she refers to her fascination with stretching the limits of art processes. Quoting Paul Klee's idea of "taking a line for a walk", Tan articulates that the firecracker drawings extend this concept, by "losing control of the line".¹

Essentially wall-based line drawings, forms are outlined and modelled through the deft use of hundreds of small Tom Thumb crackers, while the white wall is exploited as negative space. Performance is also an integral aspect of these works. In an act of "beautiful sabotage" some of the crackers are lit, a task Tan entrusts to certain members of the audience, so that viewers in effect become collaborators with the decision of how much of the work to ignite. The smoky residue that results leaves a spectre of the drawing on the wall and sculptural debris in the space, reminding viewers of the explosive potential of those still intact components. By this means, the firecracker drawings assert their presence in the gallery, influencing both institutional and audience behaviour. The artist is interested in this response, reflecting, "In a room full of a potentially dangerous substance we tread differently, our body operates in another way."

As this statement highlights, Tan is well aware of the real and metaphorical associations of her medium, constantly playing with these references. In recent years, this has become particularly marked as her work has taken on specifically political subject matter. *The Beautiful Game*, 2004, presented spheres of firecrackers on the gallery floor, as if abandoned soccer balls. Suggesting that a similar sense of competition and national pride drives the arms race as sports, each ball represented one of the eleven countries with the greatest military expenditure compared to gross domestic product (GDP). Scaled according to this percentage, each sphere sported the colours of its country's flag. In this World Cup of

arms, North Korea was the clear winner, with the United States following in second place.

Boomtown, 2006, presented in *Local Transit* at Artists Space, New York, addressed an industry over which wars are fought. Using firecrackers of several different colours Tan recreated *Oil City in the South*, a Chinese propaganda painting, in which utopia is presented as a prospering city comprised solely of oil tanks and refineries. To twenty-first century eyes, this vision of utopia is no Shangri-La, rather given the current social, political, environmental and economic climate the image is filled with irony. The fact that some of the structures have been torched seemingly emphasises the failures and futility of such aspirations for society, foreshadowing their inevitable collapse.

Tan continues to probe this area, seeing in the city and oil industry microcosms that show "patterns of conflict, social hierarchy, expansionist boom periods and invasion or exodus".² Elaborating further, "As I make the works I think about diverse ideas about society and social order, cities and the needs of civilisation.... Like the dramas of a master city builder who by day plans the future of a city and by night has hallucinations about its past and present."

Within the history of firecrackers, one finds an intriguing parallel to these interests. Strings of firecrackers of the sort used by Tan were sold in the nineteenth century to the domestic Chinese market as 'Emperor packs'. Consisting largely of common red firecrackers, a colour associated in China with luck, one or two green and yellow crackers were also included. Intended to represent society, the red stood for the masses, the green for government and yellow for the emperor.³ Read as a microcosm of society, one cannot help but wonder whether rulers and commoners alike saw the subversive implications and revolutionary possibilities inherent in this distilled model of social order; concepts Tan continues to engage with.

JANE DAVIDSON / ASSISTANT CURATOR / AUCKLAND ART GALLERY

1. Yuk King Tan to the author, by email, 21 November 2006. All of the artist's statements, unless otherwise indicated, derive from this source.
2. Yuk King Tan, artist statement, *Hallucinations of the City*, Sue Crockford Gallery, Auckland, 2006.
3. Warren Dotz, Jack Mingo and George Mayer, *Firecrackers - The Art & History*, (Berkeley and Toronto: Ten Speed Press, 2000), 13-4.

Of Chinese heritage, Yuk King Tan was born in Townsville, Australia, in 1971 and raised in Auckland, New Zealand. In 2005, she moved to Hong Kong where she currently lives and works. She has held residencies with associated exhibitions, at the Camden Arts Centre, London, 2000; Künstlerhaus Schloss Wiespersdorf, 2001; and 8th Baltic Triennial, Lithuania, 2002. *Passerby* at ARTSPACE, Auckland in 2000 surveyed recent works. Subsequent solo exhibitions include *Disorderorder*, Sue

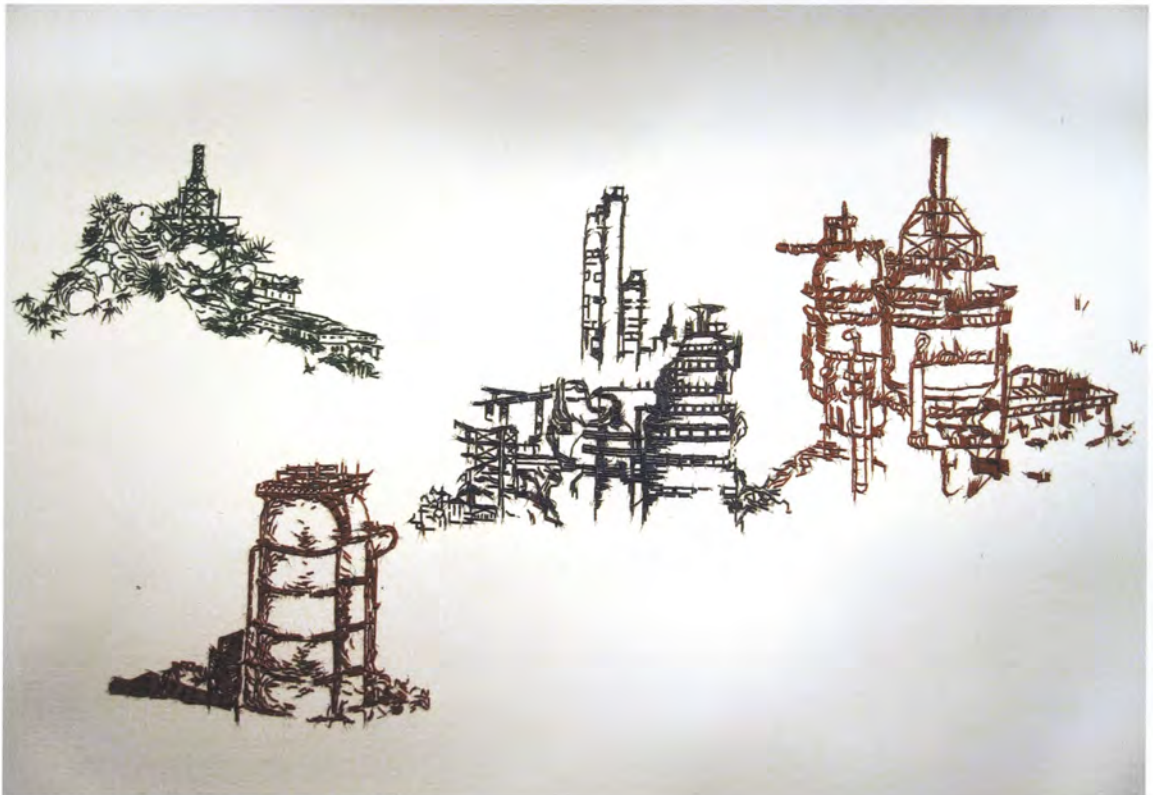
Crockford Gallery, Auckland, 2004; *Flowers of the Revolution*, Jonathon Smart Gallery, Christchurch, 2004; *Overflow*, City Gallery, Wellington, 2005, touring to Te Tuhi - the Mark, Auckland, 2006; *Yuk King Tan*, Sue Crockford Gallery, Auckland, 2006; and *Shelter*, Gallery Quyn, Ho Chi Minh, 2006. Tan's work was part of the seminal exhibition curated by René Block *Toi, Toi, Toi*, shown at Museum Fridericianum, Kassel and Auckland Art Gallery in 1999. Recent group exhibitions include *Scape: Art and Industry Urban Arts*

Biennial, Christchurch, 2004; *26th Bienal de São Paulo*, 2004; Hong Kong Artspaces selection, *Guangzhou Triennial*, 2005; *Local Transit*, Artists Space, New York, 2006; *Asia Traffic*, Hong Kong Visual Arts Centre, 2006 and *Pearl River Delta*, Kunstverein Wiesbaden, 2006. Projects for 2007 include *This Place is my Place - begehrte Orte*, Kunstverein in Hamburg. Major publications include the catalogue for *Overflow*, 2005 and Robert Leonard, ed., *Yuk King Tan*, 2002.



The Beautiful Game (detail) 2004
hrecrackers
courtesy of the artist and
Sue Crockford Gallery, Auckland

Boomtown (detail) 2006
hrecrackers
Installed in *Local Transit*,
Artists Space, New York, 2006
courtesy of the artist and
Sue Crockford Gallery, Auckland



In 1999, the Red Cross established Sangatte, a refugee camp one and a half hour's drive from Paris. It was not a detention centre but provided material support to refugees, mostly from Iraq and Afghanistan, who were trying to get to England. Many made the last leg of their journey hidden in trucks organised by smugglers, but for those without money the only option lay in trying to evade police and jump the trains going through the Channel Tunnel.

In 2002, Laura Waddington spent many nights in the fields and roads around Sangatte, walking to the trains with the refugees, building friendships and shooting video. *Border* presents her memories and observations of that time. Working alone with a small video camera and in low light conditions made it difficult to record pristine images. With the aperture wide open, and the shutter set to a slow rate that captures less than the standard flow of 25 frames per second, the images register at the very edge of the equipment's technical ability to capture them.

Both the situation and the filmmaker's non-intrusive way of working dictated this approach, but the power of *Border* lies in the way it turns the resultant 'poor' images into resonant and poetic metaphors for the precarious state of the displaced people who are at the heart of the film. Just as the camera struggles to find figures in the dark, nations struggle to find words and policies that register the presence, much less recognise the human rights, of refugees who travel the black market routes shadowing the global trade in goods.

Waddington's camera brings us troubling messages from the night; the industrial haze bruising the sky, lights on the horizon where people sit at home watching television, a world away from the men and children moving through the grass like ghosts. The slow exposure gives light time to register as a flying blur and our minds quieten before the hypnotic pulse of the abstract and the abject. Except for the sequence showing police and refugees clashing after the eventual closure of the camp, all natural sound is replaced by a needle-fine rain of electronic music, and sparse narration that evokes rather than describes individuals in the fields, "...and there were children, they had no-one waiting and no-where to go."

Border calls to mind Terrence Malick's *The Thin Red Line*, 1998, where extended shots of grass waving in the battlefield act as a visual narcotic that creates a space for daydreaming about the soldiers caught in the violence of war. The sensuality of these images imprints the emotions of the film deeply on the memory.

Waddington does not try to speak on the refugees' behalf. She gives her audience space to wonder about the lives these people have lived and what their futures hold. She spends time showing us the sites of their humiliation, and invites us to contemplate why it is that refugees without papers cause so much disturbance at the border between self and stranger.

FIONA TRIGG / AFFILIATED WITH THE AUSTRALIAN CENTRE FOR THE MOVING IMAGE / MELBOURNE / AUSTRALIA

Born in London, England in 1970, Laura Waddington lives in Brussels and is currently researching a film in Amman. She has been making short films and videos since the early 1990s, the most recent of which are *CARGO*, 2001 and *Border*, 2004, both of which have garnered awards at their various festivals. In recent years, her work has been the subject of a number of retrospective screenings including *Crossing Frontiers – Laura Waddington, 51st*

Oberhausen International Short Film Festival, 2005; *Homage to Laura Waddington*, Spazio Video, 41st Pesaro International Film Festival, 2005; *Tapis, cousins et video: Laura Waddington*, 33rd La Rochelle International Film Festival, 2005; and *Vidéo et après: Laura Waddington*, Centre Pompidou, Paris, 2006. Waddington's films have been shown at numerous international film festivals including Locarno, Rotterdam,

Montreal, Edinburgh and New York Video Festival. Her work has also been presented at various museums including in *Cine y Casi Cine*, Museo Nacional Centro de Reina Soña, Madrid, 2005; and *Women with Vision*, Walker Art Center, Minneapolis, 2005. A key text on her work is Bouchra Khalil, "The Pain of Seeing: The Videos of Laura Waddington", in the catalogue for 51st *Oberhausen International Short Film Festival*, 2005.



Border (stills) 2004
Digibeta PAL
courtesy of the artist

Lynette Wallworth creates video art works that trigger, reflect upon and release profoundly felt emotional registers. She first came to prominence in Australia with her ground-breaking work, *Hold*, 2001. Visitors were encouraged to 'hold' a glass bowl under the light and 'catch' falling images of underwater life. Her new work, *Evolution of Fearlessness*, shares with *Hold* the belief that art can provide a transformative experience.

Evolution of Fearlessness is based on the harrowing stories of ten women. Though impossible to summarise here, they feature Eva, who was imprisoned in a Russian gulag; Ayen, who was beaten to near-death by soldiers in the Sudan; Fatima, who lost her brother in Iraq; Ihsan, whose Eritrean family is dispersed throughout the world; Jenny, who suffered abduction and rape; Kaliope, who lost her father in Greece's Civil War, trained to be a guerrilla fighter and was eventually deported to Romania; Rita, who is one of Australia's 'stolen generation'; Tomasa, who escaped massacre in El Salvador; Violetta, who rallied against and then escaped Chile; and Edith, who suffered awful events in Nazi Germany. Two of the women were born in Australia, all of the others immigrated following the circumstances that drove them to a new home.

Visitors to the exhibition will have the opportunity to read the stories in full and many will be aghast at the torment that the women have endured. However, it is not suffering that is the focus of Wallworth's camera, it is survival and, more specifically, fearlessness. The video is not a translation of these women's lives. They do not speak on screen. Nor are they individually identified. The 'fearless women' appear slowly through a dark light raising their hand to meet ours in the gesture that resembles the Buddhist mudra of abhaya, which in Sanskrit means 'fearlessness'. Their palm reveals a symbolic rendition of their individual journey. As the artist says:

Audiences literally feel the presence of the women. In part this has come from a negotiation between them and me. I asked them to show themselves and the work is an experience of a kind of revelation and emergence. I thought about the fact that one has to seek permission to photograph or film in many traditional communities. This suggested to me that something might be imparted. I wondered what might be felt if I sought those permissions and if, with consciousness, these were given.¹

The sensation of the work is ceremonial even though there is not much to suggest this, but the act of raising a hand in greeting to a stranger is hard-wired in our synapses. From this emergence comes a moment of meeting across space and time. The artist continues:

Essentially these real women are elevated through the medium to another more mythic environment, one where their stories, though real, become representative of something greater. We change our stance and pace and, in this transference, both we and they are in silhouette, as though at any moment circumstances may change and we may find ourselves in their shoes.²

The artist draws on the strength of attitude among her 'cast' as much as she does on the circumstances of their lives. Their facial expressions and the way they hold and inhabit their bodies communicate life's experiences. This is a mutual and collaborative gesture between the artist and the women, and then between the visitor and the women. Through this sense of touch, *Evolution of Fearlessness* literally holds us with its magical ability to convey simple and yet profound revelations about human nature. The work reminds us how temporary peaceful existence can be and how quickly our lives might change. It reminds us of the essence of compassion.

VICTORIA LYNN

Born in Sydney, Australia in 1961, Lynette Wallworth has recently returned there to live and work. Selected recent exhibitions include *Invisible by Night*, Melbourne International Festival, 2004; *Still Waiting 1*, Terra Alterius, Ivan Dougherty Gallery, Paddington, Sydney, 2004, which toured to galleries throughout Australia in 2005; *Still Waiting 2*, *InBetween Time Festival*, Arncliffe,

Bristol, 2006; and *New Crowned Hope Festival*, Kunsterhaus Vienna, 2006. Wallworth was awarded a New Media Arts Fellowship from the Australia Council for the Arts for 2003-4. The Fellowship allowed Wallworth to research and develop a new series of installations through residencies in Iran, Massachusetts, Lode Star Observatory, New Mexico. In 2006, she was awarded the

1. Lynette Wallworth to the author, by email, 30 November 2006.
2. Ibid.

Evolution of Fearlessness: (still) 2006 single-channel interactive video installation produced by Forma, commissioned by New Crowned Hope Festival, Vienna courtesy of the artist and Forma photo: Rocco Fasano

inaugural International Artists Fellowship from the Arts Council England to develop new works at the National Glass Centre, Sunderland. Wallworth's work is discussed by Victoria Lynn in, *Space Odysseys: Sensation and Immersion*, Art Gallery of New South Wales, 2001 and the catalogue for the *New Crowned Hope Festival*.



WHEREVER I LAY MY MAT, THAT'S MY HOME¹

Like photographic silhouettes or botanical specimens pressed between the pages of a book, Areta Wilkinson's jewellery is getting flatter and flatter. Her paper-thin self-portraits, each with a brooch pin secured on the back, are cut from metal and displayed in antiquarian glass bell jars. Wilkinson borrows outmoded display systems and presents her own work – old and new – to reinvent and reinterpret history. Creating three portable display cabinets that mihi or introduce her work, Wilkinson adopts another antiquarian format to take her studio on the road, 'tiki-touring'.² Each diorama cabinet is accompanied by a bell-jar silhouette figure out in front – the welcoming party. Wilkinson has become a time traveller.

The diorama *0503 No Hea Koe?*, 2005, shows the artist at work in a tiny replica of her Auckland studio in a scene constructed from layered photographs. With her tribe Kai Tahu to anchor her, to travel with her, and provide a sense of security, Wilkinson makes forays into the unknown. Using the metaphor of a chief's mat or takapau, Wilkinson claims a physical but portable space to make and display her work. Two of the bell-jar silhouettes feature the takapau. *Have Takapau Will Travel*, 2005, has Wilkinson with the mat rolled under one arm and the diorama-suitcase in the other. *Ki Mua Ki Muri*, 2005, has Wilkinson sitting on her flying takapau as if it were a waka, with her jewellery tools in hand. Both silhouettes are caught in a moment of transition, travel, movement. They reveal the way that Wilkinson interprets the takapau concept, that when going into uncertain territory, unravelling the mat creates a safe place to stand, a reference point of stasis and calm in a moving and changing world.

Another diorama, *0502 He Aha Ahau?*, 2005, presents fictitious botanical specimens created with precious metals and artificial plants, and inside the folding doors of the cabinet are the jeweller's tools of trade, a hammer and cutting saw. The fake plants playfully distort history, recalling botanical specimens catalogued as part of the colonial exploration of Aotearoa, but they also quote Wilkinson's own history. Her previous project *Legere to gather*, 2004, featured botanical specimen brooches presented pressed between the pages of books. The new, fictitious plants in this series signify that the personal history presented in these dioramas is not strictly by the book.

The latest diorama *0504 Kaika*, 2007, completes the trilogy. The diorama houses a collaborative video work that documents the making of Wilkinson's own tattoo by Ta Moko artist Riki Manuel. It also features carved words from the rich oral history of Wilkinson's tribe. Both elements are performative, the carved words in particular create a dynamic sense of the past when recited orally. Using a concept of history quite different from the European model of a chronological preserved past, Wilkinson creates and refers to a history that is open ended, still current, a history that lives on through the present. The oral traditions of Maori are a key to unlocking this concept of history where the boundaries of space and time collapse and events are ordered through whakapapa.

The project is a large-scale self-portrait that has a long, ever-present ancestry. It talks to the challenge of travelling to unfamiliar places, to staking a claim in history, and stepping up to bat for your people and where you come from. The stories and histories that underpin these works have a way of carving out a personal and a collective identity and a place in the world. It acknowledges the past at the same time that it asks questions of the future.

HANNA SCOTT / CURATOR AND WRITER / AUCKLAND

Glossary:

iwi – tribe
mihi – greet/
acknowledgment
Ta Moko – tattoo
takapau – floor mat
tiki-touring – adventure
waka – canoe
whakapapa – lineage/
genealogy

1. The title is a play on the 1983 Paul Young song lyric, *Where Ever I Lay My Hat (That's My Home)*.
2. Used in the 1940s as part of education outreach programmes into schools, the glass-front museum cases presented dioramas and semi-precious collection items.

Born in Kaitia, New Zealand in 1969, Areta Wilkinson currently lives in Auckland. She has iwi affiliations to Kai Tahu. Solo exhibitions include *The Herbal Mixture*, The Physics Room, Christchurch, 2001; *Legere to gather*, Anna Bibby Gallery, Auckland and Avid Gallery, Wellington, 2004, and Waikato Museum of Art and History, Hamilton, 2005; *Nga Kanohi o te Rangī*, Lopdell House Gallery, Auckland, 2005; *Takapau Will Travel*,

Auckland Museum, 2005–6 and *Wahine Kino*, Anna Bibby Gallery, Auckland, 2006. Significant group exhibitions include *Purangiaha: Seeing Clearly*, Auckland Art Gallery, 2001; *Taiawhio: Continuity and Change*, Museum of New Zealand Te Papa Tongarewa, Wellington, 2002; *Te Puawai o Ngai Tahu: 12 Contemporary Ngai Tahu Artists*, Christchurch Art Gallery, 2003; *Close to Home*, Craft Victoria, Melbourne, 2004; *9th Festival of Pacific Arts*,

Belau National Museum, 2004; *Ka Kino To Pounamu He Pounamu Onamata*, Auckland Art Gallery, 2004; and *Atea*, Christchurch Arts Festival, Centre of Contemporary Art, 2005. In 2003 she held a residency at the Banff Centre, Canada. For further reading on Wilkinson's work see the exhibition catalogue that accompanied *Te Puawai o Ngai Tahu* and Virginia Were, "Flying Carpet", *Art News New Zealand*, Winter 2006.



0503 No Hea Koe? 2005
mixed media
courtesy of the artist and
Anna Bibby Gallery, Auckland
photo: Studio La Gonda

Conceived in 1999, carried out in 2002, and continuing today, the Long March Project is a complex and multifaceted art and social project that uses visual display to reconstitute and revisit different contexts, geographies, histories, and cultures across borders and limits. The Project, like the journey itself, is continually developing, marching through local and international spaces and acting as a platform for mediation, communication, discourse, and debate. In collaboration with artists, curators, scholars, and the general public, the Long March engages with local contexts, exploring and imagining new possibilities and experiences for the understanding of the relationship between art and society.

At the core of the series of different Long March Projects are two major goals. The first addresses the increasing elitism of contemporary art and its rupture from the masses by providing a dynamic exhibition platform for artistic creation that is based within local and folk culture and that transmediates between art history and theory as an alternative to the exhibition system of museums and art galleries. Today, contemporary Chinese art is in the early stages of constructing a formal art system, but it has begun the game of comparison and competition with the West, buying wholeheartedly into the system of museums and galleries. In its current state, the Long March is a travelling visual display moving through different spaces and topics. It follows

(but not precisely) the route of the historic Red Army trek (1934–36), covering 25,000 li (6,000 miles), bringing the concept of contemporary art practice to the people and simultaneously realising contemporary art projects in their midst.

The second major goal of the Long March Project is a re-examination of the experiences of a hundred years of revolutionary struggle and the lived experience of socialism, which has not only influenced every facet of contemporary society in China but has also left a deep residue in the memory of the people. This permeates every corner of Chinese contemporary visual culture, becoming a resource – sometimes apparent, sometimes not – for Chinese contemporary art. Revisiting revolutionary memory in this way, it is not our intention to parody or subvert the conservative or authoritative elements of socialist life. Nor do we seek to turn history into mythology by simplifying the past or maintaining the integrity of the grand narrative via creative nostalgia. Our working method is to subtly explore this historical period's traces in contemporary visual culture, re-organising the chaos and rescuing it from overused, canonised discourse. Our new Long March looks for a new approach to contemporary

art, using China as a platform. The first segment *The Long March – A Walking Visual Display*, 2002, involved over 250 international and local artists. Participants worked together to realise projects and display works along the historical 1934–36 route, exhibiting paintings, sculpture, performance, video, sound, and site-specific installations, as well as investigating folk art and holding film screenings. Many of the projects created on-site during the journey also included workshops and symposia. In addition to Chinese and international artists and scholars along the route were local contemporary artists and folk artists.

Since 2002, the Long March Project has been simultaneously marching along three parallel strands. First, it has continually returned to the Long March route. In this it is no longer confined only to the historical route but has entered into a broader 'Long March Space'. This includes living and working in coal mines and villages collecting materials, and engaging in documentation and discussion, all of which form a major basis of the art projects. Projects that the Long March has realised include *The Great Survey of Papercuttings in Yanchuan County*, 2004, the revisiting of the Long March route through the tattooing of the body in the *Miniature Long March* by artist Qin Ga, 2005, and the project *800 Meters Under* with Yang Shaobin, which has been carried out continuously at the Kailuan coalmine since 2005. A second strand of the Long March Project is the

Long March Space in the new Beijing art district of Factory 798. The Space's programming includes solo and group exhibitions, independent projects, and an international artist residency programme, as well as publishing, symposia, and Long March education. It is the leading independent art organisation in China, combining a new understanding and methodology of collectivism to become a focal point of contemporary art both locally and internationally. The third strand is international. Since being initiated, the Long March Project has continually invited international artists and scholars to join it and has taken part in several biennale, triennale, and international museum exhibitions since 2002, while at the same time persisting with the Long March mission of expanding exhibition space by carrying out activities outside the confines of museum space. The Long March's international projects are not an arrival into international space. Rather, they are a new departure point, taking the form of discussions, artworks, exhibitions, and investigations into bodily experience and collective memory, migration, the urban, and rural construction, and the connection between history and the present.

LU JIE / CHIEF CURATOR / THE LONG MARCH PROJECT

Initiated in 1999 by artist, Lu Jie, and realised in 2002 with co-curator Qiu Zhijie, the Long March involves the collaboration of over 250 Chinese and international artists from Sites 1–12 (3000 miles) along the historical Long March route. Taking the Long March Space in Beijing as site 13, Lu Jie continues to organise projects at various sites along the Long March route and throughout China, for example, *The Great Survey of Papercuttings in Yanchuan County*, a massive survey project

in north-western China to determine the current state of papercuttings in one Chinese county. Additionally, the project has moved into the international sphere, conducting exhibitions and museum shows, as well as selected Long March projects. Recent exhibitions include *Le moine et le dèmon – An Exhibition of Contemporary Chinese Art*, Museum of Contemporary Art, Lyon, 2004; *Techniques of the Visible: 5th Shanghai Biennale*, Shanghai Art Museum, 2004; *Do You Believe in Reality?: 2004*

Taipei Biennale, Taipei Fine Art Museum, 2004; *Art Circus: Jumping from the Ordinary*, 2nd Yokohama Triennale, 2005; *Classified Materials: Accumulations, Archives, Artists*, Vancouver Art Gallery, 2005; *How to Live Together: 27th São Paulo Bienal*, 2006 and 5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 2006. For further reading see Lu Jie and Qiu Zhijie, *Long March – A Walking Visual Display* (New York: Long March Foundation, 2003).



LONG MARCH PROJECT Map plotting the route and sites of Long March - A Walking Visual Display 2002.

Artist Qin Ga remotely followed the Long March's movements in 2002 from Beijing by permanently tattooing their progress onto his back resulting in *The Miniature Long March* 2002.

Site 8 on the Long March - Zunyi, Guizhou Province. The Long March curatorial team organised the collective painting of a portrait of Chinese movie star Zhao Wei, examining the Cultural Revolution tradition of collective paintings of Mao.

Site 3 on the Long March - on the road in Guangxi. The Long March set up an 'art stall' in a local market, distributing their propaganda and materials on contemporary art. Chief curator Lu Jie is shown handing out postcards.

Le moine et le démon, Museum of Contemporary Art, Lyon, 2004, exhibited the work of the Long March Project from the previous two years. Pictured in foreground Wang Wenhai's Mao Zedong and Mao Zedong 2003.

Photographs recording *The Great Survey of Papercuttings in Yanchuan County*, 2004. Portraits of the survey participants were taken; and individual survey forms filed in, with examples of the papercuttings attached. The survey was conducted over half a year by a team of 100 volunteers.

Images courtesy of Long March Project.



中国陕西省延川县民间剪纸调查表

延川县民间剪纸调查表

调查人: 王强 调查日期: 2004.11.11

调查地点: 延川县 调查对象: 民间剪纸艺人

调查内容: 延川县民间剪纸艺术历史悠久, 种类繁多, 具有浓厚的地方特色。本次调查旨在了解延川县民间剪纸的现状, 收集相关资料, 为保护和传承这一非物质文化遗产提供依据。

调查人: 王强 调查日期: 2004.11.11

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I AM NOT A REALITY SHOW: FANTASY ISLAND, SURVIVOR ISLAND, EXILE ISLAND AND THE ART OF KAH BEE CHOW

You know the story. A kid fills her suitcase with Indomie instant noodles and leaves her sleepy hometown for the bright lights of the big city. She's escaping on her own, to follow her dreams. But to truly inhabit the escapist imaginary is to incarnate as one's own fragile tissue of fantasy; to exist as fantasy is to become fragile; to become fragile is dangerous; when in danger one's thoughts turn to survival; to survive we must escape.

If this is a doomed cycle, Kah Bee Chow is pedalling as hard as she can.

Escapism is serious business. There is an intense pathos to Chow's airy, romantic gestures when posed within the concrete environment. Let us take the liberty of switching Chow with the trees she herself describes planted optimistically in a corporate foyer or inside Kuala Lumpur International Airport. "There is often a sense of the apologetic and absurd in displaced [Chow], in the high-maintenance aestheticised 'natural'... [I] seem to speak of a desire for relief, for escape and yet, [I] will not be afforded any of these luxuries [I] exist only to represent."¹

Her art's romantic propositions resonate in a tension with their requirements for survival. How will these gestures be kept alive? In a overambitiously self-sufficient terrarium environment such as *Flight*, 2003; in a fantasy art school lagoon like *Ship Arriving Too Late To Save A Drowning Witch*, 2004; in a small glass enclosure generating messages to send in

bottles as in *Island*, 2005; in the act of rolling back the Tsunami, thus momentarily saving her hometown Penang from devastation to a swooning, applauding soundtrack seen in *Toll of the Sea*, 2005; in reconstructing the eternal shape of absence as she did in *Fallout*, 2006; in mapping the city's perishable sparks of connection by roaming its streets in disguise. And in another disguise. And in another disguise. Do not be fooled by the playful forms – whimsy and utter infatuation are only for the brave. Shadowing her work is the fearlessness that goes with lost causes.

Chow's temporary installations, scrapbooks, and cheap, instant or edible objects cannot be mistaken for flimsiness – they become paradoxically weighty monuments to the momentary, to the eternally destroyable. Threads of disaster, erasure and physical destruction run throughout her paeans to grand romantic turbulence (in her most ambitious show of 2005): abraded and abrading book covers and a message-in-a-bottle bomb held together with blinking lights, unnervingly mimicking debris left by the Boxing Day Tsunami...² Those works lack the overt, explosive fatalism of a *Pierrot le Fou* or *Bonnie and Clyde* ending, staying contained, strained, but primed to red-alert. Nowhere is this attention to lightness, weight and tension more clear than in 2006's video work *Afterlife*, in which Chow floats thin fluttery miniature parachutes from infamous Christchurch suicide spots, charting their slow drift down into the sidewalks, public squares, or out to sea.

Chow's works, like moths, like her own rustling parachutes, have kooky rhythms and kamikaze intent. They have the tense, lonely and impossible radiance of fairylights in a blackout. They are meditations in an emergency.

TZE MING MOK / WRITER AND OCCASIONAL CIVIL SERVANT / AUCKLAND

1. Kah Bee Chow, *Terrarium*, ongoing. Artist's notes.
2. Kah Bee Chow and Mary Louise Browne, *Chow Browne*, group show, Anna Miles Gallery, Auckland, 2005.

Goodbye Economical
Snack Bar (stills) 2006
DVD
courtesy of the artist and
Anna Miles Gallery, Auckland

Born in Penang, Malaysia in 1980, Kah Bee Chow lives and works in Auckland. Key exhibitions include *Chow-Browne*, Anna Miles Gallery, Auckland, 2005 and *Fallout*, Special Gallery, Auckland, 2005. Recent group exhibitions include *New New Zealand Art*, MOP Projects Gallery, Sydney, 2004; *The Bed You Lie In*, ARTSPACE, Auckland, 2004; *Duets: The Abandoned Sculpture*

Project, Ramp Gallery, Hamilton, 2004; *Break Shift*, Govett-Brewster Art Gallery, New Plymouth, 2004-5; *Summer Fling*, Artstation, Auckland, 2005; *Duets II: The Abandoned Sculpture Project*, rm103, Auckland, 2005; *The New Situationists*, SQUARE2, City Gallery, Wellington and Canary Gallery, Auckland, 2006; *Hetera Utopia: Mapping the Urban Terrain*, Bandung Centre for New Media

Arts, 2006; *Mostly Harmless*, Govett-Brewster Art Gallery, 2006; *SATELLITE project: Shanghai Biennale*, 2006; *don't misbehave!*: SCAPE 2006 Biennial of Art in Public Space, Christchurch Art Gallery; and *Recovered Memory*, 4th Goodman-Suter Contemporary Art Project, Suter Art Gallery, Nelson, 2006. For further reading see Laura Preston's essay in the *don't misbehave!* catalogue.



"WORLD OF OPPORTUNITIES"

Aotearoa New Zealand has been recently pipped by Singapore for pole position as the most 'business-friendly' economy in the world.¹ Like New Zealand, Singapore has developed policy initiatives that respond to the findings of the United Kingdom's Creative Industries Taskforce, and so their "transit into an innovation-fuelled economy" is officially seen as something that will be driven by the creative industries, including, of course, art.² Worldwide, 'creative city' thinking, linking art and related activities to economic prosperity, has seen the proliferation of headline art exhibitions in civic galleries.³ Five years after the 1st Auckland Triennial, Singapore mounted its first visual arts biennale in 2006.

Daniel Malone's performance for the inaugural Singapore Biennale was *Steal This Smile!* :). To understand Malone's art, diverse in its media and approaches, it is helpful to consider how, in a work like this, the political, economic and institutional contexts of the opportunity to exhibit are central to its motivation and content. A complex conceptual relationship to context is one of the clearest consistencies in his practice. In this example, the artist's title twisted Abbie Hoffman's famous *Steal This Book*. Malone's piece got volunteers to hold hands, encircle and attempt to levitate Singapore's City Hall – a play on the North American activist's 1967 attempt to levitate the Pentagon in Washington DC.

Malone's interest was in the (officially somewhat downplayed) link between the Biennale and "Singapore 2006: Global City, World of Opportunities", with which it was timed to coincide. This event centred on the site of Malone's piece, City Hall, which hosted the annual meetings of the Boards of Governors of the International Monetary Fund (IMF)

and World Bank Group. Malone also noted that art was not the only thing the Government was recruiting to offer these guests a good impression. Also legible in Malone's title was the official campaign urging Singaporeans to smile for the benefit of the international visitors, "Four Million Smiles".

In the run up to Singapore 2006, the Government was reprimanded by World Bank president Paul Wolfowitz for barring 27 activists, representing civil society organisations accredited by the World Bank and the IMF, from entering the republic. Wolfowitz declared this an embarrassment to Singapore, the World Bank and the IMF, and so the Government relented and allowed 22 out of 27 activists entry. Squarely addressing the Biennale's theme of belief against this backdrop, Malone's piece staged an act of faith. In a state notorious for its authoritarian controls on freedom of speech and public assembly, he enacted a public gathering in homage to Hoffman's, recognised as a forerunner of symbolic protest now common in the anti-globalisation movement.

At no other time in his career has Malone been moving around the world so much.⁴ By coincidence, at the time of writing, Malone's contact with his collaborators for the 3rd Auckland Triennial, the Long March Project, amounts to having seen the work they presented at the 2006 *Bienal de São Paulo, Como viver junto / How to live together*. (Ironically, perhaps, his trip to Brazil came off the back of a South Project meeting in Chile, where one of the ongoing themes is the establishment of artistic flows between places in the South that are not mediated by the traditional art centres).⁵

JON BYWATER / TEACHER / ELAM SCHOOL OF FINE ARTS /
THE UNIVERSITY OF AUCKLAND

Born in Greymouth, New Zealand in 1970, Daniel Malone is currently based in Auckland. His early work was surveyed in the retrospective *malone@artspace*, ARTSPACE, Auckland, 2003. Other solo exhibitions include *Take Me To Your Dealer*, Sue Crockford Gallery, Auckland, 2004; *Still Life With Still Life*, Sue Crockford Gallery, Auckland, 2006; and *Window Shopping In Brick City*, WINDOW On Site, University of Auckland, 2006. Malone's work featured

in *On Reason and Emotion: Biennale of Sydney*, 2004; *Telecom Prospect 2004*, New Zealand Film Archive, Wellington; *World Famous in New Zealand*, Canberra Contemporary Art Space, 2005; *Local Transit*, Artists Space, New York, 2006; *High Tide – New Currents in Contemporary Art from Australia and New Zealand*, Contemporary Art Center Vilnius, 2006; *don't misbehave! SCAPE 2006 Biennial of Art in Public Space*, Christchurch Art Gallery; *belief: Singapore*

1. According to 2005-6 rankings published in a World Bank-IFC report, evaluated on ten key parameters, including the ease of starting a business, getting licences, sourcing staff, as well as enforcing contracts.
2. www.mica.gov.sg/mica_business/b_creative.html Singapore Government, Ministry of Information, Communications and the Arts.
3. See, for example, Franco Bianchini and Charles Landry, *The Creative City*, (London: Demos, 1995).
4. Malone's recent major projects also include the 2004 *Biennale of Sydney, Local Transit* at Artists Space, New York, and an exhibition at Galeria Metropolitana for South Project, Santiago, Chile.
5. www.southproject.org.

Biennale, 2006; and *TRANS VERSA*, The South Project, Galeria Metropolitana, Santiago de Chile, 2006. Active also as a performance artist, Malone has recently presented works as part of *Mostly Harmless*, Govett-Brewster Art Gallery, New Plymouth, 2006 and *5 4 3 2 1: Auckland Artist Projects*, Auckland Art Gallery, 2006. For further reading see Jon Bywater, *Da Nile is not a river in Africa*, 2000 or Kate Montgomery's essay in the *don't misbehave!* catalogue.



Steal This Smile! :) (stills) 2006
 video documentation of
 performance, belief:
 Singapore Biennale, 2006
 courtesy of the artist and
 Sue Crockford Gallery, Auckland

One of the consequences of globalisation is the globalisation of migration. Within this context what is the meaning of the 'globalisation of Chinatown'? There is no way to calculate the size of the Chinese diaspora, just as there is no way to calculate how many Chinatowns there are in the world. Indeed, as a consequence of the internal migration of people within China with different geographical, language and dialects, cultural, ethical, class, ideological and political backgrounds, the Chinese themselves are already a hybridity of migrants. The curatorial method of the Long March seeks to uncover the linkages between history and the present, and the visual narratives and imaginations of different societies, contexts and texts through the language of art.

Continuing with the Long March methodology of movement and journey, *Long March - Chinatown* will march for an indeterminate amount of time across different geographies and countries, histories and cultures. *Chinatown* can take place in the public spaces of any Chinatown around the world or not in Chinatown at all. It can happen within a museum or biennale space, it can be an extension of a large scale international exhibition – extending the traditional art spaces into the lives of the general public. *Chinatown* can take place in an artist's studio, or in the private happenings of a notebook. It can be a cooperation between Chinese and international artists, it can be a collective collaboration, an individual artist, or an assemblage of individual works. It is not limited to any topic, medium, or form. *Chinatown* is a visual space. The

project wants to address the narrow understanding of cultural characteristics and difference, widening and expanding the methodological understanding of the history and geography of visual culture initiated by the first segment of the Long March to include specific works within specific contexts. The narrative set forth by the globalisation of Chinatowns is about the repetition of arrival and departure, and how each process invariably is linked and turns into the other. We are always re-arriving, but in different forms. *Long March - Chinatown* is not simply a 'thematic' replacement to the Chinese national pavilion filled with contemporary Chinese art, but rather an international campaign that enters into the different temporal and spatial sites of experience / action, as well as construction and reproduction.

For the 2007 3rd Auckland Triennial, the *Long March - Chinatown* will be brought to Auckland in a collaborative project with artists Kah Bee Chow and Daniel Malone entitled *No Chinatown*. The project takes a public minded approach by utilising public spaces not just as exhibitions sites, but also involving the contributions of many other individuals, communities and collectives as a vital part of the work. The metaphor of 'Chinatown' will be used to engage with the Triennial's curatorial theme of *turbulence*, and the subsequent dynamics of immigration, tourism and cultural diaspora raised in the process of globalisation. Within this framework



LONG MARCH PROJECT
 Photographs of Long March –
 Chinatown at the Yokohama
 Triennale, 2005.
 Artist Giu Zhijie, *Slowly
 Approaching 2005*, installation
 and performance.
 Long March workstation.
 Survey forms, response boxes
 and special edition newspapers.
 Images courtesy of Long March
 Project.

Chinatown serves not as an illustration of identity politics or postcolonial discourse, but rather, as a metaphorical site to explore general notions of performed and constructed identity, as well as focusing on the local context of Auckland, a city, which has been deemed a 'high-immigration' city.

No Chinatown will engage with the ambivalent social atmosphere, at times ambiguously, at times provocatively, around the relationship between Auckland and its Chinatown(s). Should Auckland have a Chinatown? Does Auckland in fact already have Chinatown(s)? What indeed constitutes a Chinatown or any (self) determined cultural identification with place? *No Chinatown* will raise these questions and the discursive space for any number of simultaneous answers, sometimes contradictory, acting as a catalyst to precipitate the emotional state of Auckland; at times lamenting a lack, or proposing an action, at others giving voice to confusion or resisting over-determination. It will engage in the Triennial's broad discourse around multiculturalism, as well as the unique context of Aotearoa New Zealand's bicultural geo-politic and the notion of Maori as Tangata Whenua (people of the land).

Within the Triennial space, *No Chinatown* will take place in an array of art venues offered by the exhibition, including the The Gus Fisher Gallery, ST PAUL ST and ARTSPACE. The display at each venue is both individual and linked, building momentum and resonance with a larger space of transitory events and activities outside and between the

galleries during the course of the Triennial, most significantly at the Auckland City Council facilitated Lantern Festival in Albert Park in the week prior to the Triennial's opening, and through a number of events directly involving students, such as an architecture competition and a public survey to be organised through the Long March's involvement in the Elam School of Fine Arts Residency Project.

Like other Long March Projects, *No Chinatown* is a process, an event, and a performance brought forth from grounded research which examines the relationship between theory and practice. *No Chinatown* constructs a complicated context, which is diverse and organic, and approaches exhibition culture not as platform for selecting works to forcefully emphasise a point, but rather, about understanding the power of visual expression in interpreting the relationship between works and their display, history and the present, and the individual and collective, as well as how visual display can excite the individual and collective expression which is both visible and invisible, psychological and bodily within our contemporary context.

LONG MARCH PROJECT WITH KAH BEE CHOW AND DANIEL MALONE



In association with the 3rd Auckland Triennial the Long March Project are artists in residence at Elam School of Fine Arts in February and March 2007. The Elam Residency Project brings remarkable and talented artists from all over the world to New Zealand.

The Residency Project and students will assist in the production of *No Chinatown*, allowing students of the National Institute of Creative Arts and Industries an insight into the practice and working methods of the Long March Project.



LONG MARCH PROJECT with KAH BEE CHOW and DANIEL MALONE
No Chinatown 2007

No Chinatown logo
(previous page).

The Gus Fisher Gallery, one of the venues of *No Chinatown*, with radio tower used for radio transmissions.

Photographs taken during the Long March Project site visit in December 2006. Project members - Lu Jie and David Tung - met with turbulence curator Victoria Lynn, artists Kah Bee Chow and Daniel Malone, other artists and thinkers, and toured Auckland's sites.

Lantern Festival - one of the sites of *No Chinatown*.
photo: Ben Tankard

Artist's impression of proposed work in the window, ST PAUL ST.
Images courtesy of Long March Project, Kah Bee Chow and Daniel Malone.



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LIST OF WORKS

dimensions are height x width x depth or length
details correct at the time of printing

LIDA ABDUL

War Games (What I Saw) 2006
16mm film transferred to DVD
colour, sound, 5 min
courtesy of the artist and
Giorgio Persano Gallery, Turin
AUCKLAND ART GALLERY

CHANTAL AKERMAN

De l'autre côté
(From the Other Side) 2002
documentary, video and 16mm film
colour, sound, 99 min
produced by Amip, Chemah IS, Arte
courtesy of the artist and
Marian Goodman Gallery, New York
and Paris
ACADEMY CINEMAS

**VYACHESLAV AKHUNOV with
SERGEY TICHINA**

Corner 2004
DVD
colour, sound, 7 min
courtesy of the artists and
Kurama Gallery, Kyrgyzstan
AUCKLAND ART GALLERY

Ascent 2004
DVD
colour, sound, 12 min
courtesy of the artists and
Kurama Gallery, Kyrgyzstan
AUCKLAND ART GALLERY

EVE ARMSTRONG

Trading Table
four trading tables held in downtown
Auckland on 9 and 30 March, 20 April
and 11 May 2007 from 11.30pm to 3pm
courtesy of the artist and
Michael Lett, Auckland
DOWNTOWN AUCKLAND

THE ATLAS GROUP / WALID RAAD

*My Neck Is Thinner Than A Hair: A History
of the Car Bomb in the Lebanese Wars...*
Volume 1: January 21, 1986

performance
a project by The Atlas Group in
collaboration with Tony Chakar,
Bilal Khebeiz and Walid Raad
project co-produced by The Atlas
Group, Beirut and New York; Ashkal
Alwan, Beirut; Kunsten Festival des
Arts, Brussels; House of World Cultures,
Berlin; Spectacles Vivants, Pompidou
Centre, Paris
courtesy of The Atlas Group / Walid
Raad, Steir-Semler Galerie, Hamburg
and Beirut, and Anthony Reynolds
Gallery, London
THE UNIVERSITY OF AUCKLAND

The Loudest Muttering Is Over:
Documents from The Atlas Group Archive
performance
a project by The Atlas Group in
collaboration with Walid Raad
courtesy of The Atlas Group / Walid
Raad, Steir-Semler Galerie, Hamburg
and Beirut, and Anthony Reynolds
Gallery, London
THE UNIVERSITY OF AUCKLAND

CARLOS CAPELÁN

Always There 2 2007
Indian ink on wall, framed
drawings, stones and plates
dimensions variable
courtesy of the artist
AUCKLAND ART GALLERY

PHIL COLLINS

they shoot horses 2004
synchronised two-channel video
projection
colour, sound, 420 min
courtesy of the artist and
Tanya Bonakdar Gallery, New York
AUCKLAND ART GALLERY

DONNA CONLON

Coexistence 2003
DVD
colour, sound, 5 min 26 sec
courtesy of the artist
AUCKLAND ART GALLERY

SHANE COTTON

Takarangi 2006-7
acrylic on canvas
2000 x 3000 mm
courtesy of the artist,
Gow Langford Gallery, Auckland
and Hamish McKay Gallery, Wellington
AUCKLAND ART GALLERY

Red Shift 2006-7
acrylic on canvas
2000 x 3000 mm
courtesy of the artist,
Gow Langford Gallery, Auckland
and Hamish McKay Gallery, Wellington
AUCKLAND ART GALLERY

Blue Shift 2006-7
acrylic on canvas
1800 x 1600 mm
courtesy of the artist,
Gow Langford Gallery, Auckland
and Hamish McKay Gallery, Wellington
AUCKLAND ART GALLERY

CHRISTINA DIMITRIADIS

Spaziergang (Promenade) 2004
Lambda print, colour photographs
triptych, each 1000 x 1000 mm
(unframed)
courtesy of the artist and
Eleni Koroneou Gallery, Athens
AUCKLAND ART GALLERY

Übungen Um Zu Vergessen
(Oblivion's Exercises - Bedded) 2005
Lambda print, colour photograph
1200 x 1200 mm (unframed)
courtesy of the artist and
Eleni Koroneou Gallery, Athens
AUCKLAND ART GALLERY

WILLIE DOHERTY

Closure 2005
DVD
colour, sound, 11 min 20 sec
courtesy of the artist,
Alexander and Bonin, New York
and Galería Pepe Cobo, Madrid
AUCKLAND ART GALLERY

REGINA JOSÉ GALINDO

El Peso de la Sangre
(*The Weight of Blood*) 2004
DVD

colour, sound, 4 min 25 sec
courtesy of the artist and
Prometeo Gallery, Milan
AUCKLAND ART GALLERY

Limpeza Social (Social Cleansing) 2006
DVD

colour, sound, 1 min 50 sec
courtesy of the artist and
Prometeo Gallery, Milan
AUCKLAND ART GALLERY

¿Quién Puede Borrar las Huellas?
(*Who Can Erase the Traces?*) 2003
DVD

colour, sound, 37 min 40 sec
courtesy of the artist and
Prometeo Gallery, Milan
AUCKLAND ART GALLERY

CARLOS GARAICOA

Postcapital 2006

wood, metal, polychromed
plaster, PVC, cardboard
1500 x 1700 x 3270 mm
produced with the assistance of
Institut de Cultura de Barcelona
courtesy of the artist,
Galería Continua, San Gimignano-
Beijing, and Galería Elba Benítez,
Madrid

AUCKLAND ART GALLERY

ALEXANDROS GEORGIOU

Without my own vehicle – part II 2006-7
various media on paper, found objects
dimensions variable
courtesy of the artist and
Eleni Koroneou Gallery, Athens
ARTSPACE

MÓNICA GIRON

MED "Miedo Existencial Democrático"
(*Democratic Existential Fear*) 3, 4, 5, 7, 8
and 10 2004

from a series of 10 drawings
pencil and watercolour on paper
1230 x 1230 mm each (unframed)
courtesy of the artist
AUCKLAND ART GALLERY

GEORGE GITTOES

Soundtrack to War 2004
film

colour, sound, 95 min
courtesy of the artist
ACADEMY CINEMAS

FIONA HALL

When my boat comes in 2002-ongoing
gouache on banknotes
dimensions variable
courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney
AUCKLAND ART GALLERY

MONA HATQUM

Undercurrent 2004

electrical cable, light bulbs
and computerised dimmer unit
dimensions variable
courtesy of the artist and
Alexander and Bonin, New York
AUCKLAND ART GALLERY

JULIAN HOOPER

Liliu 2006

various media on paper
dimensions variable
courtesy of the artist and
Ivan Anthony Gallery, Auckland
THE GUS FISHER GALLERY

ALFREDO JAAR

Muxima 2005

digital film on Mac Mini computer
colour, sound, 36 min
courtesy of the artist and
Galerie Lelong, New York
ACADEMY CINEMAS

ISAAC JULIEN

True North 2004

three-screen projection,
16 mm film, DVD transfer
black and white, colour,
sound, 14 min, 20 sec
courtesy of the artist,
Victoria Miro Gallery, London and
Roslyn Oxley9 Gallery, Sydney
ST PAUL ST

LUCÍA MADRIZ

Alerta Roja (Red Alert) 2006

installation with beans, corn, rice
4000 mm diameter
courtesy of the artist
AUCKLAND ART GALLERY

Hispanic 2006

DVD
colour, sound, 45 sec
courtesy of the artist
AUCKLAND ART GALLERY

OSCAR MUÑOZ

Aliento (Breath) 1996-2002

edition 2 of 3
grease photoserigraph on steel disks
6 disks, each 202 mm diameter
courtesy of the artist and
Daros-Latinamerica Collection, Zurich
AUCKLAND ART GALLERY

JOHN PULE

Kehe Tau Hauga Fooa

(*To All New Arrivals*) 2007
enamel, oil, pencil, pastel,
oil stick and ink on canvas
5 panels, each 2700 x 2000 mm
courtesy of the artist and
Gow Langford Gallery, Auckland
AUCKLAND ART GALLERY

REA

maang 2006-7

three-channel DVD installation
colour, sound
this project has been assisted
by the Australian Government
through the Australia Council,
its arts funding and advisory body
courtesy of the artist
AUCKLAND ART GALLERY

MICHAL ROYNER

Site A 2006
edition 1 of 3
two metal-framed LCD screens, metal
shelf, two computers and digital video
248 x 787 x 305 mm
courtesy of the artist,
PaceWildenstein, New York and
Gow Langford Gallery, Auckland
AUCKLAND ART GALLERY

Site C 2006
edition 1 of 3
two metal-framed LCD screens, metal
shelf, two computers, and digital video
248 x 787 x 305 mm
courtesy of the artist,
PaceWildenstein, New York and
Gow Langford Gallery, Auckland
AUCKLAND ART GALLERY

Site E 2006
edition 2 of 3
three metal-framed LCD screens, metal
shelf, three computers, and digital
video
279 x 1149 x 305 mm
courtesy of the artist,
PaceWildenstein, New York and
Gow Langford Gallery, Auckland
AUCKLAND ART GALLERY

JULIE RRAP

Body Double 2007
rubber, DVD, sound
dimensions variable
this project has been assisted by the
Australian Government through the
Australia Council, its arts funding and
advisory body and mrppp, Melbourne
courtesy of the artist,
Roslyn Oxley9 Gallery, Sydney
and Arc One, Melbourne
ST PAUL ST

LAZARO A. SAAVEDRA GONZÁLEZ

El Síndrome de la Sospecha
(*The Syndrome of Suspicion*) 2004
DVD
colour, 2 min 57 sec
courtesy of the artist
AUCKLAND ART GALLERY

SRIWHANA SPONG

7 Days 2006–7
Super 8 transferred to digital video,
bamboo, newspaper, cigarettes,
marigolds, wood, batik
black and white, colour, sound,
3 min 20 sec, dimensions variable
courtesy of the artist and
Anna Miles Gallery, Auckland
ARTSPACE

YUK KING TAN

Oil City 2007
firecrackers, lit and unlit
3545 x 10679 mm
courtesy of the artist and
Sue Croxford Gallery, Auckland
AUCKLAND ART GALLERY

LAURA WADDINGTON

Border 2004
Digibeta PAL
colour, stereo, 27 min
France / United Kingdom
directed, produced, written, filmed
and edited by Laura Waddington
co-produced by Love Streams
Agnes b. Paris
music by Simon Fisher Turner
voice by Laura Waddington
courtesy of the artist
ACADEMY CINEMAS

LYNETTE WALLWORTH

Evolution of Fearlessness 2006
single-channel interactive video
installation
colour, sound
produced by Forma, commissioned by
New Crowned Hope Festival, Vienna
courtesy of the artist and Forma
AUCKLAND ART GALLERY

ARETA WILKINSON

Takapau Will Travel 2005–7
produced with the assistance of
Te Waka Toi, Creative New Zealand
THE GUS FISHER GALLERY

including the pieces:

Have Takapau Will Travel 2005
Monel 400, 9ct gold, brass,
paint, wood, glass
270 x 200 mm
courtesy of the artist and
Anna Bibby Gallery, Auckland

Ki Mua Ki Muri 2005
Monel 400, 9ct gold,
brass, paint, wood, glass
240 x 250 mm
courtesy of the artist and
Anna Bibby Gallery, Auckland

Pol Girl I 2006
Monel 400, 9ct gold,
brass, paint, wood, glass
270 x 200 mm
courtesy of the artist and
Anna Bibby Gallery, Auckland

0502 He Aha Ahau? 2005
mixed media
520 x 600 x 180 mm
courtesy of the artist and
Anna Bibby Gallery, Auckland

0503 No Hea Koe? 2005
mixed media
520 x 600 x 180 mm
courtesy of the artist and
Anna Bibby Gallery, Auckland

0504 Kaika 2007
DVD, mixed media
colour
520 x 600 x 180 mm
produced with the assistance
of James Pinker and Riki Manuel
courtesy of the artist and
Anna Bibby Gallery, Auckland

MULTI-ARTIST PROJECT

LONG MARCH PROJECT with KAH BEE
CHOW and DANIEL MALONE
No Chinatown 2007
multi-site events and installations
courtesy of the Long March Project;
Kah Bee Chow and Anna Miles Gallery,
Auckland; and Daniel Malone and
Sue Croxford Gallery, Auckland
produced with the assistance of Elam
Residency Project, Elam School of
Fine Arts, The University of Auckland
and Auckland City Council
LANTERN FESTIVAL – ALBERT PARK,
2–4 MARCH 2007, ARTSPACE, THE GUS
FISHER GALLERY, ST PAUL ST, RADIO
TRANSMISSIONS AND ONLINE

