

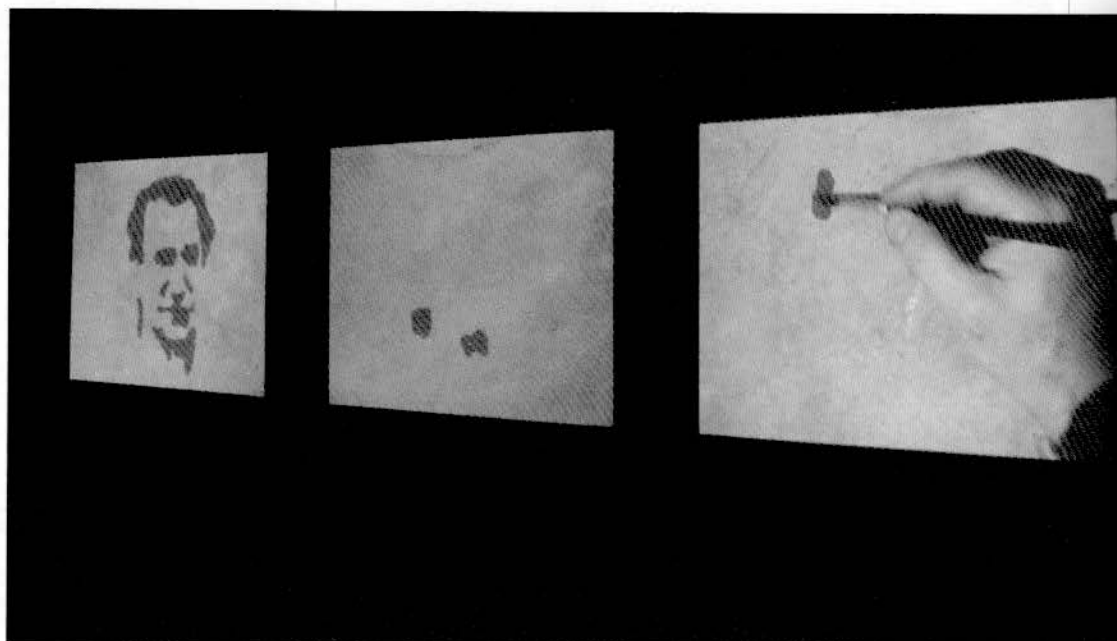
DETOURING THE GRAND TOUR — *Venice 52, Kassel 12, Sharjah 8*

BY GLEN LOWRY AND HENRY TSANG

This summer witnessed the 2007 iteration of the Grand Tour: a celestial alignment of the four major European art events — la Biennale de Venezia, Documenta (in Kassel), Skulptur Projekt Münster, and Art Basel — that is viewable only once every 10 years. Foregoing the annual Art Basel and deciding instead to start with the Sharjah Biennial 8 (SB8) in the third largest of the United Arab Emirates (behind Abu Dhabi and Dubai), we embarked on our own modified Grand Tour. Contrary to expectations, our own in particular, this detour proved to be illuminating, helping it to define and focus our thinking about the larger European art fairs, particularly in relation to an emergent global-local nexus of contemporary artistic production. A significant foray into the international art world from a relatively unrecognized zone of cultural production, SB8 provided a way

of locating and mapping distinct curatorial vectors in relation to fraught, ambivalent and at times mesmerizing engagements with the alterity of the Euro-American art project.

The Sharjah Biennial — pronounced *biennale*, as in *de Venezia*, so we were told — involved over 80 artists, two large exhibition halls, outdoor works, a film program and symposium. Next to the 52nd Venice Biennale, Documenta XII and Münster 07, the Sharjah Biennial 8 is a fledgling exhibition and might be seen as a marginal event in the global contemporary art scene. It does, however, stage an important dialogue between the imaginative drive of a rapidly developing nation state and the rarefied pretensions of museum-defined contemporary cultural production still beholden to a western avant-garde canon. In relation to the massive investments and investitures of the Grand Tour, the stakes



Oscar Muñoz. *Proyecto para un Memorial*, 2003 - 2005. Courtesy: the authors.

and negotiations of SB8 are every bit as palpable and vital as what we experienced in the centres of Venice, Kassel and Münster (which, given its specialized focus on public art requires more space than we have here to discuss properly).

Sharjah's ambitious desire for international art world validation is clear, as is the need to assert itself as a cultural presence regionally, in contradistinction to or perhaps in parallel with the economic prominence that the UAE has recently been aggressively cultivating. Grand is an understatement in the UAE. Dubai, Sharjah's neighbour, is home to the world's tallest building, the Burj Dubai, taller than the CN Tower with dozens more floors yet to be built; the world's largest theme park, Dubailand, which promises to be twice the size of all the Disneyland and Disney World resorts put together; the first, self-appointed seven-star hotel, the Burj Al Arab; the largest artificial islands, The Palms and The World; and the first underwater hotel, the Hydropolis.

While the SB8 is nowhere close to the scale of these other gigantic projects, it does provide an important cultural intervention in the UAE. The first serious foray from the Persian Gulf into the international art world, it might be seen as a precursor to the massive Saadiyat Island cultural development proposed in Abu Dhabi (the oldest, most wealthy of the United Arab Emirates two hours down the highway). The Saadiyat Island plans budget \$27 billion for a Cultural District featuring a Frank Gehry Guggenheim, Jean Nouvel Louvre, Zaha Hadid Performing Arts Centre and Tadao Ando Maritime Museum. Amidst hyper-expansion and phenomenal growth, against the backdrop of an emergent global-urban phenomenon, the Sharjah Biennial functions as a litmus test with which to gauge the relationship between contemporary art and a truly global capitalism.

The Sharjah Biennial started off as a traditional showcase for regional artists. That is until a young art student studying in London, Sheikha Hoor Al Qasimi, complained about the exhibition's lack of vision to her father, Sheikh Sultan bin Mohammed Al Qasimi. The Sheikh in turn appointed her director for the Sharjah Biennial 6 in 2003, a position she has retained. The impact of Al Qasimi's leadership was both immediate and impressive. As Antonia Carver suggests, Al Qasimi's determination "to reposition Sharjah alongside new contemporary art capitals such as Havana and Gwangju [was] remarkable."¹ Claiming that her "inspiration was actually Documenta,"² Qasimi brought Peter Lewis from Goldsmiths College on board. Under the theme of "Art in a Changing Horizon: Globalization and New Aesthetic Practice," Qasimi, Lewis and their team were able to attract 117 artists from 25 countries, despite their relative lack of international stature, Bush War II and political instabilities across the region.

SB7 featured the works of 74 artists. The fact that these artists represented a larger number of countries (36 rather than 25) might be seen as indicative of a growing interest in questions of political identity and affiliation. As an official press release put it, "The biennial addresses the rapid developments taking place in the Emirates and engages artists and guests in a shared reflection about the increasingly vaporous landscapes of our homes, habitats, societies and nations." Placing itself squarely within a

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new politics of global-local redefinition, the biennial saw itself offering "a space where contemporary art can be discussed in the light of shifting strategies of allegiance that may be national or territorial, strategic or sentimental, formal or conspiratorial."

For SB8, the organizers/promoters upped the ante again, no doubt encouraged by the mind-boggling success of local, national and regional economies,³ claiming to be the largest international art exhibition in the Middle East. Indicative of a larger (national) desire to not only change history, but also rewrite the geography of the region and the world, the biennial was in no way humble about its previous success, its intentions, nor particularly careful in its geography.⁴ Under the direction of Al Qasimi, Persekian and the curatorial team of Mohammed Kazem, Eva Scharrer and Jonathan Watkins, SB8 enacted the topical, ambitious if somewhat cryptic theme of "Still Life: Art, Ecology, and the Politics of Change." They commissioned 53 new works, including the first-ever realization of Gustav Metzger's 1972 installation proposal, in which 120 idling automobiles are arranged along the four sides of a massive glass cube, their exhaust fumes blowing into the transparent space. In addition to the Metzger commission, the exhibition represented work (new and old) by brand name international artists such as Alfredo Jarr, Mona Hatoum, Simon Starling, Marjetica Potrc, Lida Abdul and Roy Arden, along with, of course, local cultural producers.



Gustav Metzger, 1972 - 2006.
Courtesy: the authors.



Top: Lara Baladi.
Perfumes & Bazaar, The
Garden of Allah
(detail), 2005.
 Courtesy: the authors.

Bottom: Michael
Rakowitz. The Invisible
Enemy Should Not Exist,
 2007. Courtesy: the
 authors.



Two projects stood out from the rest, for very different reasons. One was Mikael Rakowitz's *The Invisible Enemy Should Not Exist*, consisting of a long table with reconstructions, made from Middle Eastern food packaging and newspapers, of artifacts that had been looted from the National Museum of Iraq in the aftermath of the American invasion in April 2003. Surrounding this tableau is a series of episodic drawings depicting Dr. Donny George, former President of the Iraq State Board of Antiquities and Heritage and Director General of the National Museum in Baghdad. The narrative reveals that Dr. George, who has been working to recover the over 7000 objects that are still missing, had during Saddam Hussein's reign avoided Ba'ath Party meetings by working at archaeological sites. In his spare time, George was a drummer for a Deep Purple cover band. In George's honour, the installation features a version of "Smoke on the Water" recorded by a New York Arabic band, Ayyoub, which provides the audio component of this complex and evocative work.

The other artwork that left a mark on the exhibition was noticeable for the marks made on it. Like Chen Lingyan who was asked to remove work showing her nude body (menstruating) from SB6,⁵ Lara Baladi was also censored. Her Boschian photomontage murals, *Justice for the Mother* and *Perfumes and Bazaar*, are ruminations on the notion of paradise that employ metaphors of the garden in contrast with the jungle. Closer inspection of the myriad of pop cultural images and those of the artist's personal and family history within these landscapes reveals the careful hand of the censor. Wherever there were depictions of sexuality or body parts that were deemed inappropriate such as cleavage, exposed buttocks or worse, masking tape had been affixed. On top of the masking tape was scrib-

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bled red crayon. When the crayon strayed beyond the tape, a feathering effect was created and the cloaking became a camouflaging that blends photograph with its censorship in an almost charming but alarming way.

Also of note was architect Mona El Mousfy's exhibition layout for the Sharjah Expo Centre. El Mousfy employed scaffolding with stairs that climbed up high above the entire exhibition, providing an overview from a walkway that transported gallery-goers above and across the entire space with a bird's eye view. As an architectural gesture, it had an exhilarating and somewhat vertiginous effect, unifying the cavernous trade fair hall while highlighting the temporary nature of exhibits in this



Mona El Mousfy.
Exhibition Layout.
Courtesy: the
authors.



Paolo Canevari. *Bouncing Skull*, 2007, video still. Courtesy: Paolo Canevari and Christian Stein.

space and perhaps by extension, all biennials. On the ground, El Mousfy positioned the art that required light on the periphery, with the expanded centre a labyrinthine mass of dark spaces through which one meandered, encountering along the way in an exploratory manner projections such as Leopold Kessler's *Red Sea Star*, wherein a scuba diver while methodically exploring the ocean floor bumps into a couple enjoying a gourmet meal inside the aforementioned Hydropolis undersea restaurant. The design was a brave move, given that the transitory, in-process effect created by what looked like a scaffolded construction site with its internal maze cast a reflection or even commentary about the unfinished business that is the ongoing rapid development project of the UAE.

In stark contrast to the Expo Centre was the older Sharjah Art Museum, which provided the other key exhibition space in the biennial. Once a resplendent colonial structure, the Sharjah Museum's main floor consists of an extremely long corridor flanked by double garage-sized open rooms that house artwork.

A sense of rhythm, repetition and predictability is created as one moves through the show; this effect, however, did not contribute to the reception of the art. Most artists were given their own space, although not all of those spaces were fully utilized. Some of the spaces were blocked for the projections contained within, helping in a small way to break up the monotony of the long march.

One project that did use its space fully was Tue Greenfort's *Exceeding 2° C*, that raised the temperature of a room by 2 degrees Celsius, with the resultant savings in energy costs from the air conditioning to be used to purchase a plot of rainforest. Another project that also played off the overall thematic of the politics of change was the CD compilation by e-Xplo (Rene Gabri, Heimo Lattner and Erin McGonigle in collaboration with Ayreen Anastas), *I love to you. Workers Voices from the UAE*. This installation was available at the entrance of the gallery on a Discman; it was also re-broadcast in several locations around the city. e-Xplo attempted to address the issue of over a half-

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million migrant workers, primarily from Pakistan, India and Bangladesh, many of whom are given (by our standards in the first world) harsh working and living conditions, by interviewing guest workers and recording their voice and song in their native languages. While e-Xplo's work seemed to function more as oral history than as a pointed critique of the dynamics of labour and race in the region (which, as the Baladi piece illustrated, might have been subjected to a stricter censorship gesture), it did provide a bridge to the world outside the biennial's exhibition spaces and was a reminder of the show's thematic intentions to examine "Art, Ecology and the Politics of Change." In the opening weeks, the biennial also developed a program of "Installations/ Interventions/ Performances/ Works Around Town" that we were unable to attend because we came too late. These works and the cultural political questions they seem to want to raise are promising and bode well for future iterations of the biennial, particularly in light of the environmental and social devastation that is part of the region's meteoric development. While the UAE has the world's largest ecological footprint (Canada has the fourth) and the region's explosive development and absolute dependence of imported raw materials (everything from water to steel to sand) provides little hope of an environmental turn, there is some indication that the discourses of change are beginning to hold. The fuzzy notion of "sustainability" has already begun to enter marketing copy and political discourse. There is also talk of "greening" the region by 2012; for example, recent policy discussions by the Ministry of Environment and Water in Abu Dhabi suggest that there is governmental will to cut water consumption by half within the next five years (although it is yet unclear exactly how this will happen). In light of recent changes in official rhetoric, in conjunction with strong regional optimism, one can only hope that increased exposure to the types of dialogues engendered by the biennial will continue to have a positive impact. Whether or not art can effect political changes for the 500,000 migrant labourers (re-branded as "guest workers") in the region is up for debate.

A week after SB8 finished, Venice opened. Red and green banners covered the islands, proclaiming US curator Robert Storr's pithy, somewhat dated theme: "Think with the Senses, Feel with the Mind: Art in the Present Tense." A record 76 nations or organizations were represented, with the Arsenale as the main attraction once again, showcasing the work of more than 100 artists.

Discussed and dismissed by many reviewers, the Arsenale still contains many pleasant surprises, in witness to the unfolding of diverse desires in the international art arena. The size of the exhibition in the former armory seemed to provide a sometimes-overwhelming glimpse into the tensions of contemporary life and death. The Present Tense, or what might be rephrased as the tense present came through in numerous works dealing with themes of war and exile and grappling with the exigencies of cultural memory and site-specific trauma. Notable among this large body of work was Paolo Canevari's *Bouncing Skull*, a video of a young boy kicking a skull-shaped soccer ball that was shot in front of the bombed-out site of the former Serbian army headquarters; Gabriele Basilico's *Beirut 1991*, photographic prints of empty streetscapes in bombed-out areas of the Lebanese city; Neil Hamon's photographs reenacting key moments in the history of US warfare and Rosemary Laing's large panoramic photographs of immigration facilities (camps) in Australia, cryptically or ironically titled *And You Can Even Pay Later, Welcome to Australia* and *5:10 am, 15th December 2004*.

While these works tend toward less-than-subtle engagements with the current state of war, they point to an important thematic element in Storr's project and are indicative of an attempt to foreground the political. More nuanced examples of this type of memory work could be found in installations by Oscar Munoz and Emily Prince. Munoz's five-channel video installation, *Proyecto para un Memorial*, depicts the "disappeared" in Columbia's violent landscape through the painting of anonymous portraits in water on a stone slab, images that begin to evaporate almost as soon as the painting begins. Similarly, Prince's *American Servicemen and Women who have Died in Iraq and Afghanistan (But not Including the Wounded, Nor the Iraqis nor the Afghans)* works with hand-drawn portraits that make up an archive of more than 3,300 index cards detailing the face (and race) of a fallen soldier, each affixed to a map of the US.

The ability to play the Arsenale against the competing pavilions, both within the Giardini and outside throughout the city and on various islands, creates a useful tension, for it was on the peripheries that some of the most compelling works were to be found. Of particular interest was Hong Kong, which brought together three artists/groups; Amy Cheung, Map Office and Hiram To; offering different takes on the cultural history of the former British colony, with the title of *Star Fairy*, a queering of the legendary *Star Ferry* that shuttles between Hong Kong Island and Kowloon. Mexico was represented by



Top Left: Rafael Lozano-Hemmer. Pulse Room, 2006.
Courtesy: Puebla 2031, and the artist.

Top Right: Vincent Leow. Andy's Addiction, 1996.
Courtesy: the artist.

Bottom: Gerard Byrne. 1984 and Beyond, 2005. Courtesy:
Arts Council of Ireland.



Rather than showcasing contemporary cultural production or using contemporary art as a vehicle with which to explore or worry a political question or theme, Buergel and Noack retain a formalist aesthetic that is both curious and troubling.

Rafael Lozano-Hemmer from Mexico City and Montreal. The exhibit functioned as a mid-career retrospective and was refreshing as one of the few (and particularly strong) presentations that would qualify as new media. His meticulous installations activated the expansive space of a gothic palazzo, inviting viewers to interact and participate with a number of complex and ambitious projects that employed robotics, surveillance technologies and old-fashioned light and shadow. And Ireland's Gerard Byrne impeccable show of film and photographs was found adjacent to Northern Ireland's Willie Doherty's elegantly installed set of projections.

One aspect of Venice 52 was the prevalence of presentation overproduction. In simpler times, Eric Duyckaerts' glass-and-mirror labyrinth in the Belgian Pavilion housing many monitors playing the same single-channel video would have played without the glass and mirrors and extraneous other monitors. Never mind the fact that his work is based on a series of performances where he mimics an intellectual imposter, the physical conceit of the installation seemed particularly wasteful. In a similar approach, Sophie Calle's immensely popular installation in the French Pavilion was an excellent example of exploration ad infinitum. She and her curator Daniel Buren (who applied for the position that she posted publicly) employed all of their extrapolative abilities to fashion a visually dazzling multidisciplinary exhibition based on a minor but personally significant event: the email breakup letter. Singapore had a different challenge to overcome — the architecture of the Palazzo Cavalli Franchetti. Within this magnificent setting, the work by Tang Da Wu, Vincent Leow and Zulkifl Mahmod was overpowered by the architecture and gorgeous chandeliers. However, Justin Lim's writhing mass of porcelain vines and light bulbs, *Just Dharma*, that was ceremoniously dropped from the ceiling, left a pile of wreckage that exhibited a sensitivity and confluence with its precious surroundings.

A week after the hoopla of la Biennale originale previews, Roger M. Buergel and Ruth Noack's Documenta XII was unveiled. In his editorial statement, "Dar Ursprung" (The Origins), Buergel aligns his curatorial approach with that of Arnold Bode, director of the first Documenta. Buergel writes, "After a period of state-sponsored crime, Bode felt the need to put the postwar German public back in touch with international modernism. And this meant, first and foremost, to recon-

stitute civic society as such." Investing Documenta with what is primarily an art historical function, one that is grounded in the unbridled humanism of a reconstructed European subject, Buergel, quoting Bode, suggests that the role of Documenta is to "make visible the roots of contemporary artistic production in all major fields."

Rather than showcasing contemporary cultural production or using contemporary art as a vehicle with which to explore or otherwise worry a given political question or theme, Buergel and Noack retain a formalist aesthetic that is both curious and troubling. To help reinforce the curators' rhetorical stance (or political position), Documenta XII showcases significant historical works spanning 600 years. The oldest works in the exhibition are from the Berlin Saray Album, a mishmash of drawings and paintings brought to Germany by the Prussian Ambassador to Constantinople (1786 – 1790) that dates back to sometime between the 14th and 16th century (according to the catalogue). There is a 16th century Persian calligraphy by Haddschī Maqṣūd At-Tabrizī, a facsimile of a 16th century Chinese collector's album describing pottery from three successive dynasties, a 17th century Chinese lacquerwork panel, various pieces from 18th and 19th century Mogul albums and paintings, a 19th century Iranian carpet, a 19th century veil from Tajikistan, 19th century painting from India, a Katsushika Hokusai design sample (dated 1835), Edouard Manet's 1867 *L'Exposition Universelle* and Nibaran Chandra Ghosh painting *The Suppliant Lover* (c. 1900).

This amalgam of orientalist artifacts (one might wonder how Manet fits here) is bracketed by Paul Klee's 1920 *Angelus Novus*, a non-too-subtle allusion to Walter Benjamin's well-known essay "On the Concept of History," in which Klee's angel serves figure of the tragic historian for whom history is "one single catastrophe which keeps piling wreckage and hurls it in front of his feet." As Benjamin describes it, "The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress." Buergel and Noack seem to be inviting us to sort through the wreckage of 20th Century Art, calling forth Tanaka



Ai Weiwei. *Fairytale*, 1001 Chairs, 2007. Courtesy: Galerie Urs Meile, Beijing-Lucerne and the artist.

Atsuko, Juan Davilla, Mary Kelly, Bela Kolarova, Kerry James Marshall and John McCracken to name a few who pile up alongside others.

Documenta XII's strategic re-situating of 20th century vanguards within a long history of cultural exchange between the West and East poses interesting questions about the geo-historical limits of Western culture, particularly in relation to China and Middle East. However, the exhibition's reliance on formalism and tendency toward the de-historicization or deracination of alterity is deeply disconcerting.⁵ In reference to the current exhibition, we are left to wonder about the unspoken or unnamed political context toward which Buerger and Noack are working. What parallels are to be drawn between 1955 and now? Is this exhibition a response to post-911 political instabilities in the US and EU? Does it call forth the spectre of a newly racialized and divided Europe? We are tempted to read the curators' political position vis-à-vis the social function of art — their conservatism — as a stance against the very conditions that are making the smaller, marginal biennials like Sharjah all the more interesting and more vital.

Beneath the polished and darkened surfaces of Documenta XII that come across as being self-consciously conservative, glimpses of this alternative, much less abstract reality are avail-

able. In fact, the more powerful work at the exhibition seems to fly in the face of Buerger and Noack's reactionary departure from Nigerian director Okwui Enzewor's radical attempt to reconfigure Documenta XI across geographic and cultural locations, to break it away from its Eurocentric, colonial origins. Works by artists such as Ai Weiwei, whose presence in conjunction with those whose travels he orchestrated literally infiltrated and seemingly dominated Kassel, and Inigo Mangano-Ovalle's *Phantom Truck*, a replica of a mobile biological weapons lab, do in fact draw attention to the fluidity or at least volatility of European borders and ongoing negotiations with emerging geo-political contexts. In relation to these works, Buerger and Noack's Documenta XII might be read as an attempt to erase Enzewor's radical despatializing project, a backlash or last gasp of an outmoded Modernist project.

Ai Weiwei's performance, *Fairytale*, plays on the fact that Kassel was often the setting for fairytales by the Brothers Grimm, who used to live and work in the town. In the tradition of Joseph Beuys' *7000 Oaks* for Documenta VII, Ai's fantasy consisted of 1001 Chinese participants and 1001 Chinese chairs. The people, who were brought to Kassel in five stages from different regions in China, functioned as "live exhibits," interacting with local residents, visiting the exhibits, living

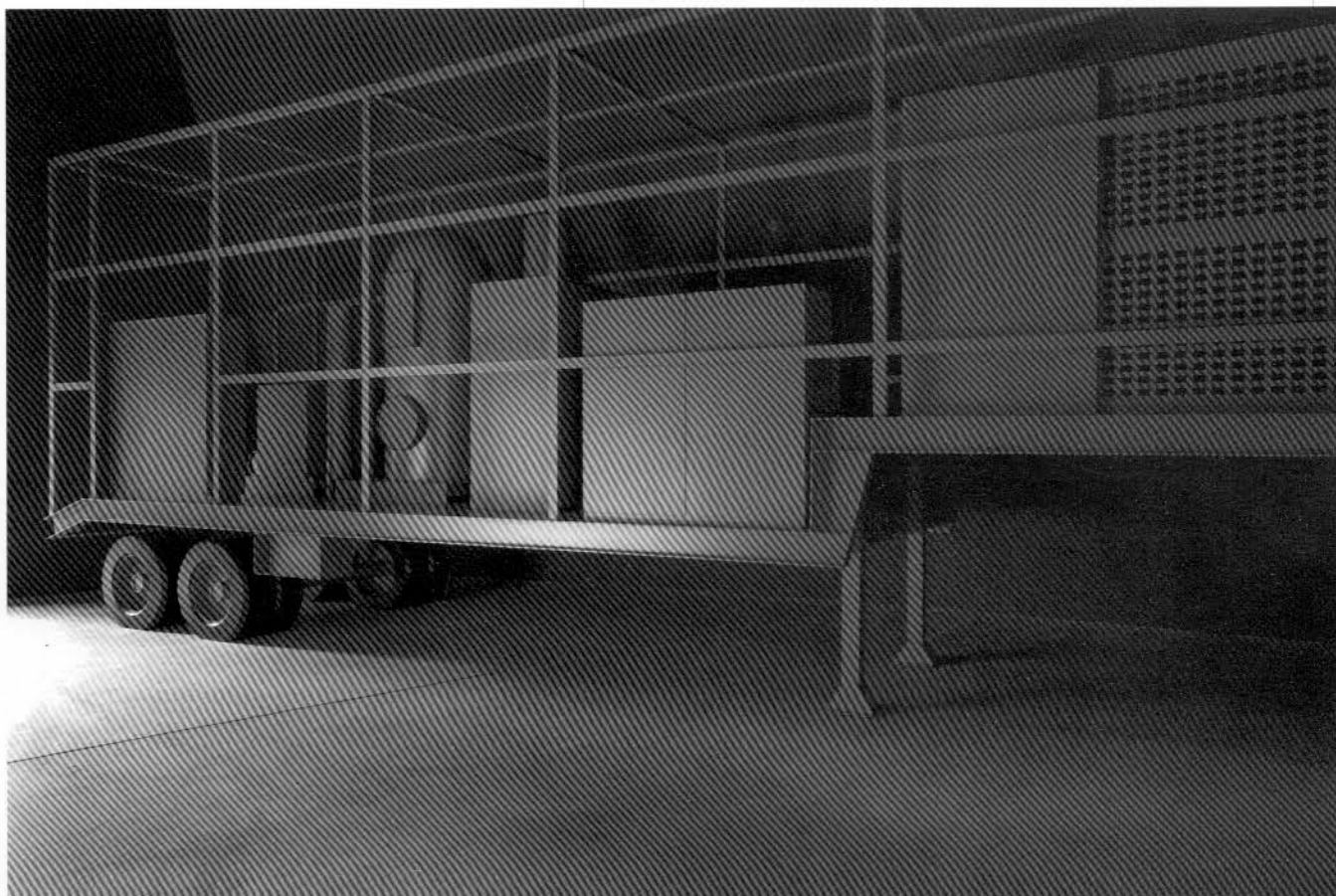
together in dorms and documenting their impressions of their experience for the artist who asked them not to leave Kassel for the duration of the show. The chairs, like the people, were seemingly omnipresent (to the German press, anyway), scattered throughout the various exhibition spaces. The monumental and spectacular nature of this project was embraced by the media and public, which was a good thing since it was also by far the most expensive, reportedly costing 3.1 million to produce.⁷ An accompanying large-scale sculpture, *Template*, was an assemblage of doors and windows from Ming and Qing dynasty houses from the Shanxi area, Northern China, where entire towns have been destroyed to make way for new construction. Shortly after Documenta XII opened, the sculpture collapsed due to strong winds. In a typically Duchampian move, Ai Weiwei decided to leave the sculpture in its new condition, stating heroically, "Art is not the end, art is just the beginning."

Against the recalcitrant failure of Documenta XII, the relative success of both the biennials in Venice and Sharjah seems, ironically perhaps, to do with the function of nation-based discourses and political aspirations. More than 100 nations were represented at the Venice Biennale with 30 purpose-built pavilions for France, Great Britain, the Netherlands, Russia, Spain, South Korea, Japan, the United States, Canada and other 20th century nation-states in the Giardini. Scattered throughout

The representational systems in Venice and Sharjah are symptomatic of state-sponsored identity formations.

Venice on various islands in palazzos and warehouse spaces were (official and unofficial) "collateral" venues for Argentina, Hong Kong, Mexico, Singapore, Taiwan, Ireland, Azerbaijan, Lebanon, Wales and others. These national and post-national sites posit a counterpoint to the Sharjah Biennial and the desires of the emirate to accrue cultural and political capital through contemporary art.

In contrast, Documenta functions as a vehicle for articulating or reinstituting European cultural history; centering a canonical modernism, Buergel and Noack suggest that the concerns of contemporary art remain tied to a mid-20th century



Inigo Manglano-Ovalle. *Phantom Truck*, 2007. Courtesy: the artist and Katrin Schilling.

reconstruction of a beleaguered European subject. Under the erasure of their universalizing formalism, the social differences separating the (over)developed nations from the rest of the world are held in strange isolation, fixed if not entirely dismissed in a collection of guiling anthropological gestures. The representational systems in Venice and Sharjah are symptomatic of state-sponsored identity formations, similar to major international festivals such as the Olympics and World Expos. Nonetheless, in opposition to the more solipsistic vision of Buerger and Noack's reactionary respatialization of Documenta, the biennials are both spaces of influence and power for artists, curators and viewers, especially from postcolonial sites. The Sharjah Biennial, in particular, demonstrates both a yearning for and impatience with the hegemonic structures of the European art world, and suggests that it need no longer sit on the peripheries of the larger modernist projects.

Notes:

1. Antonia Carver. *Sharjah enters the eye of the art storm*. universes-in-universe.de/car/sharjah/2003/e-carver.htm.
2. *ibid.*
3. Mike Davis and Deborah Campbell, among others, have argued that the phenomenal and unprecedented economic growth of Dubai can be linked directly to the aftermath of 9-11 and the influx of massive amounts of wealth from Arab investors looking to repatriate their billions of dollars worth of cash and investments closer to home.
4. The claim to be the largest in the Middle East raises

questions about Sharjah's position vis-à-vis other, older and more established biennials, particularly those closer in proximity such as Istanbul and Cairo, both of which are in their 10th iteration.

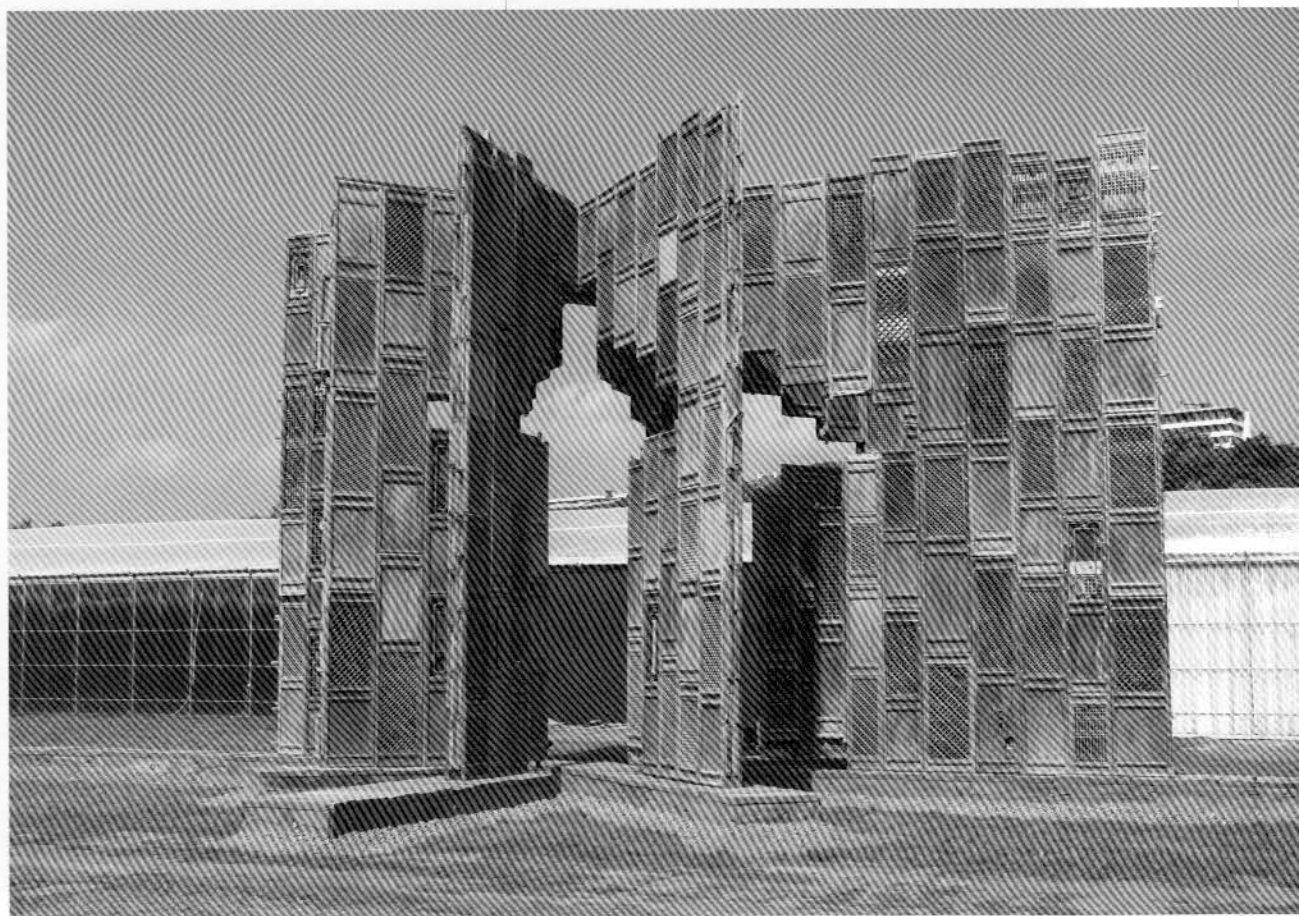
5. See Grady T. Turner's review on SB6 in *Art in America*, Nov. 2003.

6. Reviews have made the faults of Buerger and Noack's curatorial approach abundantly clear. So there is little need to retread old tires.

7. Ai's gallery owner Urs Meile raised the money through two Swiss foundations.

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Ai Weiwei. *Template*, 2007. Courtesy: Galerie Urs Meile, Beijing-Lucerne, Frank Schinski and the artist.