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Untitled (12th Istanbul Biennial)

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Curators Jens Hoffmann and Adriano Pedrosa kept the 12th Istanbul Biennial artists a mystery until the last minute. They also limited all exhibitions to the grounds of the Istanbul Modern. They hoped, as stated in a pre-show press release, to question the effect of preconceived notions of the exhibition. They also hoped to address what they saw as a dilution of aesthetic rigour resulting from the "ancillary" events—off-site installations, talks and interventions—that have become the norm at international festivals. These tactics, or lack thereof, aimed to create an atmosphere of intense focus on the delimited site of the exhibition and on the themes of this year's biennial: love, death, abstraction, history and territory.

Although they sidestepped the formal and aesthetic challenges of presenting work outside of the gallery, Hoffmann and Pedrosa succeeded in reminding us of the importance of the gallery space for making intellectual and emotional statements with art. The 135 artists on display were selected largely from the Middle East and Latin America (a reflection of Hoffmann and Pedrosa's interests, reinforcing their stick-to-what-you-know approach) and were organized into 54 solo presentations and five group shows, each drawing inspiration from the work of past Istanbul Biennial artists a mystery until the last minute. They also included video works—showed a series of close-ups of insects crawling across the weathered, and disputed, grave of Karl Marx.) The inclusion of Gal's work bridged a gap between popular material culture and the curators' statements, reminding us of our complicity—the sheer weight of being within globalized capital—which can at times feel too lightly distributed across the goods and media we consume and discard.

Pedrosa and Hoffmann's introspective and controlled exhibition continued in the works displayed in a room entitled Untitled (Abstraction). Although not appearing in the show, a description of Gonzalez-Torres' Untitled (Bloodwork—Steady Decline) (1994)—a hegemonic grid humanized and subverted with a diagonal line representing the state of Gonzalez-Torres' immune system—laid the groundwork for this section. Here, Mona Hatoum's Untitled (Hair Grid with Knots) (2003), consisting of human hair woven into paper to create a simple grid, treats the organizational sub-strate of harsh modernism with delicate strands that seem anything but finite. Gabriel Sierra’s sculptural, almost architectural work, Untitled (Support for mathematics lesson) (2007), picks up on these vital associations. In this piece, apples and pears rest in a hegemonic grid humanized and subverted with a diagonal line representing the state of Gonzalez-Torres’ immune system—laid the groundwork for this section. Here, Mona Hatoum’s Untitled (Hair Grid with Knots) (2003), consisting of human hair woven into paper to create a simple grid, treats the organizational sub-strate of harsh modernism with delicate strands that seem anything but finite. Gabriel Sierra’s sculptural, almost architectural work, Untitled (Support for mathematics lesson) (2007), picks up on these vital associations. In this piece, apples and pears rest in the spaces created by an interlocking grid of rulers. The imposition of the organic suggests the uncontainable and incommunícable within modern modes of measurement and expression. The thought of that which decays imprecisely filling these definitive spaces—belying their underlying calculus of approximations—is comforting and unsettling.

Rulers and grids return in Untitled (History). They served well to create connections across the critique of modern formalism and the application of this to larger political themes. Turkish artist Cevdet Erek’s Ruler Coup (2011), for example, redraws the markings on a historical record as a political protest. This work, along with other pieces in this section, such as Martha Rosler’s Bringing the War Home: House Beautiful (1967–72) series, seem to inspire hushed contemplation. Was it the continued occupation of troops on foreign soil and the expanded field of media infiltrating device-laden homes that invoked this solemnity? Not far from Rosler’s work was The Historical Records Archive (2005–ongoing) by Dani Gal, an emerging Israeli artist. Packed more tightly, this collection of LPs of recorded political addresses and coverage of historical events from various countries was the closest the biennial came to playfulness. (This was a show, after all, where, Columbian-born artist Milena Bonilla’s Stone Des(1909)—one of the few included video works—showed a series of close-ups of insects crawling across the weathered, and disputed, grave of Karl Marx.) The inclusion of Gal’s work bridged a gap between popular material culture and the curators’ statements, reminding us of our complicity—the sheer weight of being within globalized capital—which can at times feel too lightly distributed across the goods and media we consume and discard.

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The concept of the readymade is hardly virtuoso skill in signing "R. Mutt" on a Duchamp's urinal shortly after discovering though the piece is arguably more rural your average gallery-goer-learn about works, however, are entirely successful. Nishizawa's native Japan, but also mimicked Istanbul's patchwork inventions by artists, little was done to acknowledge the impact yellow produces tangerine. Despite his mixing Cadmium red and Naples the show's two underlying propositions, Cheney's a paintball gun if his life depended on it. At the Confederation Centre, nary a barn of paths and forms, which are evidence of the city's long and contested history. The corrugated metal sheets that supported the walls were also familiar; these are typically used as barriers for construction in the city. The locally sourced partitions were clever and appropriate and served to support an exhibition that reinforced the importance of gallery walls. While these subtly evocative spaces effectively delivered and directed the audience to carefully planned and executed interventions by artists, little was done to acknowledge the impact of the shifting architecture of informational practices on political and artistic discourse. Given that this was a biennial that, by every indication, wanted to ask what we might learn from a re-examination of well-worn modes and methods, this criticism may be unfounded. It is just that the few pieces that did manage to address the impact of digital culture (Mungo Thomson's villages: the accessories worn by the breed domesticity: leg forms once wild but ap­propriated and resituated within the defin­itives of paths and forms, which are evidence of the city's long and contested history. The corrugated metal sheets that supported the walls were also familiar; these are typically used as barriers for construction in the city. The locally sourced partitions were clever and appropriate and served to support an exhibition that reinforced the importance of gallery walls. While these subtly evocative spaces effectively delivered and directed the audience to carefully planned and executed interventions by artists, little was done to acknowledge the impact of the shifting architecture of informational practices on political and artistic discourse. Given that this was a biennial that, by every indication, wanted to ask what we might learn from a re-examination of well-worn modes and methods, this criticism may be unfounded. It is just that the few pieces that did manage to address the impact of digital culture (Mungo Thomson's}

Rural Readymade
Confederation Centre of the Arts,
Charlottetown, PEI
May 28 – October 9, 2011
by Jane Affleck
The concept of the readymade is hardly new to the art world. Art students—if not your average gallery-goer—learn about Duchamp's urinal shortly after discovering that mixing Cadmium red and Naples yellow produces tangerine. Despite his virtuoso skill in signing "R. Mutt" on a urinal and drawing facial hair on a postcard of the Mona Lisa, I wonder if Duchamp could have hit the side of a barn door with a paintball gun if his life depended on it. Among the works of the 10 artists comprising the Rural Readymade exhibition at the Confederation Centre, nary a barn door could be found (though a couple of rustic chairs did feature). Most of the pieces displayed present a new twist on the readymade or the rural; the most thought-provoking accomplish both. Not all the works, however, are entirely successful.

New Brunswick-based Janice Wright Cheney's Coy Wolves (2010) does speak to the show's two underlying propositions, though the piece is arguably more rural than readymade. Some effort went into coating three taxidermy forms in caramel and chocolate brocade and these hybrids (coyote + wolf) make vamp eyes through lace veils, with paws, reminiscent of antique sofa legs, stepping upon vintage hardcover books. The diorama plays at domestication and domesticity: leg forms once wild but appropriated and resituated within the definitive household space—the parlour—are here reclaimed but along with certain trap­pings: the accessories worn by the breed of woman inhabiting those parlours. The suggestion is that veils are to that breed of woman what the paw/leg form is to the sofa: an artifact. Identity, then, including the careful civility constructed by our pio­neering forebears, which we now take for granted, is a kind of readymade: there for the taking and waiting to be named. Or renamed, as the case may be. Just beyond Coy Wolves is the installation by Adriana Kuiper and Ryan Suter,