PREVIOUS PAGES

p13-14. Demonstrators, their hands painted white to symbolise their opposition to violence, protest against the G8 summit, Genoa, Italy, 19 July 2001.
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. Chella Bandi refugee camp, Neelum Valley, Pakistan, 23 October 2005.
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.
Samer Husseini, AP Images.

VICTORIA LYNN

WE LIVE IN TURBULENT TIMES...

TURBULENCE

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,

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).

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

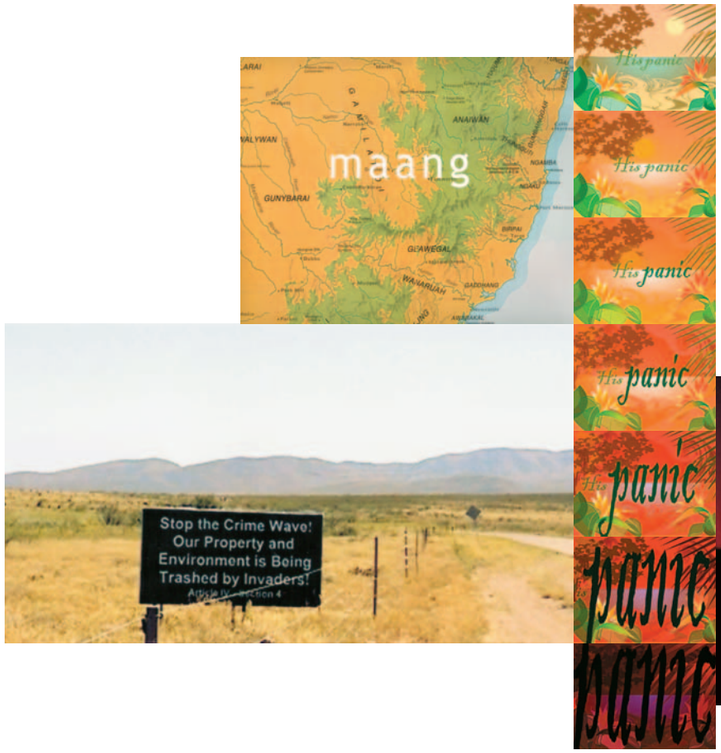
The artists in this exhibition offer a range of approaches to the turbulence of our times. The exhibition is organised as an interrelated set of experiences. It is not a procession of individual works, but a sequence of relationships. As a curatorial proposition, the political can be sensed between the 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
3-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 triennial.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 coté (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, *Co-existence*. 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

FIONA HALL
Agathis australis / New Zealand kauri pine (detail) 2002–ongoing
gouache on banknotes
courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

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

of the Gamilaraay language. Like Akerman, r e a uses seductive imagery of the landscape as a metaphor for both loss and belonging. r e 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
firecrackers
installed in *Local Transit*, Artists Space, New York, 2006
courtesy of the artist and Sue Crockford Gallery, Auckland

JOHN PULE
To All New Arrivals (detail) 2007
enamel, oil and ink on canvas
courtesy of the artist and Gow Langsford Gallery, Auckland

MICHAL ROVNER
Site A (detail, still) 2006
metal-framed LCD screens, metal shelf, computers and digital video
courtesy of the artist, PaceWildenstein, New York and Gow Langsford Gallery, Auckland

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

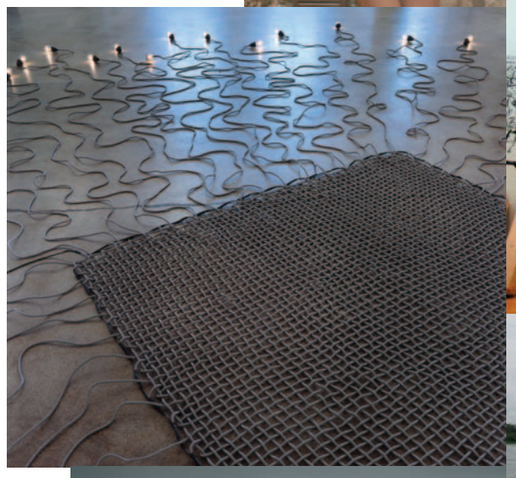
LIDA ABDUL
War Games (What I Saw)
(still) 2006
16mm film transferred to DVD
courtesy of the artist and Giorgio Persano Gallery, Turin

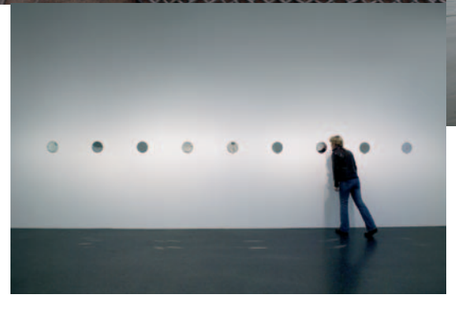
Survival

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 *onlyyou* 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 with sound
courtesy of the artist and Tanya Bonakdar Gallery, New York

GEORGE GITTOES
Soundtrack to War (still) 2004
film
courtesy of the artist

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 etched 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.

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 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

CHRISTINA DIMITRIADIS
Übungen Um Zu Vergessen
(*Oblivion's Exercises - Bedded)*
2005
lambda print, colour photograph
courtesy of the artist and Eleni
Koroneou 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 Bonin, 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 r e 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, transitting from Transylvania to Samoa, 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 Super8 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 *Roam* at ARTSPACE, 2005
courtesy of the artist, ARTSPACE and Michael Lett, Auckland
photo: Conor Clarke

LONG MARCH PROJECT
retracing the historical Long March, site 4 – Kunming
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 Shopping in Brick City*, Window Project, The University of Auckland 2006
courtesy of the artist, the Window Project and Sue Crockford Gallery, Auckland
photo: Stephen Cleland

ALEXANDROS GEORGIOU
postcard from *Without my own vehicle – part II* 2006
postcard and marker pen
courtesy of the artist and Eleni Koroneou Gallery, Athens

JULIAN HOOPER
Liliu (detail) 2006
watercolour on paper
dimensions variable
courtesy of the artist and Ivan Anthony Gallery, Auckland

ISAAC JULIEN
True North Series 2004
triptych of digital prints on Epson Premium Photo Glossy
courtesy of the artist, Victoria Miro Gallery, London and Rosiyn Oxley9 Gallery, Sydney

SRIWHANA SPONG
Found Footage (stills) 2006–7
Super 8 transferred to digital video
courtesy the artist and Anna Miles Gallery, Auckland

ARETA WILKINSON
Ki Mua Ki Muri 2005
monel 400, 9ct gold, brass, paint, wood, glass
courtesy of the artist and Anna Bibby Gallery, Auckland

JULIE RRAP
Body Double 2007
rubber, DVD, sound
courtesy of Rosiyn Oxley9 Gallery, Sydney and Arc One, Melbourne

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 coevality, 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 acknowledgement 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 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 lanscape 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.

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