

Negotiating the Global

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Abstract

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This thesis examines four instances between 2002 and 2012 where Canadian artists have participated in international exhibitions: in all these cases the Canadian identity of the artists in question is de-emphasized, while a new global identity comes into play: David Altmejd at the 2003 Istanbul Biennial; Ingrid Bachmann at the 2012 Havana Biennial; Brian Jungen at the 2009 Basel Art Fair, and Gareth Moore at the 2012 dOCUMENTA exhibition in Kassel. This study interrogates the shifting meaning of “global art” at the present time, by evaluating the circumstances of these institutions and tracking the curatorial outlook, the artworks presented and the location and context of each global encounter. The theoretical approaches of contemporary thinkers such as Arjun Appadurai, Ali Behdad, Okwui Enwezor, Nikos Papastergiadis and John Ralston Saul provide a framework for thinking about the way the global has been positioned. The case studies identify how the global can be considered as a paradigm that expands beyond the easy opposition of global vs. local, or global vs. national, by considering instead the complex set of issues that arise when artists participate in global exhibitions. The global paradigm opens up the discourse of contemporary art to a multitude of possibilities for exchange and interaction.

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Introduction

In 2012, Canadian artist Gareth Moore participated in one of the contemporary art world's most prestigious exhibitions, the 13th edition of dOCUMENTA in Kassel, Germany. Moore's contribution to the exhibition was the installation of *A Place –near the buried canal*, a series of shacks and huts that the artist built over the course of two years from salvaged material he found in and around Karlsruhe Park, the site of his installation. The various spaces that Moore built included a small home for the artist, a pension, a wood shop, and a shrine. Moore occupied *A Place* throughout the entire process of its construction and exhibition, starting from 2010, when the building began, all the way through to dOCUMENTA's public opening in June 2012 and until its close in September 2012. This was a landmark moment in his career, signifying Moore's status within a globalized art world. One of four case studies from the last 10 years which is examined in the pages to follow, Moore's participation in dOCUMENTA exemplifies the new ways that artists can now become "global."

This thesis examines some of the exhibitions and institutions that have enabled the "global contemporary artist" to become a key twenty-first century figure. More particularly, the exhibition venues selected for study are addressed as mechanisms through which Canadian artists become global; they are discussed through an in-depth analysis of the curatorial context, the goals, as well as the location of each exhibition. In each of the circumstances studied the artist is undoubtedly Canadian, even while their "Canadianess" is generally not a significant factor in the various global art contexts. "Canadian" becomes a general way to identify these artists, yet it is seemingly there as a

mere vestige of a traditional mode of framing an artist's biography. The fading significance of national affiliation within these international exhibition contexts has provided the impetus for this thesis, as there is a need to investigate the global as a category. This category signals the necessary negotiation that occurs in global art events between traditional markers of identity and new strategies of identification. The global indicates a new paradigm for thinking about artists and their contributions to society, it de-stabilises and re-configures how artists are positioned and opens up the possibilities for artists to engage with larger cultural frameworks. At the same time, the global paradigm is continually coming up against a range of markers of identity that extend beyond nationhood, so that the global artist inevitably enters into dialogue and negotiation about place, locality, commodities, identity, etc. The four examples selected for study present Canadian artists in international exhibitions where their participation is not predicated on a national pavilion (as had been the case at the most famous of international art exhibitions, the Venice Biennale). This is significant as artists today encounter a new circuit of global art events. Their "Canadianess" is not necessarily forgotten, yet it is pushed to the background of a complex and diverse range of identifiers. Simultaneous to this push is the desire to become truly global, as paradoxical and complicated as that desire might be. The case studies have been selected because each one allows this new realm of global art and global artists to be questioned and problematized. By following the trajectories of these four artists, as they participate in biennials, art fairs, and other large-scale international exhibitions, this thesis builds on current debates about art, culture, and globalization, and contributes to an on-going

discussion about what it means to be a contemporary Canadian artist in today's globalized artworld.

The case studies involving biennials are David Altmejd's inclusion in the 8th Istanbul Biennale in 2003 and Ingrid Bachmann's participation in the 11th Havana Biennial in 2012. A commercial art fair is examined through the work of Brian Jungen featured at the Art Basel art fair in 2009, while Gareth Moore's inclusion in dOCUMENTA (13) in 2012 provides the basis for the examination of a contemporary art institution that manifests as a global exhibition every five years. dOCUMENTA (13) will also be discussed through an analysis of its ancillary locations, specifically through the Banff Center's International Curatorial Research Program and its role as an off-site "position." Each case study is selected based on the compelling nature of the exhibition as a global event and on the complimentary relationship between the significance of the exhibition context and the selected artist's artwork in order to produce a productive discourse around a global circumstance. The Istanbul Biennial represents one of the first non-Western biennials to be considered almost as prestigious as the Venice Biennial. In contrast to the Venice Biennial, the Istanbul Biennial is not divided into national pavilions as it is instead organised by an invited curator who selects artists and artworks based on a particular curatorial theme. The 2003 edition of the Istanbul Biennial was curated by Dan Cameron, a prominent American curator whose chosen theme was Global Citizenship; this biennial's theme was thus selected due to its political resonance in a post 9/11 climate, and this is how the work of David Altmejd was meant to be approached. The Havana Biennial also represents a model that is not based on national pavilions and is explicitly

differentiated from traditional Western European and North American biennials. The Havana Biennial offers a case study where the location of the biennial (in a Communist country) heavily influences the work and the viewer's reading of it. The work of Ingrid Bachman is contextualised within an exhibition that focused on presenting new media work in order to signify new means of communication. Bachmann's work evoked the possibility of a universal language while engaging with a local situation specific to the politics of Cuba. The world's preeminent art fair: Art Basel represents the third case study and was selected for both its global status and overtly commercial goals. Here the conflation of globalisation and commerce is made most evident and Brian Jungen's work in this context is fascinating because it directly addresses questions of identity (more specifically, indigenous identity) and commodity in the global marketplace. Finally, *DOCUMENTA (13)* was selected as an example of one of the art world's most prestigious events, in which the 2012 edition announced that it was concerned with how "artists and thinkers found themselves acting in the present"¹ and indeed, Gareth Moore's participation complicated notions of simultaneity and present-ness through his residence on the grounds of the exhibition. These case studies therefore represent different modes of identifying with and participating in global culture. The desire to investigate shifting meanings of "the global" is central to this study, and it is the very ubiquity of the term "global" which makes this an urgent project.

A series of questions is implicitly posed by this new category of the "global artist": what is the status of the local and the national, and how is a sense of identity codified in the politics of global art platforms? Each case study examines the curatorial or

¹ *dOCUMENTA (13) Catalog 3/3 The Guidebook*, Ed. Carolyn Christovè-Bakargiev, Guillermo Faivovich & Nicolas Goldberg (Kassel: Hrsg. documenta und Museum Fridericianum VeranstaaltungsgmbH, 2012),7.

thematic outlook of an exhibition or event in an attempt to define how the artist can be considered global, and what her/his role is as a global citizen. Borrowing from contemporary theorists and thinkers such as Arjun Appadurai, Ali Behdad, Okwui Enwezor Nikos Papastergiadis, and John Ralston Saul to develop a theoretical framework around global culture and politics, I ask how artists perform globally. This study examines exhibition contexts in terms of geographical location, curatorial agenda, and relationship to art market in order to investigate how a work of art is activated by the multiplicity of contexts it occupies in changing global platforms.

The four international venues presented here provide the situations within which artists can be recognised, traded, and valorized in the international arena. They also indicate how biennials, art fairs, and the rise of the international curator have increasingly popularised forms of exhibiting and producing art within what is frequently defined as a new global order. Globally themed exhibitions, where the emphasis is on presenting many artists from as many different places as possible, have been occurring at a growing rate and in an increasing number of new locations outside of North America and Europe. Lara Buchholz and Ulf Wuggenig signal this development in “Cultural Globalization Between Myth and Reality: The case of the contemporary visual arts”, stating:

Christian Kravagna, one of the leading European art critics who has concerned himself most intensely with non-Western contemporary art, posits a remarkable change in the art field since the late 1980s, especially with respect to the greater inclusion of actors from countries outside the North-Western corners of the world. He observes a rapid transition from the invisibility of non-European artists to an excessive visibility in numerous exhibitions of art of different regions or in projects, in which “Western and non-Western art are exhibited alongside each other under the sign of ‘global art’²

² Lara Buchholz & Ulf Wuggenig, “Cultural Globalization Between Myth and Reality: The case of the contemporary visual arts” *Art-e-Fact Strategies of Resistance, Glocalogue*: Issue 04, Accessed December 12, 2012, http://artefact.mi2.hr/_a04/lang_en/theory_buchholz_en.htm

Furthermore, we can now speak of the emergence of a network of biennial culture. This network is made evident in examples such as the Biennale Foundation,³ an organization linking and providing information on a vast number of biennials around the world.

This study looks at how artworks, art careers, and curatorial outlooks are activated, altered, and perceived in global art world platforms. I examine the different ways in which identity is approached depending on exhibition contexts and locations, and the ensuing tension that arises between conceptions of the global and other markers of identity. This tension manifests in how artists and their work are curated into exhibitions and how the work is perceived by the various visiting publics. My research responds to contemporary discussions about the challenges of globalism in the art world. This discussion is particularly present in biennial culture, where events such as the recent *World Biennial Forum No. 1* ask, “Facing increasingly homogenic and universal models of traditional art institutions, are biennials still alternative sites for experimentation capable of resistance?”⁴ It is with this dialogue in mind that I wish to explore the roles of the global artist in relation to the supposedly overarching harmony of global culture. I seek to identify successful moments of transition beyond the national and the international. These moments find artists and curators acknowledging the necessary tension of cultural heterogeneity, as opposed to downplaying subjective markers of identity in attempts to flatten out divergent cultures. The importance of examining these tensions is evidenced in Okwui Enwezor’s curatorial agenda for the 2012 Paris Triennial, which he has described as:

³ The Biennale Foundation website is a comprehensive source for information regarding biennials around the world. It features a listing of biennials and their programmes, founders, mandates and locations.

⁴ “The Biennial Foundation,” accessed 28 September 2012, <http://www.biennialfoundation.org>.

Fundamentally, the goal of the project is to shift from the idea of national space, as a constituted physical location, to a frontier space that constantly assumes new morphologies and new models of categorization (local, national, trans-national, geo-political, denational, pure, contaminated, etc.). Contemporary art has become a global phenomenon fostered by an ever-growing network of relations overcoming distances. La Triennale will therefore approach the art of today through this wealth of connections. Its title, “Intense Proximity,” points to those frictions, those heterogeneous tensions which set every human activity into motion.⁵

Enwezor’s curatorial agenda takes the context of the global exhibition as its point of departure, signalling the necessity to address the global as a constructed proposition rather than an implicit circumstance.

⁵ Okwui Enwezor, “In Conversation with Alfredo Jaar,” *Paris Triennial, École Nationale des Beaux-Arts*, accessed February 16, 2012, <http://www.latriennale.org/en/la-triennale-1>.

The Development of a Global Art World

The concept of a global art world necessarily encompasses opposing views. The global art world can be understood as an approach in curating and critical writing that has sought to de-center the Western domination of late modern and early contemporary art. Paradoxically, though, in some instances it seems as if the global category has merely expanded Western models onto parts of the world historically identified by the West as “other” or peripheral. With an increase in what has been called “art tourism,”⁶ the global art world sees the economic benefits of contemporary art events expand in ways beyond the collector/dealer/artist model more than ever before. The abundance of art fairs that have cropped up in the last twenty years have boosted local tourism and created, however temporarily, residual effects in the form of new art world destinations.

Biennials have played a significant role in the development of the global art world. The Biennial Foundation website lists 127 biennials that take place in diverse locations, providing information such as the year the event was founded, links to individual biennale websites and an overview of each mandate. The vast majority of these biennials were founded in the past two decades. While many of the biennials indicate an interest in cross-cultural exchange as a primary objective, some biennials are directly developed to provide an opportunity for renewal after times of great political change. This situation has been described by Yacouba Konaté in his text *The Invention of the Dakar Biennale*, in which he draws a parallel between dOCUMENTA in Germany, developed in 1955 after the Nazi dictatorship, and the *Dak’art African Biennale of Contemporary Art*, established in 1992 as an indicator of what he claims to be the African

⁶ Art tourism sees viewers travelling the world specifically for the purpose of visiting biennials and art fairs. This is particularly evident in the scheduling of key fairs: for example, Art Basel is strategically timed to open days after the opening of the Venice Biennale.

continent's self-reconstruction after apartheid in South Africa. Konaté writes, "The positive PR resulting from the biennial helped put Dakar on the map, establishing a place for Senegal and Africa in the world of fine art. *The Dak'art African Biennale of Contemporary Art* therefore relates to the question of Africa's place in an ever more globalised world."⁷ Examples such as Dak'art and dOCUMENTA signal the positive ambitions and idealism of biennials whose platforms are developed with the intention of opening parts of the world to exchange and opportunity. These global exhibitions provide new opportunities for local artists to connect with an international community of cultural workers, including curators, press, and other artists, and present possibilities for enhanced dialogues about contemporary art that exists beyond the borders of Western hegemony.

However, the effectiveness of challenging Western hegemony in the art world through the development of biennials remains disputed. The introduction to *The Biennial Reader*, published in 2010, begins with the following statement:

For some sceptics the word biennial has come to signify nothing more than an overblown symptom of spectacular event culture, the result of some of the most specious transformations of the world in the age of late capitalism—in short, a Western typology whose proliferation has infiltrated even the most far-reaching parts of the world, where such events are little more than entertaining or commercially driven showcases designed to feed an ever-expanding tourist industry.⁸

The conflicting ways in which biennials are received and theorised run parallel to a broader trend: the globalization of the art world, frequently identified as a phenomenon emerging from the 1980s to early 90s. The emergence of a new global awareness in contemporary art is indicative of the shifts in how the role of nations and the geo-political

⁷ Yacouba Konaté, "The Invention of the Dakar Biennial," *The Biennial Reader: An Anthology on Large-Scale Perennial Exhibitions of Contemporary Art*, ed. Elena Filipovic, Marieke Van Hal, and Solveig Øvstebø (Bergen: Bergen Kunsthalle; Ostfildern: Hatje Cantze, 2010), 107.

⁸ Elena Filipovic, Marieke van Hal and Solveig Øvstebø, "Biennialogy," *The Biennial Reader*, 13.

backgrounds of artists are addressed. These changes, a product of the increasing movement of artists and curators, contribute to the language of globalization, a language that seems unified but remains elusive. Biennials and art fairs reflect this language.

Art, Money, Parties, published in 2004, assembles various essays focused on critical developments in the global art world. Editor Jonathan Harris states that his book “seeks to map and critically assess what amounts to the changed social order of the art world since the 1980s.”⁹ The critical stance on globalism found throughout the essays is identified as a general scepticism towards the entwined relationship of internationalism and branding. Harris paraphrases contributor Stewart Home in identifying these phenomena: “Brit Artists such as Sam Taylor-Wood (fig. 1) are fully incorporated into a transnational publicity machine – a ‘para-institution’ of global capitalist elements yoking together advertising, celebrity culture, the fashion industry and the aggressive marketing of contemporary art.”¹⁰ This critique is summarised in Harris’s concluding remarks: “Contemporary art altogether... [becomes assimilated]... into a spectacularised advertising and celebrity culture.”¹¹ Stewart Home’s essay in the book examines the link between internationalism and branding in exhibitions, asking, “When it comes to bigger shows and biennials, should one aim for a balance between international ‘stars’ and local artists or is it better to crudely unveil the stark inequities of capitalism by focusing exclusively on so-called big names?”¹² In these sections of *Art, Money, Parties*, the

⁹ Jonathan Harris, *Art, Money, Parties: New Institutions in the Political Economy of Contemporary Art*. (Liverpool: Liverpool University Press, 2004), 19.

¹⁰ *Ibid*, 20.

¹¹ *Ibid*, 34.

¹² Stewart Home, “Cannibal Hookers From beyond the Grave Meet Art Crazies at Zombie Island (aka Ralph Rumney’s Victory in Venice Revisited),” in *Art, Money, Parties: New Institutions in*

animosity towards the ‘global artist’ is clear and reflects the common critique that contemporary art is contaminated by celebrity culture. However, this evaluation also signals a naïve perception of art as having existed outside of capitalism prior to the accelerated global art world. It is with an awareness of these multiple perspectives that I isolate and examine the four case studies in this thesis in order to consider what the global means today and to assess how the figure of the global artist can impact these meanings. First, existing perspectives on the global are discussed in order to provide a framework for my analysis.

Perspectives on the Global

As globalization is a phenomenon that has been identified in all realms of contemporary life, it is useful to discuss perspectives from cultural theorists that have influenced what can be called the global cultural platform. Arjun Appadurai’s *Modernity at Large: Cultural dimensions of Globalization* (1996) and Ali Behdad’s essay “On Globalization, Again!” (2005) represent opposing perspectives in debates about the global. Appadurai’s *Cultural Dimensions of Globalization* posits that globalization in cultural terms is comprised of a series of disjunctures and overlaps: participation in the cross-cultural landscapes made possible through globalism provides agency for communities historically regarded as disenfranchised from global hegemonic forces. Appadurai displaces the dominance of Western perspectives by indicating that “the new global cultural economy has to be seen as a complex, overlapping disjunctive order that

cannot any longer be understood in terms of existing center-periphery models.”¹³

Examined in Appadurai’s terms, the global phenomenon of biennials taking place in locations peripheral to the traditional centers of the art world (ie. Istanbul, Gwangju, Dakar, etc.) can be understood as sites of agency for exhibitors and locals to participate become stakeholders in the art world.

Conversely, in Ali Behdad’s “On Globalization, Again!,” the author cautions that globalism dissimulates neo-imperialist relations of power and that the term itself is a fad word. Behdad identifies a central problem in the discussion of post-nation theories as an “ideological ambivalence towards what constitutes national consciousness and belonging.”¹⁴ He claims that the fortification of borders with regards to the movement of people cannot be ignored, citing examples such as those between Mexico and the United States and the European Union and Africa. He states “globalization has reinforced state government and national form roles as arbitrators in international processes.”¹⁵ Behdad’s discussion provides indications of how globalism masks significant issues for exhibitors and exhibitors from locations problematically identified as art world peripheries. The idea of national consciousness is significant within the art world context, as it becomes either heightened or suppressed depending on the nation, the individual and/or groups who are participating, and the exhibition context. For example, Sarah Thornton’s 2011 article on the Venice Biennale (fig. 2) in *The Economist* stated:

This year, despite last-minute cancellations from Bahrain and Lebanon, there are 89 national pavilions, the highest number ever and up from 77 two years ago,

¹³ Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *Modernity at Large: Cultural Dimensions of Globalisation*. (Minneapolis: University of Minnesota Press, 1996), 32.

¹⁴ Ali Behdad, “On Globalisation, Again!” *Postcolonial Studies and Beyond*. Ed. Ania Loomba et. al. (Durham: Duke University Press, 2005), 71.

¹⁵ *Ibid*, 74.

proof of the global spread of contemporary art. The scale of the Venice Biennale means that artists, cultural institutions and individual countries all vie, not just for attention, but for international recognition.¹⁶

This example presents how, even with the impetus to counter the national pavilion model as manifested in the curated Aperto, the number of national pavilions at the Biennale continues to grow. While some discourses on the global, such as the writing of Appadurai, claim that globalism can displace and expand traditional models, the validating characteristics of those models persist, as made evident in Thornton's report. The Venice Biennale model provides evidence of the ongoing tradition of artistic representation on an international scale through national affiliation. The Venice Biennale remains the pinnacle of art world achievement; participation in the Venice Biennale is an opportunity for a nation to present itself as a relevant contender in the global production of culture. In effect, the Venice Biennale is the Olympics of the art world: it is the primary source for national representation of cultural trends and status.

Ivo Mesquita questions the resilience of this format: "Instead of repeating the Venetian model, each exhibition should be continually questioning its very format, hitherto based on cultural diplomacy or notions of nationality- a formula more akin to world's fairs and the Olympic Games."¹⁷ The Venice Biennale represents a nation's standing in the art world from a global perspective; however, nations and artists who are unable to participate in the traditional model of national representation due to the persistence of political barriers have developed alternative ways to be involved in a global art world. Participation in the Venice Biennial may be predicated on a national

¹⁶ Sarah Thornton, "The Venice Biennale: Art as a Political Game," *The Economist*, June 11, 2011, accessed August 13, 2012, <http://www.economist.com/node/18802760>

¹⁷ Ivo Mesquita, "Biennials Biennials Biennials Biennials Biennials Biennials Biennials!" *Beyond the Box: Diverging Curatorial Practices*, ed. Melanie Townsend (Banff, AB: Banff Centre Press, 2003), 66.

passport and the nation's financial and political support of the arts. This reminds us that entry into this particular global system is not globally uniform and is, rather, decided by national politics and procedures. This disparity has led to the emergence of dozens of new biennials over the last two decades, displacing the dominance of the Venice system and providing productive alternative models, some of which are discussed in this thesis.

Restriction of access to the global art world is an important issue in the discussion of global culture. The effort to group various nations and markers of identity together into one global culture, as in the structure of world art exhibitions, begs the questions of who is granted participation, and for what reasons? Furthermore, the desire to create overarching themes or ideas is frequently evident in global art exhibitions. The need to create all-encompassing links between disparate elements can be indicative of a drive towards uniformity, which is problematic in all realms of the global. This notion of uniformity runs parallel to that of a flattening of culture. The discussion of cultural flattening can also be found outside of the art world context: for example Michael Keene, in his book *New Television, Globalization, and East Asian Cultural Imagination*, writes, "Consumers in many countries mimic American culture while producers, in turn, mimic Hollywood models of production. The result is a flattening of difference."¹⁸ Keene and other authors have persuasively argued that to avoid flattening in cultural terms, the notion of the global must be perpetually negotiated alongside various identifiers as it is a concept that re-configures how we participate in the expanded terrain of a globalized

¹⁸ Michael Keane, Anthony Y.H. Fung and Albert Moran, *New Television, Globalization and the East Asian Cultural Imagination* (Hong Kong: Hong Kong University Press, 2007), 82.

world. The emphasis on negotiation becomes the basis of analysis for the case studies included in this thesis.

In his curation of the 2012 Paris Triennial, Okwui Enwezor posited the idea of the implausibility of global culture. Held at the newly restored Palais de Tokyo, Enwezor's approach to the Triennial was based on the discourse of thinkers such as Appadurai and Behdad, as well as on a critical stance towards a flattened and hegemonic global culture. Enwezor's opening statement for the exhibition explicitly claims that the format of the exhibition groups incompatible cultures. Thus the "citizen of the world" terminology typical to the language of globalization and cosmopolitanism is problematized; instead, we encounter citizens of places with very specific histories and backgrounds. Enwezor announced that he was adopting ethnography as a way to focus on the differences that exist between cultures.¹⁹ Enwezor's approach is one based on difference as opposed to sameness; the idea of adopting a contentious field of study such as ethnography was a deliberate strategy used to emphasize incompatibility. Likening the curator to an ethnographer, Enwezor's strategy signals that categorization persists, that the world is made up of very different cultures and people, and that sameness cannot be a qualifier for globalism.

In terms of the global platform, this approach resists the common curatorial temptation to assimilate divergent practices (and backgrounds) through a similarity in practices or aesthetics. Instead, this form of curation allows the artists' reflections on their own cultural makeup to contend with the very structure of a global exhibition. This

¹⁹ Okwui Enwezor, *Intense Proximity: The Guidebook*. (Paris : Éditions Artlys, 2012), 16.

curatorial tactic reveals the multifaceted roles of the global artist today, a figure who negotiates between various fields of scientific, research, social and artistic production, as well as global, local and national markers of identity. As Enwezor writes,

Crucially, the leitmotif of contact carries over into the curating itself, which could even be said to postulate a method by which to negotiate intense proximity: reciprocal modification or transformation without the subversion of individual identity. One of the more canny instances of this would be the pairing of Levi-Strauss's technically adroit ethnographic drawings of laboring hands with Pierre Verger's stunningly beautiful photos of impoverished Brazilians. Their proximity mutually emphasizes the extent to which certain aesthetic models and practices simultaneously aid and conceivably prevent one from seeing the so-called Other.²⁰

In other words, what Enwezor successfully achieves in his global exhibition is a rendering of a world rife with ethnic struggle and debate. The productive result of this makes evident the discrepancies that prevent injustice from being recognized or addressed. Enwezor's Triennial is overtly political and a direct reaction to global exhibitions that do not address the very problem or polemics of the global.

In the *Biennial Reader*, Elena Filipovic identifies the contradictory nature of the Biennial format: "The paradox, of course, is that the neoliberal model of globalization against which many of these biennials position themselves thrives on and itself produces just such homogenization."²¹ Filipovic's perspective supports Behdad's critique of globalism, in which the central issues that limit certain nations within the global context are glossed over or hidden. This position is established with examples of biennials that replicate the white cube model and other museum exhibitions of the Western tradition, while touting the inclusion of artists from "non-Western" locations.

²⁰ Chris Sharp, "La Triennial 'Intense Proximity,'" *Art Agenda*. Last modified 26 April 2012. <http://www.art-agenda.com/reviews/la-triennale-“intense-proximity”>

²¹ Filipovic, *The Biennial Reader*, 328.

Jessica Bradley addresses these phenomena in *Beyond the Box: Diverging Curatorial Practices*, in which she discusses the Venice Biennial and inSITE97, two international exhibitions that Bradley participated in as a curator. She begins her essay with an excerpt from the College of Art Association's call for academic papers, identifying a key issue within the art world: "Enter any major international art exhibition or biennial and you will feel the same familiar sense of homogeneity – even if the artist's names change from one venue to the next, the works hold few surprises. It is the rare artist indeed who escapes the centripetal force wielded by the black hole of global visual homogeneity."²² Bradley identifies consequences of these global exhibitions as the increased flexibility and agility of distribution systems, artist, curator, and audiences throughout the art world, and an increased volatility in global artist "rankings." She then poses the question of who are these exhibitions for, aside from the pilgrimage of curators, artists and collectors? Bradley raises the issue that these exhibitions may actually increase the distance between the local and global communities:

The current network of biennials (and increasingly art fairs) undoubtedly functions as a more responsive and spectacular means of distribution, one that can efficiently meet the accelerated rate of exchange and consumption parallel to the global flow of capital information today. It stands to reason however, that the dominance of art market centers and the artists associated with them are far from displaced in this expanded field of distribution. Rather, these may be reinforced by their ability to be present repeatedly in several locations within a network of international exhibitions.²³

Bradley remarks that the original impetus behind international exhibitions was often to promote the local or to celebrate some historical event identified with the local: for example, the Venice Biennale celebrated the unification of Italy, the Johannesburg

²² Jessica Bradley, "International Exhibitions: A Distribution System for a New Art World Order," *Beyond the Box: Diverging Curatorial Practices*, ed. Melanie Townsend (Banff: Banff Centre Press, 2003), 87.

²³ *Ibid*, 89.

Biennial the end of the apartheid, and dOCUMENTA sought to re-connect Germany with the rest of the world after the Second World War. These local contexts, however, have tended to fade into the background or become altogether insignificant as the culture of the biennial itself has grown. Bradley curated the Canadian pavilion of the Venice Biennale in 1982 and 1984 as part of her role as curator at the National Gallery of Canada. After her second experience in Venice she implemented a new system for the selection of curator, anticipating the problems of continuing with a national government-controlled selection process. Bradley's new electoral system opened opportunities for curators and artists from across Canada to access the Biennial. While these changes were influenced by the Venice Biennale's recognition of the need to shift away from state-controlled, national representation within the "transnational state of contemporary art"²⁴ (as acknowledged with the development of the Aperto exhibition²⁵), Bradley identifies the persistence of new countries applying for their own place within the biennial as upholding the national pavilion model. As we begin to understand the ways that new models respond to and work alongside the old, the Venice Biennale is an example that simultaneously upholds the traditional while integrating new modes.

In *The Global Art World Inc.*, published in 2004, Charlotte Bydler's goal was to determine to what extent, and in what sense, "contemporary art has been globalized."²⁶

²⁴ Ibid, 87.

²⁵ In 1980, the Aperto exhibition component was introduced into the Venice Biennale. The Aperto provided the opportunity for the Venice Biennale to dictate one current, contemporary, curated view of the global art world. The exhibition is curated by a selected artistic director who thematically situates the biennale. The Aperto has become the statement of the biennale that ultimately overrides the national pavilion contributions in its curatorial prestige and art star grouping.

²⁶ Charlotte Bydler, *The Global Art World Inc.: On the Globalization of Contemporary Art*. (Uppsala: Uppsala University, 2004), 16.

In order to achieve this, the author looks at various examples of exhibitions, biennials and art events with themes of internationalism. Bydler cites Benjamin Buchloch's post-modernist perspective, in which biennials promised to end the hegemony of the USA and Western Europe in contemporary art, as well as Marshall McLuhan's reflections on the global village. Bydler's study emerges from an analysis of the viability of these scenarios and their actual effects on the global art world, based on an examination of a variety of situations. Bydler identifies peripheral communities as those whose members are typically the receivers of meaning, not the makers of meaning. In order to escape this situation as a member of the periphery, one can move to the center and become "cosmopolitan." Bydler quotes Ulf Hannerz: "The cosmopolitan's surrender to the alien culture implies personal autonomy vis-à-vis the culture where he originated. He has his obvious competence with regard to it, but he can choose to disengage from it. He possesses it, it does not possess him. Cosmopolitanism becomes proteanism."²⁷ The expatriate's origins can thus be emphasized or subdued, depending on what he wishes to convey and what best suits the global art market. As Bydler goes on to say, "If local or domestic art worlds are unresponsive, cultural producers can turn to the international market."²⁸ In Bydler's terms, an artist who wishes to participate in the international market may have to learn another language and adapt her customs and habits, but she has the opportunity to become a nomadic cultural producer and develop a global network.

Perspectives on the National

A discussion of global identity, or a search for the meanings of global

²⁷ Ibid, 31.

²⁸ Ibid, 32.

consciousness in the art world, requires an understanding of the construction of nationality and nationhood. Benedict Anderson's *Imagined Communities* serves as an important source for identifying the place of national identity. In one of Anderson's many arguments, he explains how print capitalism, specifically newspapers, played a key role in defining the nation as an imagined community. Anderson likens the reading of newspapers to "an extraordinary mass ceremony [where] the newspaper reader, observing exact replicas of his own paper being consumed by his subway, barbershop or residential neighbors, [is] continually reassured that the imagined world is visibly rooted in everyday life."²⁹ Anderson suggests that people can imagine themselves as a part of a community as long as they have a sense of others sharing a similar experience. It is possible to insert the collective viewing and reception of Canadian art as something like this kind of "mass ceremony." What happens, though, when that Canadian art is no longer circulating within the boundaries of the country, and is not necessarily even seen by a Canadian public? Because Anderson's model is largely based on mediated shared experience, it is tempting to consider the art world as a new imagined community predicated on the shared experience of events such as biennials. As the biennial model expands and an increasing number of countries, artists, and curators participate in these new platforms, this type of shared experience could be considered as having the potential capacity to override individual nationality and create new imagined communities based on artistic exchange. However, as many biennials replicate similar formats throughout the world and occur one after the other, the circuit of curators, artists, and visitors moves with them. For the biennial community that is formed based on this nomadic series of activities, the

²⁹ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. (New York: Verso, 2006), 36.

location can become increasingly abstracted as one moves from one biennale to the next. The community is thus based on shared displacement rather than grounded in nation. Thus, Anderson's argument is significant as it allows us to see that contemporary Canadian art is not re-enforcing a sense of national unity, but might instead be enacting new forms of community through its global ventures.

In another perspective on notions of nationalism and communities, John Ralston Saul identifies what he terms negative and positive nationalism in *The Collapse of Globalism and the Reinvention of the World*. Like Benedict Anderson, Saul indicates that nationality can become a rigid belief system not unlike religion, terming this "negative nationalism:" "This is a nationalism as a culture of belonging, rather than a nationalism as a civilization of culture. Thus, ignorance becomes a protection from the fear within us."³⁰ On the other hand, Saul identifies "positive nationalism" as one of the symptoms of the collapse of globalization. "Positive nationalism" is a reflection on the importance of community. The belief system is one where an understanding of affecting positive change occurs on a local level and is rooted in communities. "Positive nationalism" presents possibilities for moving beyond the ignorance of negative nationalism into a mode of thinking that acknowledges and learns from difference. Saul quotes from the Koran to illustrate this point, offering Islam as an example of a more open community than Christianity: "We Made you into Nations and tribes, that Ye may know each other (Not that ye may despise Each other)."³¹ With respect to globalism's negative effects, Saul writes, "Globalism has been about a streamlining of the human experience, making

³⁰ John Ralston Saul, *The Collapse of Globalism and the Re-invention of the World* (Toronto: Penguin Canada, 2009), 247.

³¹ *Ibid*, 279.

it harder for democracy to deal with the individual realities in a constructive way.”³²

Saul’s description of positive nationalism can be introduced into the debate about the global art world as a possible way of recognizing difference while acknowledging the importance and need for community.

With these new models for community in mind, nationality persists as an identifier within this thesis. All the artists selected for study are labeled as Canadian, yet their Canadian identity is scarcely significant to their participation in each exhibition, as their artworks are instead engaged in various conversations about politics, identity, community, communication, and exchange. As long as questions of identity persist, the global cannot be posited as a signifier that entirely dissolves national character, yet these case-studies aim to expand that traditional dichotomy of national versus global, to instead suggest multiple possibilities for identity, place, and communication to be negotiated in the global art world. While the art world defines a global community of shared experiences, it does not function according to Anderson’s model of nationhood. However, as the biennial model expands and an increasing number of countries, artists, and curators participate, a type of shared experience has emerged with the seeming capacity to override individual nationality and create new communities based on artistic exchange. These different relationships to identity are in constant flux within the global exhibitions presented in this thesis.

³² Ibid, 273.

The 8th Istanbul Biennial

Global Citizenship

In 2003, the Canadian artist David Altmejd participated in the 8th Istanbul Biennale (fig. 3). David Altmejd was born in Montréal Québec in 1974. He currently lives in New York City and is represented by Andrea Rosen Gallery in Chelsea, New York; Xavier Hufkens in Brussels, Belgium; and Stuart Shave/Modern Art in London, England. Altmejd earned a bachelor's degree in fine art from Université de Québec à Montréal and a master's degree in visual art from Columbia University in New York. He was included in the 2004 Whitney Biennial of American Art and represented Canada in the 2007 Venice Biennale. In 2011, David Altmejd's first permanent outdoor sculpture was unveiled alongside a new wing of the Montreal Museum of Fine Art. The work was commissioned for the inauguration of the museum's expansion. In August 2012, *Macleans.ca* named David Altmejd No. 4 on their list of "8 Canadians more famous abroad than here," stating, "He grew up in Montreal but moved to New York in 1999 where he's gained fame for his fantastical sculptures."³³

The 8th Istanbul Biennial was curated by Dan Cameron with the theme of "Poetic Justice." Cameron's curatorial framing loomed large: it focused on transnational communication and sought to situate a universal sense of justice, identifying inequality and cultural intolerance as themes at the center of the event. Dan Cameron's text for the catalogue of the Istanbul Biennial begins by asking a series of questions including "What is Justice?" and "Is justice possible in today's globalized world?" Throughout the

³³ "8 Canadians more famous abroad than here," *Macleans*, last modified 13 August 2012, <http://www2.macleans.ca/tag/david-altmejd/>.

exhibition text, Cameron, an American curator, frequently refers to American military involvement in Iraq and the bombing of the World Trade Center. In one instance, he discusses the commemoration of civilian death, specifically with regards to its appearance in the media in the wake of the World Trade Center attacks in 2001. He writes that the “*New York Times* famously devoted hundreds of pages to carefully written individual profiles of each of the victims,”³⁴ while omitting any mention of civilian deaths in Afghanistan. This is not only relevant to the unifying imagination of community that Benedict Anderson acknowledges as being formed through the ritual of reading print media, but equally speaks to the way that media further alienates the Other. The *New York Times* example also reflects negative nationalism, as theorized by John Ralston Saul, in the development of fear from within.

Cameron’s perspective as a curator is based on his experience of being American at a specific historical moment. He makes a concentrated effort to criticize American politics in his exhibition text and to signal inequality and injustice through his curatorial plan. Cameron states that the goal behind the exhibition is to highlight the possibility of global citizenship, and that this premise is based on one simple commonality: the fact that we are all human. Cameron claims that this “is a stronger tie than any artificial boundaries of nation or religion would suggest.”³⁵ He compares nations to fictions, again evoking Anderson’s *Imagined Communities*, claiming that in order to address social injustices and inequalities one must break down the fiction that considers individuals as coming from separate and unequal entities. Cameron writes, “Transcending national biases that are inherently incapable of concealing their provincial and or protectionist

³⁴ Dan Cameron, “Poetic Justice,” *Bienal : Uluslararası İstanbul Bienali = International Istanbul Biennial / İstanbul Kültür ve Sanat Vakfı* (Istanbul: İstanbul Kültür ve Sanat Vakfı), 15.

³⁵ *Ibid*, 20.

underpinnings, the biennial is itself a vehicle for diffusing the idea that cultural identity serves a kind of predetermined artistic destiny.”³⁶

At the Istanbul Biennial, David Altmejd presented a multiple component sculpture entitled, *Delicate Men in Positions of Power* (fig.4). With Cameron’s curatorial framework in mind, one may ask how Altmejd performed as a global citizen: how did his work destabilize national identity and relate with humanity in general? The work of Altmejd resists representation of the human form while simultaneously approaching it obliquely through notions of hybridity. His practice focuses on breakdown and regeneration, and seeks to represent moments of extreme transformation. *Delicate Men in Positions of Power* consists of crystal incusted werewolf heads (common to Altmejd’s iconography) that are combined with architectural models of mirrored cubes stacked on top of one another. These elements are set upon plinths adorned with gold chains, Plexiglas structures, wire protrusions, synthetic hair, and artificial flowers. The whole becomes an organized mess of materials and forms; as Altmejd states, “Hopefully, all these strange elements I combine will crystallize together, and form an amazing network of energy, a complex living thing with its own intelligence and million things to say.”³⁷ Although Altmejd’s practice may appear to be rooted in fantasy, his titles present these fantasies as emerging from the political contexts of identity and justice. *Delicate Men in Positions of Power* signals vulnerability within established systems while earlier works such as *Clear Structures for a New Generation* (fig. 5) and *Young Men With Revolution on their Mind* (fig. 6) from 2002 explicitly refer to social change. These references to revolutionary stances inform Altmejd’s aesthetic, and his contribution to the 8th Istanbul

³⁶ Ibid, 21.

³⁷ Cameron, “Poetic Justice,” 64.

biennale is a poetic work that can be considered in terms of subverting dominant modes of representation. His vitrine-like plinths evoke the history of Western modes of anthropological display, while the fantasy objects they present question authenticity, truth, and fiction. This speaks to the possibility of global citizenship by displacing institutionally empowered modes of the representation of civilizations. A visit to any Western museum of history will find ancient artifacts displayed in sealed glass cases according to chronological order of development. Conversely, Altmejd presents the importance of seeing objects indirectly, subverting the directed viewing of encased historical objects.

Altmejd's contribution to the 8th Istanbul Biennial broaches the language of new models for citizenship and can be understood within Nikos Papastergiadis's concept of "aesthetic cosmopolitanism." This is defined as a visual language that is "of the world" and transformative, rather than "from the world" and simply translated.³⁸ Papastergiadis's theory of cosmopolitanism will be discussed later in this thesis, but for the purpose of this example the distinction Papastergiadis makes is important, as it signifies an active work that is simultaneously representing and transforming. In Altmejd's work, this can be found in the fragility of the materials and reflective properties of the mirrors and glass, the open aspect of the display, and the manner in which objects are placed. All of these aspects of *Delicate Men in Positions of Power* allow the viewer to engage with the questions of power and identity that the work subverts. In turn, Altmejd presents his own

³⁸ Nikos Papastergiadis presented a lecture for dOCUMENTA (13) on aesthetic cosmopolitanism wherein he identifies the possibility of considering cosmopolitanism as an aesthetic of simultaneity, of being of the world (a specific place) while intrinsically aware and sensitive of the universe or the cosmos. As he states, this simultaneity signifies a break from the dominant Kantian theorization of cosmopolitanism discussed later in this thesis.

sense of identity as one that is based on a multiplicity of possibilities outside of nationality. Altmejd's perception of global citizenship is instead a re-evaluation and re-positioning of the type of categorization necessary to form the concept of nationalities. It is significant in this context to note Altmejd's personal reflections on identity: in a *Globe and Mail* interview from 2012, journalist R.M Vaughan asks Altmejd, "It's odd the experts in the film talk about masculinity and sexuality and vulnerability in your work, but they don't identify you as a queer artist, which you are." Altmejd replies, "It doesn't happen a lot, in general. And I'm extremely surprised by this because that aspect, queerness explains my work more than anything else."³⁹ Altmejd's identification of queer as the primary perspective of his work is significant, as it inserts another factor in the development of "global citizenship" that Dan Cameron seeks. While Altmejd can be identified as both Québécois and Canadian – two identities that are often brought into conflict within the nation⁴⁰ – the artist points to a more personalized sense of identity, one that has long been disenfranchised. With this in mind, it is important to re-examine the curatorial drive behind the 8th Istanbul Biennial.

The Nation as Fiction

Dan Cameron's curatorial text reads as an admission of guilt for his own American identity, combined with a call to re-invent and do away with the notion of nation. Cameron devotes much of his text to examples of political injustice, particularly as perpetrated by American nationals. Cameron describes the 2003 incident in which US military took over Iraqi capital of Baghdad and cordoned off every official ministry but

³⁹ R.M. Vaughn, "The Perfect Package," *The Globe & Mail*, March 21, 2012, R3.

⁴⁰ Recent election results in Québec have seen the province's separatist party win a minority government, indicating that Québec's desire to separate from the rest of Canada is ever present.

left the national museum entirely unguarded. The museum was looted and a huge collection of artwork and artifacts lost. Cameron points to this case of extreme negligence as indication that US forces did not consider that Iraq as having any genuine history; the event being an example of the “symbolic extinguishing of collective memory at the expense of presenting an image of protecting the very civilization to whom that memory belongs.”⁴¹ Cameron’s example, however, problematizes his goal: he calls for a doing away with the fiction of nation, yet he mourns the loss of a nation’s treasures. This is indicative of the conflict, identified throughout this thesis, between the drive to do away with individual nations and the simultaneous need to protect their cultures. Furthermore, Cameron locates another site of contradiction within globalization itself, wherein it functions as a mask for the persistence of power struggles and inequality: “At the core of the discussion of global injustice lies the paradoxical phenomenon of globalization, and the implicit parameters of Empire that are concealed behind it.”⁴² What Cameron proposes in the face of this injustice is individual empowerment through global citizenship. He writes, “In other words, we are still left with the problem of how to create a worldwide movement in which evolution of human consciousness is directed in such a way as to enable multitudes of disenfranchised individuals to envision possibilities beyond what their societies have given them to work with.”⁴³ This sentiment is indicative of the political climate of the United States post-9/11. Many Western biennials from the turn of the millennium have taken on this type of revolutionary concern for the greater good of society within their art agendas. This pseudo-manifesto mode can be found in

⁴¹ Cameron, “Poetic Justice,” 15.

⁴² Ibid, 15.

⁴³ Ibid, 19.

various examples and reflects a Western sense of guilt.⁴⁴ Finally, Cameron asks “if art can provide a model for intercultural exchange that can ultimately be applied to political urgencies.”⁴⁵

The Istanbul Biennial is framed by Cameron’s writing – as curator, he produced both a catalogue for the opening of the biennial and one at the end – so his search for solutions to political injustice is felt throughout all the documentation produced for the exhibition. This curatorial impetus heavily colors the participation of artists such as David Altmejd in the biennial. In this exhibition context, Altmejd’s work conjures notions of growth and re-generation, functioning symbolically within Cameron’s framework. However, in Cameron’s quest for a universal humanity and dissolution of difference, he continues to maintain a dialogue of “us and them.” He also tends to divide the work of artists into two camps: one predicated on alternative possibilities, and the other on illustrating injustice. The specificities of the cultures of the different artists are lost within a Western, hegemonic perspective of guilt. While the curatorial outlook is commendable, Cameron’s position does not allow for the dialogue and negotiation that is essential to a global platform: instead, it subsumed the work of the individual artists and participants in the 8th Istanbul Biennial.

⁴⁴ For instance, the 2003 edition of The Venice Biennial was curated with the theme of “Dreams and Conflicts”. With a particular focus on including artists from nations that were poorly represented in previous editions, the 2003 edition of the Venice Biennale sought to inspire conviviality between various cultures.

⁴⁵ Ibid, 20.

11th Havana Biennial

National History – An artist's engagement with local culture

The Havana Biennial (fig. 7) was originally developed with the goal of promoting artwork from Third World countries, with a strict focus on artists in Latin America and the Caribbean. Today, the Havana Biennial focuses on Latin America, Asia and Africa, alongside artists from all over the world, including North America and Europe. The Havana Biennial proves an interesting example for this study as it has grown to include First World countries and artists in its programming, as opposed to having originated from the First World. Its curatorial model is also significant because, as opposed to many biennials discussed in this study, the Havana Biennial is run by the same organization for every edition. Rather than inviting curators from the exterior, it is developed from within by an artistic director and a group of curators from the Wilfredo Lam Contemporary Art Center in Havana, Cuba. This organization provides funding through the cultural development department of the Cuban government; however, this funding is limited to primarily offering free space for the exhibition of artworks. Thus the Havana Biennial operates on a very limited budget and, as distinct from the other examples in this thesis, is primarily funded through the goodwill of and individual funding obtained by artists /participants. The artworks generally tend to, or are curated into the exhibition with the intention to, concentrate on local and political matters and reflect a general interest in the host nation of Cuba. As a country that remains relatively closed to its dominant American neighbour, the Havana Biennial provides an opportunity for the world to consider Cuba's unique status and expands upon a dialogue around socialism and its effects on a society that has long been the subject of political and social examination.

Ingrid Bachmann, born in Southern Ontario in 1958, participated in the 2012 edition of the Havana Biennial. She holds a master's degree in Modern Art History, Theory and Criticism from the School of The Art Institute of Chicago in Chicago, Illinois and a bachelor's degree in Interdisciplinary Studies and Art History from York University in Toronto, Ontario. She lives and works in Montréal, Québec and is currently a professor in the Studio Arts Department of Concordia University in Montréal, Québec. She is not represented by any private galleries but has shown her work widely in various international art festivals and group exhibitions. Bachmann has presented frequently in conferences on digital arts in locations such as Singapore, Hawaii, Cuba and Finland. In her English Language Arts Network profile, Bachman claims "she chose Montreal for its French culture, public spaces, affordability, and great arts community."⁴⁶ Bachmann is deeply interested in local cultures, community building, and the appropriation of public space.

Bachmann's work *Pinocchio's Dilemma* (figs.8-9) was featured in a group exhibition themed around electronic media in the 2012 edition of the Havana Biennial. The title of the exhibition, *Open Score*, quoted a performance piece from 1966 orchestrated by Robert Rauschenberg.⁴⁷ The reference to Rauschenberg's work signified the importance of the interaction of the public with electronic media. Bachmann's contribution to *Open Score* is composed of eight cast resin tongues operated via motors,

⁴⁶ "Ingrid Bachmann," ELAN: Recognizing Artists: Enfin Visibles! <http://www.quebec-elan.org/raevs/direct/66>. Last modified, September 30, 2012.

⁴⁷ *Open Score* was an elaborate performance developed by Robert Rauschenberg and performed at the 69th Regiment Armory in New York City. It consisted of two tennis players whose racquets were wired to dim the lights upon each successful hit. Once darkness was achieved a second performance ensued where approximately 500 people performed a series of actions in the dark while being filmed in infrared.

and one metal “nose” displayed in the adjacent wall to the tongues. As the tongues wag perpetually, the “nose” grows out of the hole in the wall through which it is displayed. Together, the components of *Pinocchio’s Dilemma* are both seductive and repulsive. The jewel or candy-like quality of the tongues attracts viewers and invites curiosity about the material, while the dangerously pointed nose evokes fear. The work’s intention is to investigate the act of storytelling and the development of the tale of Pinocchio in folklore. In the context of the Havana Biennial, the work of Bachmann developed an effective dialogue with the global platform it provided: *Pinocchio’s Dilemma* underlined the cross-cultural resonance of storytelling as shown through the narrative of Pinocchio. An Italian tale from the 19th century, most famously re-told through the American production by Walt Disney, it is a ubiquitous metaphor for the importance of morals and truth. In the context of 21st century Cuba, the story of Pinocchio demonstrates how a relatively closed culture can come into contact with, and make relevant, an Italian folktale to the specific, local political environment. A quick Google search reveals many references to Pinocchio in Cuba, including a re-interpreted contemporary play featuring the main character and documentation of newscasts equating the lies of Cuban politicians to those of the wooden puppet. Bachmann’s work is therefore interesting in its engagement with local culture: both the story of Pinocchio, and the act of storytelling itself, become metaphors for access to information that is both accurate and falsified, an issue that is prevalent both within Cuba and in outsider perceptions of the country. The Havana Biennial provides an opportunity to approach these topics, providing international perspectives on some of the myths around a socialist regime. One could liken the figure of Pinocchio to that of a political leader, especially one like Fidel Castro, whose one-man rule dominated the

country up until very recently.⁴⁸ Under Castro's strict control, the Cuba we know today was created, a country whose population is heavily restricted from travel, immigration, and independent wealth. Therefore Bachmann's work can operate on multiple levels within this context: it was selected by the curatorial team to highlight work in electronic media, and her intention may not have been to directly address the politics of Cuba. As she writes, "*Pinocchio's Dilemma* explores the uneasy relationship between the telling of stories and the telling of lies. I am interested in the stories we tell, as individuals and as cultures, and the intersection between lies and stories, fact and fiction."⁴⁹ Within the exhibition's setting, *Pinocchio's Dilemma* can also represent the talking-head politician who rattles out information in order to indoctrinate people into certain ways of living, working and thinking. Its inclusion in the 11th Havana Biennial simultaneously evokes political differences and similarities between the locations of its production and its display.

Public Space: Who is the Public?

The curatorial impetus of the 2012 Havana Biennial was to investigate the idea of public space and to open its frontiers by blurring the lines between "public" and "private" and "restricted" and "open." The English translation of the biennial's press release states, "The question now is not to retake the imaginaries that make up a tradition, but to think

⁴⁸ Fidel Castro was the president of Cuba from 1976 to 2008. His socialist one-party rule has been criticized for its oppressing nature and dictator-like style. This is made evident in such publications as Paul C. Sondrol's 1991 publication in the *Journal of Latin American Studies*: "Totalitarian and Authoritarian Dictators: A Comparison of Fidel Castro and Alfredo Stroessner". Fidel Castro passed on the presidency to his brother Raul Castro in 2008 after suffering from illness. Raul Castro maintains the socialist one-party rule established by his brother.

⁴⁹ Ingrid Bachmann, "*Pinocchio's Dilemma*," last modified October 14 2008, <http://www.ingridbachmann.com>.

about creating works that imply or commit, in a more complex scale, both the citizen and the spectator.”⁵⁰ The biennial also provides opportunities for citizens who are restricted in their movement, such as Cubans, to see artwork from around in the world. At this point, we can also acknowledge the particular situation of artists in Cuba who are, in fact, allowed special rights as compared to most other professions there. A *New York Times* review of the 11th Havana Biennial elucidates this particular fact: “Artists occupy an unusual and privileged place in Cuba, where they can not only push the boundaries of political critique further than many, but can also keep much of the money from sales.”⁵¹ The article also cites the changing climate in relations between Americans and Cubans. The following passage shows how the Havana Biennial provides opportunities for transformative exchange, including in the very way people travel:

Cuban officials say that more than 1,300 Americans — collectors, curators, dealers and others — have registered to attend this year’s biennial, close to the high reached in 2000, after the Clinton administration loosened years of travel restrictions. Under the recent changes, Cuban-Americans may visit whenever they want, and, as of last year, the United States government has expanded legal travel for other Americans, who may arrive on programs intended to foster contact with ordinary Cubans.⁵²

The local history of Havana and Cuba and the limited interaction the country has with the rest of the world on a regular basis contribute to the significance of the Havana Biennial; these local factors inform the global opportunity of the biennial. Since the effect of a Communist government is palpable in many factors of the installation, preparation, and location of artwork on display, this biennial forces artists, participants and viewers to

⁵⁰ “Eleventh Havana Biennial Press Release,” February 3, 2012.

www.modemonline.com/img/_upload/doc/press_release/PR_HavanaBiennial_2012.pdf

⁵¹ Victoria Burnett, “11th Havana Biennial Attracts Americans” *New York Times*, May 18, 2012, http://www.nytimes.com/2012/05/19/arts/design/11th-havana-biennial-attract-americans.html?pagewanted=all&_r=0

⁵² Ibid.

become fully engaged with a dialogue of negotiating the global. At the Havana Biennial many artists had to adjust certain intentions for their work as they dealt with customs issues, disorganization, lack of funding, and any series of misfortunes caused by the relative lack of resources available in Havana.⁵³ These issues led to work that was at times partially improvised or otherwise different from the original concepts, as artists engaged with display sites that did not necessarily adhere to any type of global uniformity. The Havana Biennial also produced work that operated in spaces outside of conventional exhibition contexts. The focus on public space meant that artwork was often incorporated into everyday locations in Havana. These site-specific locations freed the work from institutional boundaries and state control. This was particularly remarkable in a city where the state enforces restrictions regarded as totalitarian in other parts of the world. The Havana Biennial's outdoor work included a cut-out airplane in a fence looking off into the ocean (Arlés del Rio, *Fly Away*, 2012), and a series of mirrors along the coast that reflected the ocean back onto the land (Rachel Valdés Camejo, *Happily Ever After No. 1*, 2012). These directly critical works are exemplary of a productive discussion, through art, of the national and the global; they express both political and social limitations and possibilities in an overtly public space. Bachmann's participation in this biennial allowed for an allegorical engagement with the local culture through the universally relevant terms of storytelling. Her adoption of a well-known tale allowed for interpretations based on the local context, while signaling the tale's ubiquity throughout a diversity of cultures.

⁵³ In conversation with Ingrid Bachmann, the artist described the importance of bringing one's own tools and equipment, as well as being prepared for limited access to certain technology. Conversation with the author: August 20, 2012.

Art Basel

Commodified space

Art Basel (fig. 10) occurs yearly in June in Basel, Switzerland. It is the only instance discussed in this study that holds as its principal purpose the commercial trade of artwork. *Art Basel* is considered one of the world's most prestigious art fairs and has maintained this position for over 40 years. Art fairs, like biennials, are large exhibitions of artwork from around the world. They are frequently divided according to categories: Basel is separated into contemporary and modern sections. In each section, galleries present booths replicating white-walled gallery spaces. Depending on the gallery and success of its' artists, they may choose to present the work of one artist in a solo presentation or a grouping of works from the various artists it represents. These exhibitions occur for five days. *Art Basel* also dedicates a separate exhibition hanger to *Art Unlimited*, where select galleries are invited to present large-scale works that are primarily installation-based. Art fairs are often identified as similar to biennials by the organizers; this identification can, in many ways, be beneficial to the fair, providing positive notions of authenticity and prestige for the exhibitors and becoming a source of pride for the organization. Likening art fairs to biennales removes some of the stigma attached to the commercial nature of a fair. For example, Art Basel prides itself on having a curated space: "Launched in 2000, Unlimited is Art Basel's pioneering exhibition platform for projects that transcend the classical art-show stand - including video projections, large-scale installations, massive sculptures and live performances. Selected by the Art Basel Committee, Unlimited is curated by New York based curator Gianni

Jetzer.”⁵⁴ Providing space for sections such as *Art Unlimited* and *Art Statements* (which is devoted to younger artists) allows the fair to be perceived as rigorous and open to all mediums, thereby similar to contemporary art institutions and the practices of contemporary curators. Art Basel opens in June and is strategically timed to coincide with the opening of the Venice Biennale that occurs every second year. Basel and Venice are key stops on the international path of art aficionados. The branding of Basel is essential to its success, signaling how perceptions of prestige and authenticity are key to this global art event.

Indigenous Identity

Catriona Jeffries is one of only two Canadian galleries to have regularly participated in Art Basel. Since 2008, Jeffries has presented artwork from a selection of the gallery’s represented artists, and each year Canadian artist Brian Jungen has been exhibited. Brian Jungen was born in Fort Saint John, British Columbia in 1970. He is of Swiss and First Nations descent. Jungen holds a Diploma of Visual Art from the Emily Carr Institute of Art and Design in Vancouver, British Columbia. He currently lives and works in Vancouver. Jungen is represented by Catriona Jeffries in Vancouver, BC and Casey Kaplan in Chelsea, New York. Brian Jungen has presented major solo exhibitions both nationally and internationally in venues such as the Tate Modern Museum of Art in London, England in 2006; the National Museum of the American Indian in Washington, DC in 2009; and the Art Gallery of Ontario in Toronto, Ontario in 2011. The National

⁵⁴ Art | Basel – Unlimited, accessed September 12, 2012, <http://basel.artbasel.com/go/id/elj/>.

Gallery of Canada website describes Jungen's relationship to his heritage in his work in the following terms:

Jungen has stated that it is a deliberate choice to create works out of materials produced by the sports industry; an industry that appropriates Aboriginal terminology, such as the team names; The Chiefs, Indians, Redskins and Braves. However Jungen's work is not exclusively tied to his heritage. He has stated, 'My involvement with family and traditions is personal- it's not where my art comes from.'⁵⁵

Brian Jungen's work deals directly with consumer artifacts and identity, thus echoing the intersection of commodity and culture at Art Basel. Art Basel is predicated on providing the best from an elite group of galleries to an elite group of people. This is dictated by the cost of the work as well as the cost of participation. In Brian Jungen's work, easily recognizable commodity objects are modified to represent traditional cultural artifacts, rendering their value as commodity useless and as artifact crude. For example, one of Jungen's most well-known series, *Prototypes of New Understanding*, consists of objects that resemble traditional First Nations masks, composed out of dissembled Nike Air Jordan sneakers. Jungen's work renders obvious the ways in which identity has been collected and presented as commodity⁵⁶.

In *The Arcades Project*, Walter Benjamin writes, "World exhibitions glorify the exchange value of the commodity. They create a framework in which its use value recedes into the background. They open a phantasmagoria, which a person enters in order

⁵⁵ National Gallery of Canada, last modified December 30, 2012
<http://www.gallery.ca/en/see/collections/artist.php?iartistid=25208>

⁵⁶ It is important to note the distinctions between First Nations groups. Brian Jungen is from the Dunne'za nation and their traditions include beading as opposed to carving, thus *Prototypes of New Understanding*, like much of Jungen's work is not exploring the artist's own personal heritage. Jungen instead exploits the assumed homogeneity of aboriginal forms.

to be distracted.”⁵⁷ Benjamin’s words are especially useful in considering Jungen’s work, as his sculptures reference both the use and exchange values of the original consumer object, as well as the use and exchange values of ceremonial and traditional aboriginal objects. Jungen’s artwork signals the disenfranchisement of indigenous groups in Canada, as enacted through the commodification of their cultural heritage. In the “world exhibition” context of the art fair, ideas of exchange value become heightened and abstracted by the art market’s driving force of speculation. At Art Basel, the very processes that Jungen critiques are replicated: the act of collecting is central to this global exhibition. Benjamin’s identification of the precedence of exchange value in place of use value is enacted. However, Jungen participates in this global forum while subtly undermining its capitalist basis. In the essay “Fetishism, Curiosity and the Work of Brian Jungen,” Kimberly Phillips writes, “For Jungen, the transformation of these objects is a strategy of exploration and critique, an interrogation of the messy and often uncomfortable intersection of the global economy, the discourses of art, and his own, part aboriginal ancestry and its cultural stereotypes.”⁵⁸ The issues raised by Jungen’s work, as described above, signal the disjunctive ways in which identity is addressed in global forums and that are further complicated by the fact that the artworks are presented for sale in the marketplace. Art fairs are an increasingly popular setting for the buying and selling of artwork; they are both the cause and effect of a globalized art market. They contribute to the distribution of works, facilitate access to key players, and provide quick overviews of complex practices. While biennials skirt around issues of commerce, trade,

⁵⁷ Walter Benjamin, *The Arcades Project*, (Cambridge: Belknap Press of Harvard University Press, 1999), 7.

⁵⁸ Kimberly Phillips, “Fetishism, Curiosity, and the Work of Brian Jungen,” *Fillip*, Summer 2006 (Vancouver: Projectile Publishing Company, 2006), 26.

and economic benefits by acting as organizations with entirely non-commercial intentions,⁵⁹ art fairs are overtly commercial and fundamental to the financial solvency of many galleries and by extension, the artists they represent. They also contribute to artists' exposure and validity, as curators use art fairs as opportunities to scope out new work and select artists for institutional exhibitions. The fair acts as a trade show, just as upcoming trends may be identified in fashion industry trade shows; curators, collectors, writers and other influential art world figures will spot how many galleries are showing a particular artist, or which gallery has the biggest booth. The major issues related to globalization, such as the factors that govern economic gain and access to markets, are present in the art fair context. This money-driven market causes many artists discomfort. Uncomfortable with the overt display of wealth, the inflation of prices based on questionable logic, and the disjuncture between works of art and display methods, artists often disengage from the fair environment, while tending to participate actively in aspects of the biennial.

In *Seven Days in the Art World*, Sarah Thornton describes various major events in the art world, providing first hand evidence of the contradictions present in this elusive and secretive milieu. In a review of this book, curator Michelle White effectively sums up these contradictions in the following statement:

Conceptual godfather John Baldessari is first encountered in the chapter "Crit" discussing the status of academia. In Venice, later in the "week," he is lounging poolside drinking vodka on the rocks. At the art fair he assumes a purist position, disdaining the overt commodification of artistic production, equating the artist's experience of seeing art sold in vending booths with a teenager's shock at "barging into his parents' bedroom while they're having sex."⁶⁰

⁵⁹ Although exhibitions such as dOCUMENTA do not explicitly operate with the intention of selling artwork, their production budgets are often substantial and represent major investment on the part private sponsors, government agencies and arts organizations. In the case of dOCUMENTA (13) the budget was 25.6 million dollars.

⁶⁰ Michelle White, review of "Seven Days in the Art world by Sarah Thornton," *Art Lies: A Contemporary Art Quarterly* 61 (2001), 68.

Through White's ironic description of Baldessari's various personae in different contexts, it is possible to see how identity is fragile and guarded in the art world, particularly for artists who are heralded as both critically and commercially viable. Some artists regard the art fair as a necessary evil, a prescribed circumstance that is at once advantageous and worrisome. The search for balance between the overtly commercial and the strictly institutional is a primary reason why art fairs like Basel pride themselves on their curatorial angle, invitational platform, spacious warehouse/industrial gallery spaces, and elitism. In its attempt to mask the commercial as much as possible, Art Basel caters almost exclusively to extremely wealthy individuals.

With this in mind the work of Brian Jungen is strikingly relevant. One particular work of Jungen's, presented at Art Basel, consisted of a totem pole-like sculpture assembled from golf bags (fig. 11). The two objects of golf bags and totem poles combined signals the disjuncture between different cultures. Golf is symbolic of a sport for the wealthy, but is also indicative of a wider debate about the privatization of land in North America: golf courses have long been disputed as an unfair use of land that privileges an elite group of people over the general population. Land disputes between indigenous communities in Canada and the Canadian government continue to be based on this particular conflict. An important example was the Oka crisis of 1990, when the town of Oka, Québec, made plans to expand their golf course onto sacred land traditionally used by the Mohawk people. This dispute escalated into a violent protest that lasted nearly three months. It became a highly publicized dispute that raised international criticism of the Canadian government. The conflict was fundamentally based on the

government's refusal to respect the culture of the Mohawk people. This dispute in Oka became symbolic of the plight of the Native American. Ultimately, the golf course was expanded and the land stripped from the Mohawk people. While Jungen's work at Art Basel was not a direct comment on this specific event, his choice of materials evokes these types of cultural, economic, and political conflicts. Adopting stereotypical forms from marginalized groups (totem poles) and dominant cultures (golf bags), Jungen merges them together to represent difference.

Jungen's work deals with notions of authenticity by replicating traditional and ceremonial objects with cheap or commodified material. Art Basel also deals with authenticity by priding itself on the exclusivity of offering one-of-a-kind artworks that have often been made specifically for the fair and never before seen. While authenticity in the Art Basel platform is a desired value, Jungen's work undermines authenticity in the collection of artifacts and culture. However, with this in mind, one must acknowledge that the work still participates in the global art market and examine its critical power in this setting. Does the work continue to operate critically in the fair context? Does the work lose its significance within the commercial fair forum and does the artist, by extension, lose their artistic credibility, as reflected in the description of Baldessari? While the answers to the questions above are multi-faceted, one particular problem of the international art fair model, as seen through Art Basel, becomes apparent for the work of Brian Jungen. In this act of becoming global, Jungen's artwork is entirely dislocated from not only the Canadian aboriginal context, but also any real notion of place and is representative of an imagined stereotype of the aboriginal in Canada. While biennials increasingly create opportunities for artwork to be set into conversation with various local

communities, the art fair removes work from all sense of community. The work is removed from any specific context: instead, it functions purely as an autonomous art object, separated from relationships with the world around it. The art object is instead framed by the artificial and temporary world that is Art Basel, where it remains for five days as a commodity in the global art world.

dOCUMENTA (13)

-Community or Cosmopolitan Encounter

For the 13th edition of dOCUMENTA in Kassel Germany (fig. 12) Gareth Moore installed *A place—near the buried canal (2010–12)* (figs.13-14). Gareth Moore was born in 1975 in Matsqui, British Columbia; he currently lives and works in Berlin, Germany. He studied at the Ontario College of Art and Design in Toronto, Ontario and holds a bachelor's degree from the Emily Carr Institute of Art and Design in Vancouver, British Columbia. Moore is represented by Catriona Jeffries in Vancouver, BC and Lüttgenmeijer in Berlin, Germany. He has presented major solo exhibitions internationally in institutions such as the Witte de With in Rotterdam and the CCA Wattis Institute of Contemporary Arts in San Francisco, California. In 2009, the Tate Modern Museum in London, England, acquired Moore's work through their purchase prize awarded at London's Frieze Art Fair. In 2012, Moore was shortlisted for Canada's prestigious Sobey Art award. Of Moore's presence in Canada, Aaron Peck writes in *Canadian Art*:

Needless to say, it has been difficult to see his work without travelling. As a result, in Vancouver—and, for that matter, most of Canada—his work has been as much rumour as reality. Prior to his solo exhibition at Catriona Jeffries Gallery in January 2009 (which included what he described as 'selected chapters' from his *Uncertain Pilgrimage* series) and 'Nomads' at the National Gallery this April, his work had not been seen in Canada since 2007.⁶¹

A place—near the buried canal (2010–12) was developed through Moore's residence in dOCUMENTA's Karlsae Park, where he built the structures that would eventually compose the entirety of the installation experienced by visitors over a period of two

⁶¹ Aaron Peck, "Gareth Moore: A New Salvage Paradigm," *Canadian Art*, last modified September 1, 2009, <http://208.70.246.208/art/features/2009/09/01/gareth-moore/>.

years. In its appearance, the work reflected the kind of space one could associate with that of a commune, a closed community that maintains a shared set of values, operates with its own set of rules, and shares resources and property. *A Place* appeared as such because the artist, along with a number of assistants, had built a place where a small community could possibly sustainably live. Unlike a commune, however, *A Place* did not have a permanent community of occupants aside from the artist.

When dOCUMENTA opened, visitors to *A Place* were asked to leave their cell phones and cameras checked at the door, and walk along a pre-determined path in order to see various parts of the installation, including the artist's home, a pension, a wood shop and a kiosk, where one could purchase postcards documenting the environment Moore had created. The built and found objects were indicative of Moore's practice, in which he typically collects objects from his travels around the world and assembles them in an attempt to develop larger narratives out of the stories he infers from the found materials. For *A Place*, materials were sourced from the park, nearby renovations in the city of Kassel, and objects from dOCUMENTA's main building, the Fridericianum. Moore installed fences around the plants in order to restrict the visitors' movement through space, enforcing a set path through the installation. Through *A Place*, Moore created an isolated system of experience with a prescribed set of limitations within the Karlsaue Park in Kassel. This system represented Moore's desire to disengage from the world and create an alternative that he was able to control.

Moore began building his installation in 2010, starting with a live-in shed he constructed from found materials around the dOCUMENTA site. He then invited

assistants to live on the site with him and expand the premises. Once dOCUMENTA opened to the public, Moore provided a service where visitors could spend up to three nights at the pension he built. As the dOCUMENTA catalogue states, “Open to visitors to engage and interact with the work is a public private environment in flux, a microcosmos of intermingling narratives.”⁶² This notion of the “microcosmos” will be discussed later in relation to Nikos Papastergiadis’s theory of cosmopolitanism. For now, it is important to consider the location of dOCUMENTA in relation to Moore’s work. If Moore’s goals were to create an alternative environment, given the context of the work, it can be said that this desire was to create an alternative to the rest of the exhibition as well as the city of Kassel. The history and origins of dOCUMENTA as a temporary global exhibition must therefore be considered.

dOCUMENTA was developed by Arnold Bode in 1957, with the goal of presenting works of modern art after the suppression of all modern art in Germany during the Nazi dictatorship. This was fundamentally driven by the desire to re-open the field of art in Germany, expressing acceptance and freedom that had for so long been repressed.

Werner Haftmann, art historian and the conceptual brain behind documenta 1-3, described the intention of the first documenta as follows: ‘It should be seen as a broad, if initial attempt, to regain international contacts across the board and thus at home re-engage in a conversation that has been interrupted for so long, as it were.’ Haftmann believed that the exhibition also had a didactic brief: ‘It is devised with our young generation in mind, and the artists, poets and thinkers they follow, so that they may recognize what foundations have been laid for them, what inheritance they must nurture and what inheritance must be overcome.’⁶³

⁶² *dOCUMENTA (13) Catalog 3/3 The Guidebook*, Ed. Carolyn Christovè-Bakargiev, Guillermo Faivovich & Nicolas Goldberg (Kassel: Hrsg. documenta und Museum Fridericianum Veranstellungen-GmbH, 2012),76.

⁶³ Biennial Foundation, “Documenta,” last modified November 2, 2012 <http://www.biennialfoundation.org/biennials/documenta/>.

In relation to the original intention of dOCUMENTA, it is important to note that Moore's installation was ultimately a closed environment. In the descriptions of the work in dOCUMENTA (13) press material, the work is said to completely blur the barriers between art and life. Despite this desire to blur the boundaries between art and life, however, Moore leads visitors along specific restricted paths. I posit that visitors' experience of *A Place* is forced, and their engagement remains primarily as within the role of passive spectators. As Michael Turner writes,

Moore's rules regarding the seizure and compartmentalization of our cameras and telephones, like the narrowing of the entranceway, foreshadow what lies ahead: a circuit of roped paths that lead to structures one is invited to touch (the daybed, the foot pond, the kiosk/meditation centre, the shrine to Vulcan) and those one can only pass by (the outhouse, Moore's home, the "pension"). When asked about this strategy, Moore said it was not until opening day that he realized viewers would stray from his paths and trample the crabgrass and clover that distinguishes them. Rather than see his gardens flattened, the installation reduced to a muddy expanse, he installed fences, a move that protects the flora but also re-inscribes a singular regime through which the structures can be experienced.⁶⁴

In order to assess how Moore engages as a global artist, *A Place* can also be discussed within the framework of "normative cosmopolitanism" that Nikos Papastergiadis identifies in his lecture for dOCUMENTA (13). Moore's work was described as a "microcosmos" in the dOCUMENTA catalogue, indicating that it was intended to be a harmonious and universal system contained within a small space. Cultural theorist Nikos Papastergiadis develops the notion of cosmos in order to identify two opposing approaches towards theories of the global. This discussion around concepts of cosmopolitanism reflects how theorists and artists are continuing to expand

⁶⁴ Michael Turner, "Utility and Fragility," *Canadian Art Magazine Online*, last modified August 2, 2012, <http://www.canadianart.ca/reviews/2012/08/02/gareth-moore-utility-and-fragility/>.

contemporary discourse about globalism. Papastergiadis defines normative cosmopolitanism as a Kantian perspective adopted by many philosophers and curators to identify possibilities of globalism. Papastergiadis claims that according to normative cosmopolitanism, in order to be active in globalism, one must exit from a particular community into the imaginative universe, later returning as a cosmopolitan or global actor. The problem with this perspective, as Papastergiadis argues, is that it predicates an inability to live simultaneously in one's world and participate in a larger global perspective of the universe. Normative cosmopolitanism therefore leads to behaviors that are not "of the world" but instead "from the world."⁶⁵ As such, it is not a transformative approach, nor truly global, as it continues to privilege one state of being over the other. This is what Nikos Papastergiadis refers to as the "big trick" in the Kantian perspective, and what he identifies as problematic to the thinking of Nicolas Bourriaud. Bourriaud coined the term "relational aesthetics" and is very influential to the development of a theory around contemporary art's trend towards participatory art, such as that of Moore's *A Place*. Bourriaud described works of art that are based on shared experience rather than tangible objects. It is in artworks typically described as relational that Papastergiadis identifies normative cosmopolitanism's most troublesome problem: a work will often be purported to have the potential to lead to a transcendental experience, but will instead re-affirm a particular relationship to one tradition, culture, or set of ideas. Due to both their temporality and artificiality, relational works can inspire a sense of escaping into another state, only to force a return to the original state after a limited period of time or upon

⁶⁵ Nikos Papastergiadis, "Aesthetic Cosmopolitanism: Art Making World," *DOCUMENTA: The Keynote Lectures*, last modified June 24, 2012, <http://d13.documenta.de/#/research/research/view/lecture-aesthetic-cosmopolitanism-art-making-world-nikos-papastergiadis>.

leaving the artificial context. A sense of difference is thereby reinforced, not erased. This process is ultimately unable to incorporate difference into an expanded and cosmopolitan sense of the global. Therefore, Papastergiadis proposes that simultaneity is key to the ability of artists and artwork to produce effective global dialogues through what he terms “aesthetic cosmopolitanism.” He argues that the artist is by nature already cosmopolitan: she acts in a domain where the very impetus is to re-present the world around her. The artist’s production of work is always an attempt to make sense of her place in the world, as in relation to her, and her audiences’, sense of identity.

With Papastergiadis’s definitions of cosmopolitanism in mind, it is necessary to look at Gareth Moore’s approach to the installation of *A Place* in terms of its effect on viewers and the artist. For viewers, *A Place* required a clear exit from the general Karlsruhe Park space of dOCUMENTA (visitors entered *A Place* through a clearly marked entrance) and a departure from the viewer’s usual way of experiencing dOCUMENTA (visitors were made to leave cameras and cellular phones at the entrance). The entrance was filled with signs indicating what was and was not permitted while visiting and directions to various parts of the installation, akin to an amusement park entrance; *A Place* was thus immediately indicated to be a location that one must enter with specific behaviors. The artist’s desire seemed to be to create an escape within dOCUMENTA: however, in so doing, the work subscribed to Papastergiadis’s definition of normative cosmopolitanism, and did not provide a groundwork for the global. *A Place* denied viewers the significance of simultaneity. Instead, *A Place*, through the ideas of the commune, escapism, and the “microcosmos,” presented how the artist wished to

represent a small and controllable notion of community. The spectacle of Moore's installation was an artificial representation rather than a transformative experience.

The Banff Retreat- A Position of dOCUMENTA (13)

As counterbalance to my discussion of "the commune" in Gareth Morre's installation, I wish to discuss "the retreat" as presented in another example of dOCUMENTA (13)'s programming. dOCUMENTA included three satellite locations in its programming in order to expand its global presence and create dialogues in new settings. These satellite programs, named "Positions," included one in Banff, Alberta, Canada, at the Banff International Curatorial Institute, an integral part of the Banff Center for the Arts (fig. 15).

The curatorial residency program is an increasingly popular phenomenon in the global art landscape, reflecting not only the nomadic movement of artists but also curators throughout the world. Residency programs respond to the growing interest in expanding dialogue around curatorial approaches and provide the opportunity for immersion in different contexts, with a rotating field of artists and thinkers, for concentrated periods of time. As an international institution, the Banff Center is highly respected and attracts some of the art world's most renowned curators and artists for panel discussions, conferences and workshops. Banff represents a unique example as it is not located in an art world center, nor even necessarily in a country that is considered influential, yet has established itself as one of the art world's key residency programs.

In Charlotte Bydler's *Global Artworld Inc.*, the author identifies the phenomenon of the nomadic artist, and by extension curator, in the proliferation of artist residencies

throughout the 1990s. Bydler cites Deleuze and Guattari's concept of "nomadology," in which the figure of the nomad is constituted through the negative effects of capitalism, resulting in the loss of artistic identity. Bydler identifies, however, how artists sought to become nomadic, particularly through participation in artist residencies: "In the 1990s, artists were identified with a new artistic ideal: the nomad, at home everywhere and nowhere at the same time. The nomad artist was still looked upon as a privileged person, ideally equipped to cope in a complex and hybridized contemporary culture. Artists entered into the international art world with their geo-cultural brands."⁶⁶

For dOCUMENTA (13), the Banff Center for the Arts was appointed as one of three "position" locations alongside Kabul, Afghanistan and Alexandria-Cairo, Egypt. Banff's role was to host a retreat for select participants in dOCUMENTA and faculty members of the Banff Center, with the aim of creating a space of reflection for the participants. The retreat was defined as follows:

The Retreat: A Position of dOCUMENTA (13) is a Banff Research in Culture residency (BRiC) that constitutes a section of dOCUMENTA (13). Through the act (v.) and space (n.) of retreat, six faculty and 30 international participants will convene to raise questions about the character of our society, and engage in artistic and cultural research to create new modes of becoming and belonging.⁶⁷

The goal of the retreat, therefore, was to consider ways of negotiating global terrain and their effects on contemporary curatorial activities. Participants were invited to submit applications to participate in the retreat and a series of six public lectures were programmed, including a lecture by dOCUMENTA (13) artistic director Carolyn Christov-Bakargiev. The notion of "retreating" in order to contribute to expanded

⁶⁶ Bydler, 52.

⁶⁷ Kitty Scott, "01 The Retreat: A Position of dOCUMENTA (13)," *Banff Research in Culture, The Banff Center*, last modified September 15, 2012. <http://www.banffcentre.ca/programs/program.aspx?id=1210>

dialogues differs from that of “escape,” as “retreat” anticipates the persistence and reality of the world we live in. As Kitty Scott, the director of Visual Arts at the Banff Center at that time, writes,

In *The Pleasure of the Text*, Roland Barthes states, “there is only one way left to escape the alienation of present day society: to retreat ahead of it.” The Retreat of DOCUMENTA (13) and Banff Research in Culture will generate new ways of retreating ahead of the limits, aporias, problems, and crises of a century caught between imaginative and conceptual fertility and sterility—not to effect some questionable escape, but to allow for the generation of new spaces of openness, freedom, and possibility.⁶⁸

In the concept of retreat described above, it is possible to see how the Banff Curatorial Institute residency provided an experience for a diverse group of individuals different from those previously described in this thesis. The aim of the retreat was to gather and explicitly consider conviviality, thereby being an instance of a global forum specifically based in reflection around its own circumstances. In a workshop setting, individuals contributed to the discourse around the global by examining the very nature of DOCUMENTA as an international art event. Unlike the spectacle of Gareth Moore’s installation, the Banff retreat effectively created a space of engagement that began with the subjectivity of each participant, and consequently expanded into a larger dialogue.

⁶⁸ Ibid.

Conclusion

The four case studies examined in this thesis offer unique insights on global art events from the perspective of the Canadian artist participating. They provide evidence of the increasing need to question the notion of global in the field of cultural studies and serve as an opportunity to examine how the work of art and the artist function within the new global paradigm. In the 8th Istanbul Biennial, the artwork of David Altmejd presents an example of how artists and curators approach global events in different ways, based on their own backgrounds and identities. Altmejd's representations of alternative realities become illustrative of curator Dan Cameron's quest for new approaches to global citizenship, as inspired by his experience of being American in a post-9/11 climate. Both Altmejd's artwork and Cameron's curatorial approach are sensitive to the realities of individual identities and global acts and exhibit a desire to be transformative. As a case study, the 8th Istanbul Biennial provides an opportunity to reflect upon an explicitly global curatorial framework: the investigation of global citizenship through representations of poetic justice. In my analysis, I explore how the work of Altmejd in the biennial represents a subversive approach to traditional modes of display, while the curatorial search for a universal sense of humanity and dissolution of difference contradictorily upholds a dialogue of "us and them."

The 11th Havana Biennial is examined through the participation of Ingrid Bachmann and the inclusion of her work *Pinocchio's Dilemma*. In this instance, the artwork's allegorical political subject matter is set directly into dialogue with the context and location of the biennial. Bachmann's engagement with the local culture is based on the universally relevant terms of storytelling: her adoption of a well-known tale allows

for a new interpretation in the Cuban national context, while signaling the tale's ubiquity throughout various cultures.

The work of Brian Jungen, as presented in Art Basel 2009, is analyzed as the only commercially-driven global context. This case study provides the opportunity to highlight the presence of art fairs in the global art world and their function as international platforms. In this act of becoming global, the work of Brian Jungen is located in an imagined and commoditized "aboriginal experience" that is stereotypically associated with Canada, while the artist is dislocated from any manifestation of community outside that of commodity and trade. The work is primarily framed by its attributed monetary value and the artificial and transient space of the fairground, reflective of both the global contemporary art market as well as the subject matter of Jungen's artwork.

In the fourth case study, Gareth Moore's installation *A Place-near the buried canal*, presented at DOCUMENTA (13), I argue that the artist's attempt to blur the lines between art and life through the creation of a prescribed experience dislocates viewers from their immediate realities. This work aims to create a transformative experience for viewers, but the attempt to create an alternate universe outside of both artist and viewers' everyday reality ultimately results in a passive viewing experience. In contrast, I introduce the Banff Center for the Arts Curatorial Research Residency's participation as a "Position" of DOCUMENTA (13) and conception of "retreat" as an alternative to Moore's escapist approach. I argue that this event produces a successful environment for negotiating the global, as it considers and incorporates the subjectivity of each participant in order to expand a dialogue on the subject of conviviality that incorporates a broad range of possibilities in a global event context. The strategy for this thesis was developed from an

original desire to identify how four Canadian artists have apparently achieved the status of “global artists” or global cultural producers by accessing a range of exhibition opportunities within the current paradigm of the global art world. The emergence of biennial and art fair culture has provided countless opportunities for artists to engage globally beyond those of the formerly prevalent national pavilion model. As these case studies show this has allowed artists to bypass their national identity and to adopt strategies based on a range of contexts that are often representative of a desire to communicate with different cultures and contexts in ways that are specific to each intervention. While discussions raised in this thesis have framed the global as dangerously hegemonic or insensitive to cultural difference, the case studies in this thesis show how the global paradigm can be used as a vehicle to investigate a range of questions related to identity and locality. . The global is thus a macro term that can actually serve to investigate the small interventions that artists are afforded through global opportunities. This thesis has therefore contributed to a discussion about how Canadian artists are acting globally at the present time. In a recent lecture Boris Groys makes note of the danger he finds implicit within the territory of the global: “To become global is to become a commodity.”⁶⁹ Groys’ statement indicates the capacity of the global platform to strip both artwork and artist of the values and meaning that are integral to their function, through implication in a system based upon capitalist exchange. While this danger must be acknowledged as one interpretation of the global, this thesis points to the pressing need to expand our understanding of how artists continue to negotiate the global paradigm of the contemporary art world.

⁶⁹ Boris Groys, “On Conviviality, A Seminar on Living Together,” dOCUMENTA (13) Resources, last modified June 29, 2012, <http://d13.documenta.de/#/research/research/view/on-conviviality-a-seminar-on-living-together-boris-groys>.

Illustrations

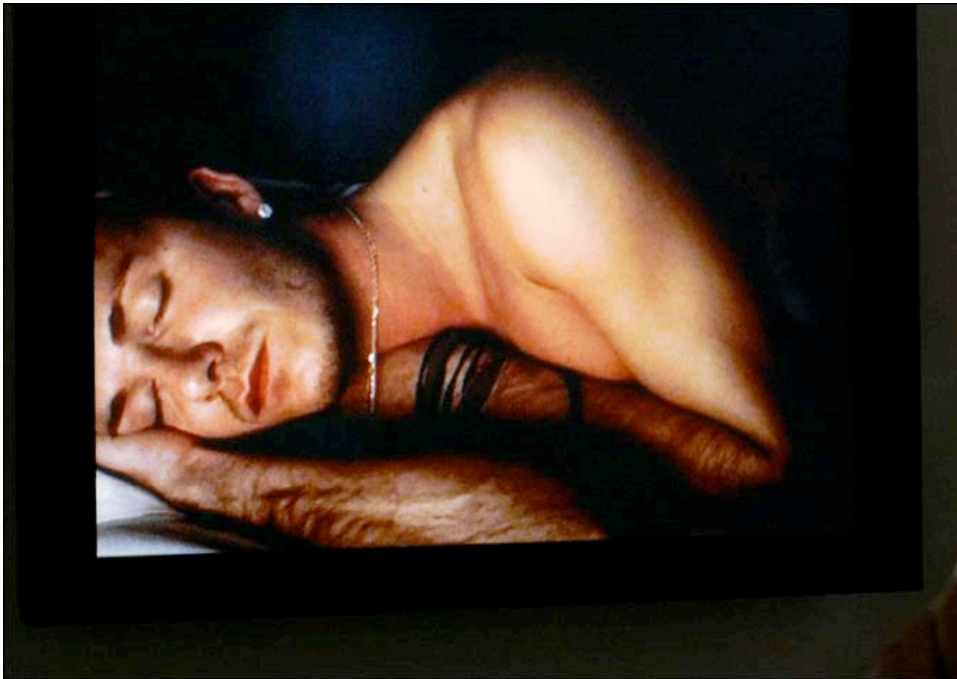


Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.

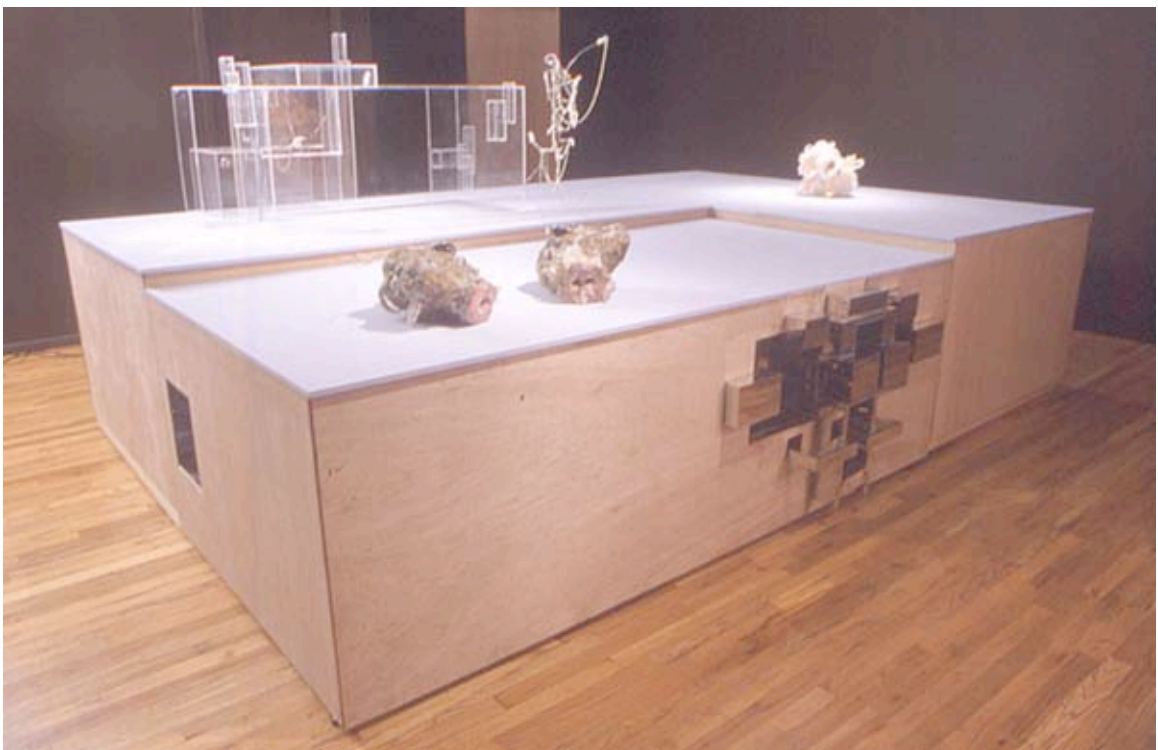


Figure 6.



Figure 7.

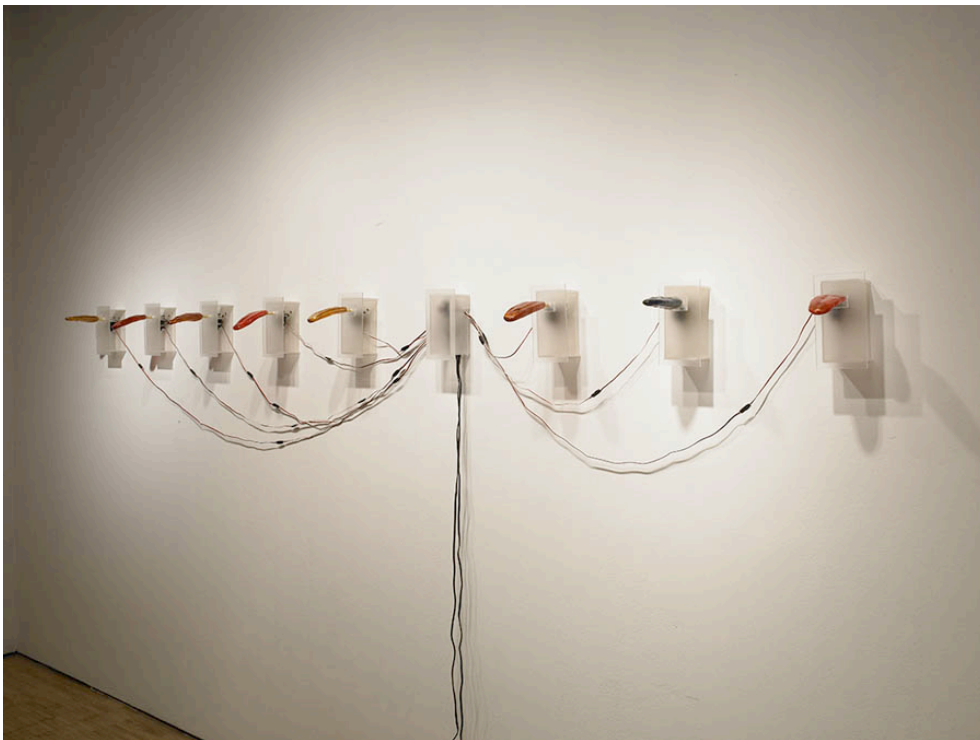


Figure 8.



Figure 9.



Figure 10.



Figure 11.



Figure 12.



Figure 13.



Figure 14.



Figure 15

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