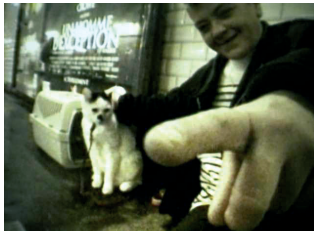
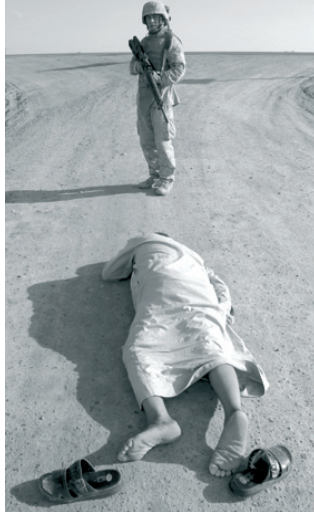


## N E W S

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Hence, in the exhibition, this interaction operates as an agent for a new pact between proximity and social reciprocity. Following this approach, the works in this biennial do not function as represen-



tations of consequently devastated contemporary realities but as social devices that dissect the kind of defamiliarization processes that have been springing up between the subjects and their local context.

Breaking widespread tendency, Enwezor chose not to situate pieces in the public space so as to avoid an anthropological reading of the show. One of the few exceptions is the work of Chinese painter Yan Pei Ming who installed his *Pirate Flags* along the footbridge that crosses the Guadalquivir river towards of the Centro Andaluz de Arte Contemporáneo (CAAC). Both venues — the CAAC and Las Reales Atarazanas — housed several interesting installations in a perfect understanding of the main concerns raised within the curatorial frame. *Estrecho Complex*, the work of Swiss artist Ursula Biemann (concerning the Strait of Gibraltar's conflictive geopolitical relations), Maria Eichhorn's *Vorhang (Orange)* (curtains that show the necessity to generate spaces for the representation and social dialogue), Thomas Hirschhorn's *RE* (a re-adaptation of his Musée Précaire Albinet), Oliver Ressler's *Alternative Economics / Alternative Societies* (an ongoing project in which the artist sets up a fifteen single-channel broadcast of interviews on capitalism as the only viable economic model), Andreas Slominski's "Traps," Hito

Steyerl's video *November* and the El Perro collective's *Memorial (Democracy Series)*, are all good examples of the matter.

In addition, this biennial hosted diverse related activities, such as a film festival entitled *Among the Moderns* (a collaboration with the Cinémathèque de Tanger), the second part of Jordan Crandall's project *Under Fire* (which is about the visual construction and circulation of violence), a series of dramatic readings (which used the curtain of Eichhorn as background for play texts of Harold Pinter, Ngugi Wa Thiong'o, Micere Mugo, Samuel Beckett, Aimé Césaire, etc). Also included were a series of talks on issues like neighborliness, moral imagination or the etiology of fear (with such relevant speakers as Jan-Erik Lundström, Terry Smith, Retort, Ruti G. Teitel, among others).

In spite of a deficient organization (culminating with an opening day with several works still in the process of being assembled), the coherent discourse of this curatorial project situates it as a good example of what we can define as an *exposition d'auteur*. — JB (Translated from Spanish by Eric Carlos Bertrand)

**From top: Retort, They make a desert..., Fallujah, Iraq, November 2004. B/w photograph. Courtesy Verso Press, London. Chris Marker, Chats Perchés, 2004. DVD, 58 mins. Courtesy Les Films de Jeudi, Paris.**

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## HELSINKI

**Nordic colonialism**

Until recently the role of Denmark as an empire holding vast colonies has been little discussed in the everpresent reediting of art histories and cultural studies. Last fall NIFCA concluded a five-stage exhibition set up to dissect the Janus-faced landscape of the Scandinavian colonies of Greenland, the Faro Islands, Iceland and Northern Finland. Entitled "Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts," Center for Land Use Interpretation, Isaac Julian, Kara Walker made appearances as did a number of rigorous anthropologies by local or locally connected factions. For those who didn't make it, the final act launched the documentation DVD, which offers a wealth of essays, artist lists and project info as well as a myriad of documentation photographs to give the sense of seeing art in the great white north.

## ETHIOPIA

**Eliasson's relief**

The art world meets the real world as Olafur Eliasson stretches out a hand to help raise money for charities and children in Ethiopia. 121Ethiopia is dubbed a 'micro-charity' and one through which Olafur Eliasson and his wife Marianne Krogh Jensen will invest 2-5 percent of profits from his commissions — most recently two projects for LVMH — to help renovate schools and rebuild other public facilities. 121 has gotten the attention and support from a number of Eliasson's supporters such as his dealers Tanya Bonakdar Gallery and Neugerriemschneider and directed the art market capital into more productive and limosinary arenas. In a world where 'Branjolina' alludes to celebrities with hearts, 121Ethiopia surely provides its own alternative model sans portmanteau. Info: www.121ethiopia.org

## FRANCE

**French museums franchised**

**The Centre Pompidou-Metz from the front square. © CA2M / Shigeru Ban Architects Europe & Jean de Gastines / Artefactory.**

The Centre Georges Pompidou and the Louvre are currently engaged in enterprises of national and international expansion. On the national front, the Louvre is to open a satellite Louvre in the town of Lens, in Nord-Pas de Calais, in 2009. The project will be jointly executed by SANAA, an international agency represented by Japanese architects Kazuyo Sejima and Ryue Nishizawa, in association with French landscape designer Catherine Mosbach and American museographer Imrey Culbert. Meanwhile, on the Luxemburg, Belgian, and German border, construction recently began on the Centre Pompidou of Metz, in the Lorraine. Designed by Japanese architect Shigeru Ban and French architect Jean de Gastines, the museum is the first initiative undertaken by a large cultural institution to decentralize French culture in France.

Parallel initiatives are likewise in the works in Shanghai and Abu Dhabi. After going for a bid with a casino in Singapore and considering a potential partnership with the Guggenheim in Hong Kong, the Pompidou has struck out on its own and alighted upon Shanghai. Apparently the city authorities have provided a 465 sq m former police station in the LuWan district. The museum is expected to be up and running by 2009. Following the example of the Guggenheim, the Louvre is presently negotiating a 'branch' in Abu Dhabi, which, along with loaning works, will be organized and run by the French Louvre. The selection of an architect has yet to be made, although Jean Nouvel's name has been heard in the press. Seen in some quarters as political maneuvering on the part of the French government, these international expansionist measures have also been nationally criticized for the exportation of French cultural patrimony.