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APT Insight

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APT Insight

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Brief.

Our ability to communicate the many activities, events and developments of the Artist Pension Trust® (APT) determines our long-term success.

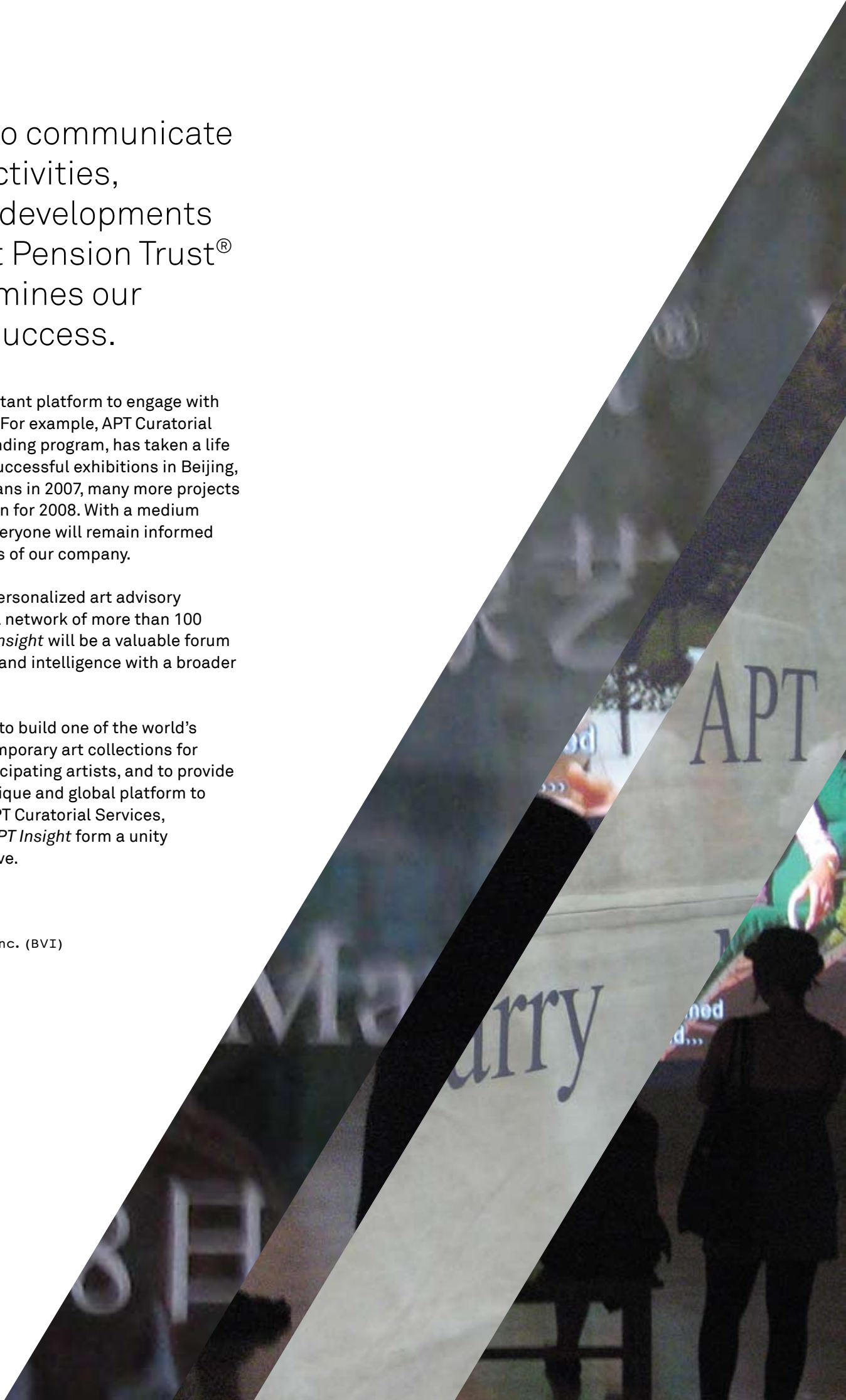
APT Insight is an important platform to engage with all our constituencies. For example, APT Curatorial Services, our active lending program, has taken a life of its own. Following successful exhibitions in Beijing, Tuscany and New Orleans in 2007, many more projects are under consideration for 2008. With a medium such as *APT Insight*, everyone will remain informed about the fast progress of our company.

APT Intelligence, our personalized art advisory service, unites a global network of more than 100 leading curators. *APT Insight* will be a valuable forum to share their insights and intelligence with a broader audience.

APT's primary focus is to build one of the world's most important contemporary art collections for the benefit of the participating artists, and to provide those artists with a unique and global platform to foster their careers. APT Curatorial Services, APT Intelligence and *APT Insight* form a unity to achieve that objective.

Bijan Khezri

CEO & President of
APT Holding Worldwide Inc. (BVI)





Letter .

We are very pleased to present you with *APT Insight*, a quarterly publication dedicated to the interests of artists and curators.

This first issue focuses on two notable biennial events—the 10th International Istanbul Biennial and the 6th Mercosul Biennial in Porto Alegre, Brazil—as well as several exhibitions that highlight regional art scenes (Britain’s Turner Prize, “India: Public Places/Private Spaces” and “Escultura Social: A New Generation of Art from Mexico City”). *APT* artists are represented in all of these exhibitions, and it is their participation in art events worldwide that will uniquely shape the content of future *APT Insight* issues.

Contributors to this edition include several members of our new global art advisory service, *APT Intelligence*. These selected curators, who have been invited to participate in *APT Intelligence* based on their professional knowledge and expertise, will report on their interests and curatorial engagements across the world’s art centers.

A regular feature article in *APT Insight* will draw attention to the exhibition projects sponsored and/or produced by *APT Curatorial Services*, our lending and curatorial program that draws exclusively from the *APT Collection*. During 2007, *APT Curatorial Services* organized shows in China, Italy and the U.S. For 2008 projects are pending for Berlin and Dubai.

Finally, our “Insight” section will offer opinions and reflections on current topics and events throughout the art world. This issue we hear from David A. Ross (Chairman of *APT Curatorial Committees*) on his thoughts about the endless stream of art fairs, biennials and gallery openings following the “Grand Tour” this summer as well as an excerpt from an article by Bijan Khezri published in *The Wall Street Journal* on art as an asset class.

I hope you enjoy our first issue.

Pamela Auchincloss
Editor, *APT Insight*

Gauri Gill, Motel Owner Dhansukh Dan Patel's Parents, in His New Home, Nashville, Tennessee, 2004, From the series "The Americans"



Modern Marks . India

By Pamela Auchincloss



India is capturing the attention of entrepreneurs, investors, arbitrators of culture and journalists from around the world.

A recent *New York Times* Sunday magazine featured a seven-page article on Mumbai (formerly Bombay), focusing on its stylish and moneyed upper class. Recent auctions of Indian art at Sotheby's and Christie's made strong showings, despite the fact that the neighboring Chinese art auctions carried estimates many times that of their Indian counterparts. The wealthy, assimilated expatriate communities of Non-Resident Indians (NRIs) in New York, London, Hong Kong and beyond are influential in directing the gaze of western culture towards the exotic, and often unknown, east.

In keeping with this growing interest, there are a number of exhibitions that are bringing the contemporary art scene to audiences in the U.S. and Europe. "Gateway Bombay" [www.pem.org] at the Peabody Essex Museum in Salem, Massachusetts (through December 7, 2007), is curated by Susan Bean and draws exclusively from a single-family collection of Indian art, providing an insightful viewpoint on the evolution of the Indian aesthetic from the mid-20th century to the present. "Tiger by the Tail! Women Artists of India Transforming Culture" [www.brandeis.edu] at the Rose Art Museum, Brandeis University, Waltham, Massachusetts (through December 14, 2007), curated by Elinor Gadon, Roobina Karode and Wendy Tarlow Kaplan, challenges social oppression and gender discrimination and provides new models for the empowerment of women. India's strong tradition of figurative, narrative painting goes back several decades. In the exhibition "Horn Please: The Narrative in Contemporary Indian Art" [www.kunstmuseumbern.ch], curated by Bernhard Fibicher and Suman Gopinath at the Kunstmuseum Bern, Switzerland (through January 6, 2008), the journey of the narrative tradition from the 1980s to the present traces certain critical moments in Indian art—moments of assimilation and intervention—through which a particular kind of narrative was constructed.

"India: Public Places/Private Spaces" [www.newarkmuseum.org] at the Newark Museum, Newark, New Jersey (through December 6, 2007), co-curated by Gayatri Sinha and Paul Sternberger, examines the roles of photojournalism, portraiture and street photography in contemporary Indian art. In his catalogue essay "Clouding the Mirror," Sternberger notes: "Through a variety of



“Pushpamala N. builds ambiguous narratives with contexts that recall the vernacular studio photography, the kitschy charm of Raja Ravi Varma paintings and the melodrama of Bollywood film stills.”

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— Surekha, *The Other Self*, 2005



Postcolonial
photography alters
the gaze from
confrontation to
complicit observer.

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strategies ranging from photojournalistic reportage to poetically elusive narratives, artists in this exhibition reveal many contentious layers of meaning in their images. They exploit the tension between an objective reality of the world that is recorded and their use of photography and video as tools of self-conscious subjective expression.”

For Sheba Chhachhi (APT Mumbai), photography began as a tool for straightforward documentation of The Women’s Movement in India. As her photographic career evolved, she began not only to acknowledge her own activist stance, but also to facilitate the active participation of her subjects in the picture-making process. The spontaneous shifted to posed portraiture, which further articulates her feminist narrative.

“Curating an exhibition of contemporary Indian photography and video calls into question the reading of Indian society itself,” Sinha says in her catalogue essay “Pursuit of Dreams.” She continues: “As photography progresses from the sphere of the ‘other’ to the ‘self,’ what becomes apparent is the instrumentality of the camera as a tool of historical documentation.” Sinha makes a striking point about the evolution of this medium and in doing so contextualizes the contemporary practice of photography and video in Indian art.

“Postcolonial photography alters the gaze from confrontation to complicit observer,” Sternberger says. “Many artists use a performance element in the photographs and videos to analyze and critique the construction of Indian identity in contemporary culture.” Artists Pushpamala N. (APT Mumbai) and Tejal Shah, among others, work with both media, incorporating the performative as a reflection on the influence of Bollywood on Indian culture. “Pushpamala N. builds ambiguous narratives with contexts that recall the vernacular studio photography, the kitschy charm of Raja Ravi Varma paintings and the melodrama of

Bollywood film stills,” Sternberger adds. “Her work can create even deeper associations than the shared experience of popular culture.” And in Shah’s work, the viewer is directly confronted by the sensitive issues of moral and social acceptance of homosexuality and erotic desire. “Shah mocks at the tropes of heterosexual love fantasies as envisioned in cinema and popular aesthetics to present desire outside the bounds of compulsory heterosexuality,” says Sinha.

It is the Indian diaspora, spurred on by the desire for a Western education, which has given broader reach to Indian contemporary culture and art. “The aspiration of the immigrant held in tenuous balance against the memory of the homeland is petrified in the work of Gauri Gill (APT Mumbai),” says Sinha. Gill observed Indian families on the West Coast of the U.S. “with the marks of Indianness and the new diaspora identity that they bear.” This nostalgia has produced a growing expatriate patronage that supports cultural institutions and their Indian art programming.

At this charged juncture of social and economic change and growing disparity between the upward and downward mobility of India’s society, the comments of video artist and photographer Surekha reveal the critical issues of contemporary Indian art, that “a creative tension lies between private, subjective values and social concerns.” Without question each exhibition examines the importance of Indian society, shaped and laden with complex social, religious, mythological, imposed moral, literary and invented strata.

As artists’ mobility allows them to move freely around the world experiencing and interacting with other art scenes and cultures, the cross-pollination will soon blur the ethnic bias around which so many exhibitions are organized. In Shah’s words, “I do not think my audience as primarily Indian or sub-continent.” Indeed, it is not.

For its sixth edition, the Mercosul Biennial makes two significant changes: it moves away from national representation for the first time, and the chief curator this year is a non-Latin American.

‘Beyond Borders’

By Regine Basha





— Beth Campbell, *Never Ending Continuity Error*, 2004

Gabriel Perez-Barreiro, curator of Latin American Art at the Blanton Museum, The University of Texas at Austin, has carefully implemented the biennial's new international face as well as enhancing its educational program.

Perez-Barreiro's pan-American curatorial team includes Luis Camnitzer (US/Uruguay) who spearheaded the educational agenda, Alejandro Cesarco (US/Uruguay), Ines Katzenstein (Argentina), Luis Enrique Perez Oramas (US/Venezuela), Moacir dos Anjos (Brazil) and Ticio Escobar (Paraguay).

The focus of the biennial remains firmly regional, however, highlighting contemporary art from Latin America and in particular Brazil, Argentina and Paraguay (some of the countries that participate in the Mercosul Trade Agreement). The biennial opened September 1 in Porto Alegre, Brazil, and runs through November 18, 2007.

Perez-Barreiro selected 67 artists from 23 countries for the biennial, based on his interpretation of the famous literary work *The Third Bank of the River* by Brazilian author João Guimarães Rosa. Comparing *The Third Bank* to a "third space," Perez-Barreiro coins a methodology and position to frame identity, place, morality, art genres and national frontiers.

The biennial is divided into sections that propose various ways of engaging with the pieces.

Three monographic exhibitions of renowned artists Jorge Macchi, Öyvind Fahlström and Francisco Matto represent different periods in Latin American art. The Conversas section, curated by Perez-Barreiro with Cesarco, asks artists to dialogue with one work of their own and two personally influential works of art by other artists of their choosing from anywhere in the world, an internationalizing feature of the biennial. The fourth work, selected by the curators, introduces an outside point of view to this closed conversation.

The Zona Franca section features a selection of seminal artworks chosen by the biennial curators for their international impact and relevance today: Perez-Barreiro selected Dario Robleto (USA), Steve Roden (USA), Beth Campbell (USA/APT New York), Harrell Fletcher (USA), Yoshua Okon (Mexico), Chiho Aoshima (Japan) and William Kentridge (South Africa); Katzenstein selected Leopoldo Estol (Argentina) and the collective M7red (Argentina); Perez Oramas selected all Venezuelan artists: Alejandro Otero (1921-1990), Jose Gabriel Fernandez, Juan Araujo, Barbaro Rivas (1893-1967), Muu Blanco and Miguel Amat; dos Anjos selected Rivane Neuenschwander (Brazil), Nelson Leirner (Brazil), Joao Maria Gusmao + Pedro Paiva



Minerva Cuevas, *Bitter Sweet*, 2006



(Portugal), Steve McQueen (England), Cildo Meireles (Brazil) and the joint work of Francis Alys/Cuauhtemoc Medina/Rafael Ortega (Mexico).

Of note here is the work by Campbell titled *Never Ending Continuity Error*, 2004. A free-standing, architectural structure consisting of several facades of a bathroom sink and counter placed in a row, reflects a concretization of time passing. Viewed from the front, the effect seems to be one of looking into an infinity mirror. Walking around the piece reveals only a slight change in scene: one with a towel on the rack, the next with the towel on the floor and a discarded tissue next to it. Like much of her work, there is a quiet reflection on the ontology of the everyday, and a glimpse into the possibility of future states of existence.

The third section of the biennial, *Tres Fronteras*, marks the culmination of research-residency programs curated by Perez-Barreiro and Escobar in the three borders zone of the Mercosul agreement between Argentina, Brazil and Paraguay, also geographically marked by the famous Iguacu Falls. Artists included are Anibal Lopez (Guatemala), Daniel Bozhkov (Bulgaria/USA), Jamie Gili (Venezuela/England) and Minerva Cuevas (Mexico/APT Mexico City). Cuevas visited the three borders zone earlier in the year and developed a project based on her

experiences researching the work of Swiss scientist and writer Moises Bertoni. Cuevas took particular interest in a plant discovered by Bertoni that is a natural sweetener and currently debated as a possible substitute for artificial and potentially cancerous sugar substitutes. The artist's contribution, a double-screened video, is based on the ecological implications of Bertoni's presence and a plant that could one day change the dietary habits of the world.

In this year's biennial, the emphasis is on artists who have created their own spaces within the established system, as third space artists. With *The Third Bank* as a metaphor rather than a theme, Perez-Barreiro suggests with this biennial a Mercosul look on the world, from the regional to the global.

According to writer Antonio La Pastina: "In a biennial that names itself after an economic construct—a group of nations (Brazil, Argentina, Paraguay and Uruguay) that hopes to achieve a collective identity to increase its bargaining power on the international scene—Perez-Barreiro's proposal to step out of national representations, out of political borders, and to position the show in an in-between state was a challenging, but promising move."

Regine Basha is an Independent Curator living in Austin, Texas.



ESCU -TURA SOCIAL



By Pilar Tompkins

Gone are the days
where the influences
of master muralists
and traditional
handicrafts could
mark something as
distinctly Mexican.

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_ Carlos Amorales, *Useless Wonder*, 2006



The newest works of an emerging generation of artists from Mexico's capital were highlighted in "Escultura Social: A New Generation of Art from Mexico City," recently at Chicago's Museum of Contemporary Art (June 23 – September 2, 2007). Museum curator Julie Rodrigues Widholm used German performance artist Joseph Beuys' concept of social sculpture as a point of departure to examine trends and modalities of art production that reflect an ongoing inclination toward international conceptualism.

The exhibition of selected works from over twenty artists had very little to do with nationalism or identity, and

instead defined itself by thematic concerns which could group any number of international artists working at the moment. Gone are the days where the influences of master muralists and traditional handicrafts could mark something as distinctly Mexican. The artists in "Escultura Social" may be viewed as belonging to a new national vanguard, yet they distinctly defy collective description and for the most part can only be regionally categorized due to age, not style or discourse.

Upon entering the exhibition, museum-goers encountered a large wall mural by Daniel Guzmán (APT Mexico City). *Exilio/Exile*, 2006, as it is titled, touches on the idea of





“I’ve been exiled from myself for so long that I didn’t recognize myself when I came back.”

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losing and rediscovering oneself and incorporates William Burroughs’ quote, “I’ve been exiled from myself for so long that I didn’t recognize myself when I came back,” written in Spanish. With distorted likenesses of Ray and Dave Davies from the cover of The Kinks’ 1979 *Misfit* album, the work is essentially a self-portrait, allowing a glimpse into the artist’s consciousness and state of self-awareness. Inside the galleries were two sculptures by Guzmán, *Useless Beauty*, 2006, and *Used Beauty*, 2006, both incorporating metal *objets trouvés* draped with the letters of each title spelled out in fake gold and rhinestone necklaces. Employing simple materials and an unfettered execution, these works embody an effortless approach to object-making while stylistic connections to the artist’s characteristic drawings can be found in the use of text and an overriding punk-rock sentiment.

Carlos Amorales (APT London) presented a double-sided projection, *Useless Wonder*, 2006, alone in a large room accompanied by a soundtrack composed by Argentinean musician Julian Lede (also his partner in Nuevos Ricos along with Andre Pahl). Inspired by Edgar Allan Poe’s 1838 novel *The Narrative of Arthur Gordon Pym of Nantucket*, Amorales delves into alternative realities by pulling from an image bank of vector drawings he refers to as a ‘liquid archive.’ Amorales’ video animation is a continuum of reconfigured illustrations, intersecting human and animal silhouettes repeating in flat space. In this constant state of metamorphosis woman becomes wolf, skull-faced monkeys multiply, and ravens cavort around pregnant women in dark woods. The opposite side of the video consists of a world map, indicated by uniform black landmasses set against a white plane, which ultimately breaks apart and disintegrates by floating along the screen. Apocalyptic in nature, the piece seems to have less to do with allusions to globalism than it does with fantastical conjecturing of imagined plate tectonics and intriguing possibilities of a substituted outcome for our planet.

Perhaps one of the most stimulating artists in the show was Abraham Cruzvillegas (APT Mexico City), who studied education before developing his artistic practice. Cruzvillegas strings together nonlinear references in a poetic ease of description, casually drawing associations between places and activities. *Bougie du Isthmus/Isthmus Candle*, 2005, is a loosely constructed sculpture mixing elements of celebration (scarves used by women in a regional Mexican festival) and leisurely activity (fishing poles, alluding to a popular pastime along the Loire River in France, near the artist’s home of the past two years) that balance adroitly from a large wire wine rack. His work is distinguished by its open-endedness, where interpretations are unencumbered by over-directed ideologies. In an unselfconscious manner, his approach exudes a bountiful sensitivity to the beauty of an ephemeral moment. There is a playfulness to this work, as to many of the pieces in the exhibition, and it is clear that the artists in “Escultura Social” allow process to prevail and are not afraid to make mistakes.

This year
marks the 20th
anniversary of
**the International
Istanbul Biennial,**

By November Paynter







which runs through November 4, 2007.

Curated by the internationally renowned contemporary art critic Hou Hanru, who currently holds the title of director of exhibitions and public programs at the San Francisco Art Institute, the biennial takes as its theme: "Not Only Possible, But Also Necessary: Optimism in the Age of Global War." Of the three venues used this year, the most cohesive presentation and the one that acts as the central pivot to the biennial is Antrepo no. 3.

In the vacuous, warehouse-like space of Antrepo no. 3, artworks run into one another, and the experience

is to the benefit of the curatorial whole rather than individual readings. While Hanru's mazelike organization works as a cyclical routing device, it is dominated by a series of cumbersomely scaled presentations by artists including Fikret Atay (Turkey), Cao Fei (China), Alexandre P rigot (France) and Haung Yong Ping (China/France). This gives the awkward impression that the exhibition was shaped to play out the biennial title. To their detriment, the more dominant installations take on the role of 'global war,' while the subtle and often locally focused works that surface from this bulk present the optimism sought in the first part of the title "Not Only

Possible, But Also Necessary..."

This battleground, while surely not intended, was perhaps unavoidable when working with such a formidable concept. A result is that it manages to leave a third of the works, those that get lost between these two extremes, to represent those caught between authoritarian power and the liberated in current areas of war.

The works that do emerge are mainly new commissions that take this geographic region as a subject. These include Justin Bennett's (UK/The Netherlands) noise mappings of Istanbul, a series of precise cacophonies that convey a sense of the grandeur, history and flux of the



— Hüseyin Alptekin, *Self-Heterotopia/Catching Up With Self*, 2007

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Alptekin's work, a grand collection of found, used and taken objects, traces the artist's last 16 years of travel.

city. The first vibrates the entrance stairwell, endowing the ascent a sense of occasion and anticipation. Bennett's other installations are more modestly presented on headphones in locations that allow expansive views of and beyond the seagulls and trading ships that map the Bosphorus, transcending the viewer beyond the city's physical grasp.

Jennifer Allora and Guillerma Calzadilla's (USA and Cuba) *There Is More Than One Way To Skin a Sheep*, 2007, also focuses on sound, specifically the music of the *tulum*, a folk wind-instrument from the mountainous Kaçkar region of Turkey. Like Bennett, Allora and Calzadilla layer the source of noise onto a form of narrative to observe the high level of immigration from the east of the country into its main cities. The *tulum*'s melancholic notes are played using the instrument as a pump for a bicycle wheel as its rider explores his new home.

Michael Rakowitz's (USA) *The Invisible Enemy Should Not Exist*, 2007, and accompanying soundtrack *Smoke on the Water*, 2007, shift the exhibition's focus further out into the region and its more intense political problems. A series of artifacts that were stolen from the National Museum of Iraq following the United States invasion in 2003 are remade to scale from Middle Eastern food packaging, newspapers and labels found in the United States.

A work that is almost lost in the midst of larger installations is Emre Huner's (Turkey) *Panoptikon*, 2005. This video is composed of a myriad of drawn objects that come together as animated imaginary worlds. The sets hark back to the miniature depictions of the Ottoman era as well as to scientific modes of invention and war.

The Atatürk Cultural Center is one of the most important works of modern architecture in the city, and the biennial's use of it brings the center to life during a period when its future is uncertain, as new plans for the site are

developed. South Korean artist Lee Bul's (APT New York) complex sculpture *Mon Grand Récit: Weep into Stones...* stands its ground in the entrance foyer of the building. This three-dimensional collage of disparate materials presents a proposed or mythical topography, one that contemplates utopian aspirations and, concurrently, their fragmented chaos.

In celebration of this biennial's anniversary, every art space, initiative, collective and museum in the city responded accordingly. Thus the official biennial exhibition opened amidst a surprising amount of friendly competition. Platform Garanti Contemporary Art Center's retrospective of Mladen Stilinovic's (Croatia) practice is both in tune with the biennial topic while adding a sense of humor and refined focus. Commercial space Rodeo presents its first exhibition with a permanent commission by Turkish artist Ahmet Ögüt (APT Dubai) —an asphalt surface poured on to the existing ground floor that shifts this private space into one that is semi-public, encouraging children and others to enter.

Temporary commissions by two other Turkish artists, Hüseyin Alptekin (APT Dubai) and Gülsün Karamustafa (APT Dubai) can be found on the upper floors of the building. Alptekin's *Self-Heterotopia/Catching Up With Self*, 2007, is a grand collection of found, used and taken objects tracing the artist's last 16 years of travel. Items such as those taken from hotels and numerous cigarette packets act as personal markers of history and place. Karamustafa's found photographs, meanwhile, show an event that took place in 1954, when icebergs floated into the Bosphorus from the Black Sea. Works by Alptekin and Karamustafa are also included in "Modern and Beyond," the inauguration exhibition of the city's latest cultural center SantralIstanbul, which takes a more rigorous, albeit institutional, look at Turkish art production over the last 50 years.



_ Emre Huner, video still from *Panoptikon*, 2005

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In the vacuous, warehouse-like space of Antrepo no. 3, artworks run into one another, and the experience is to the benefit of the curatorial whole rather than individual readings.

The second
biennial of
new visual art
projects
organized by
New York
non-profit arts
organization
Performa,
has
commissioned
ten artists
to perform
this year.

By Tairone Bastien

PERFORMA 07



ADAM PENDLETON:

Menschliches Ver-
sagen
NEW YORK
Episode 1

Keinakter von Ruedi Häusermann
Premiere: Fr. 6. November 1998
Komödie

NOVEMBER 2007



Biggers states that the oppressive system behind blackface entertainment has evolved into today's popular music industry.

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The Performa commissions program originates new performances by inviting artists—many of whom have not worked 'live' before—to create works especially for the biennial, which runs this year from October 27 through November 20, 2007. Selected by Performa Director RoseLee Goldberg, commissioned artists work closely with the Performa production team from conceptualization to presentation, including international tours following the biennial. This year's recipients are: Carlos Amorales (APT London), Sanford Biggers (APT New York) Nathalie Djurberg, Japanther, Isaac Julien, Daria Martin, Kelly Nipper, Adam Pendleton (APT New York), Yvonne Rainer, and Francesco Vezzoli. In addition to the commissions program, Performa 07 will feature the works of 100 international artists selected by 30 curators at over 50 cultural institutions in the city. Opening night showcases Vezzoli's interpretation of the Pirandello play *Così è* at the Solomon R. Guggenheim museum.



ADAM PENDLETON

**THE REVIVAL
NEW YORK**

THE TATCHI Eine Ausstellung von Hans-Peter Feldmann 20. Oktober bis 14. September
Labor für Soziale und Ästhetische Entwicklung
Bergstr. 109a, Bergstrasse Ecke Wellstrasse, Düsseldorf

NOVEMBER 2007

On November 12, 2007, at The Box (189 Chrystie Street) Biggers will present *The Somethin' Suite*, a conceptual, multimedia exploration of the 'negro variety show' popular at the turn of the 20th century. Presented in speakeasies and small variety theaters across the country, with performers (both black and white) typically appearing in blackface for white audiences, these shows reinforced negative racial stereotypes of the day but simultaneously catapulted some of America's most inventive musicians, including Ma Rainey, Scott Joplin and Al Jolson, to stardom. Arguably the first distinctively American theatrical form, Biggers states that the oppressive system behind blackface entertainment has evolved into today's popular music industry. Following the structure of the minstrel show, with its series of acts led by an M.C., *The Somethin' Suite* opens with M.C. Freedom Bailey, followed by visual and musical artists. *Act 1: The Swing* presents singers Esthero and Shae Fiol performing a duet while perched on a giant swing; *Act 2: The Auction Block* features spoken-word performer Saul Williams; *Act 3: Blackening Up* presents DJ Jahi Sundance mixing a sonic history of American popular music, and the final act, *Piano*, features Biggers himself with the rest of the cast.

Pendleton has also received a Performa Commission to present *The Revival*. Taking the tradition and energy of the Southern-style religious revival and fusing it with experimental writing practices, *The Revival* is a new form of community performance.

The minimalist setting of a white floor scattered with black ceramic seating cubes creates a space for contemplation and reflection that builds via a live gospel, jazz and pop score to a final crescendo. Pendleton's sermon, *dream of an uncommon language*, will invoke the power of experimental language to subvert the confines of everyday discourse.

The sermon is constructed from text by the artist and a host of writers, including the playwright Larry Kramer and poets Paolo Javier and Leslie Scalapino. Pendleton will be joined by a community of singers, dancers, artists and poets, such as jazz pianist and composer Jason Moran and vocalist and composer Alicia Hall Moran, and will also include testimonial-confessions by artist Liam Gillick (APT London) and poet Jena Osman. Drawing inspiration from the Language Poets of the 1970s and from a parallel school of conceptual artists who use language as image, from Lawrence Weiner to Jenny Holzer, Pendleton creates an entirely new space for himself: pure language as visual theater. *The Revival* will premiere at New York's The Stephan Weiss Studio (711 Greenwich Street) on November 1, 2007.

Tairone Bastien is a Curatorial Associate at Performa.

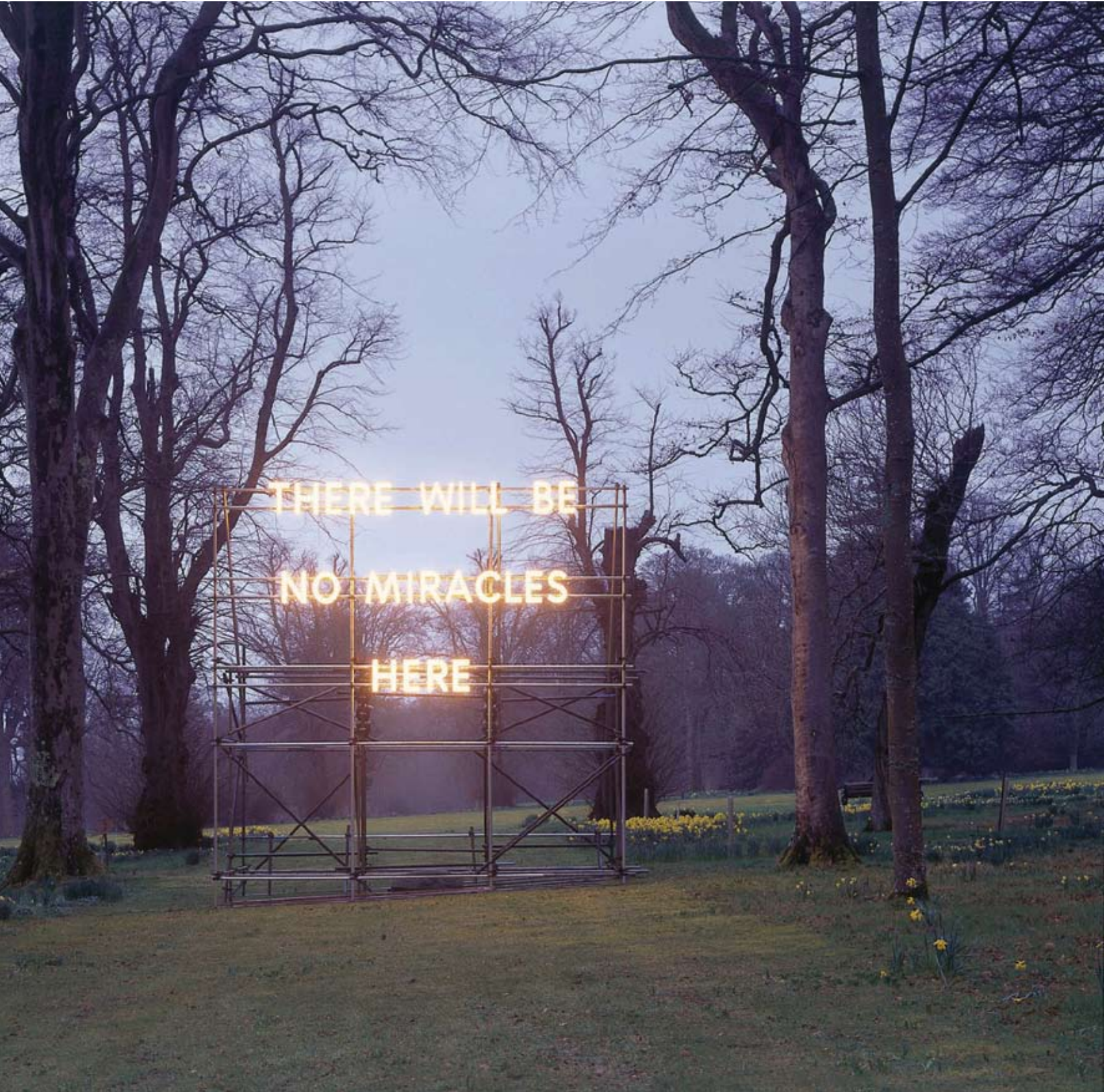
The Turner Prize 07

By Kay Pallister

On
December 3rd,
the winner of
the Turner Prize,
that
most anticipated
competition
of the British
art world, will be
announced.

— Nathan Coley, **There Will Be No Miracles Here**, 2006, © Nathan Coley, Courtesy of the artist, doggerfisher and Haunch of Venison, London. Photo: Photography: David Lambert & Rod Tidham, Tate







— Nathan Coley, **Camouflage Church**, 2006, ©Nathan Coley, Courtesy doggerfisher and Haunch of Venison

Now
in its 23rd year,
the Turner Prize
remains an event
that the British
tabloid press
love to hate.
It's the prize
that still courts
opinion from
everyone—cabbies
to hairdressers,
they all know
about it.

The Turner Prize continues to show us a selection of the most significant artists practicing in the UK today. As Charlotte Higgins recently wrote in her article for *The Guardian* about its legacy "the prize does provide a sort of rough-and-ready barometer of British contemporary art." On this year's shortlist are Zarina Bhimji, Nathan Coley (APT London), Mike Nelson (APT London) and Mark Wallinger.

To celebrate becoming the European Capital of Culture 2008, Liverpool will host this year's prize instead of the traditional Tate Britain in London. The exhibition opened at Tate Liverpool on October 19th. Concurrently, there is an exhibition of all 22 former prize-winners at Tate Britain, presenting a snapshot of British art tendencies over the last two decades. Interestingly, the prize seems to have come full circle from Malcolm Morley and Howard Hodgkin, the painters who won the first prizes in '84 and '85, through to Tomma Abts last year. The exhibition navigates a good variety of media from sculpture to video, including Rachel Whiteread (winner '93) and Douglas Gordon (APT London; winner '96), and photography to public works, such as Wolfgang Tillmans (winner in '00) to Jeremy Deller (APT London; winner '04).



Both Nathan Coley and Mike Nelson are having a busy year. Mike Nelson recently had an extraordinary exhibition in New York City, hosted by Creative Time. In *A Psychic Vacuum*, situated in a famous landmark building on the Lower East Side, Nelson drew from the inherent cultural and historical depth of the space, using salvaged materials from the surrounding area and debris from the old market. He built a disquieting set of spaces for the visitors to meander, a parallel universe lost in time.

Coley had a solo-show at doggerfisher in Edinburgh during the Edinburgh International Festival in August where his works were very well received by the vast and international audience in attendance. He recently installed his works at Tate Liverpool for the Turner Prize exhibition where I spoke to him.

Kay / When you are invited to the Turner Prize there is a prerequisite that you must then show in the Tate galleries. I was thinking that your work, and to a certain extent also Mike's work, is best known for its engagement with, or into, public spaces. Your major pieces to date include large-scale site specific works made in places such as church squares, development sites or stately home gardens, and your works have employed that



_ Mike Nelson, **AMNESIAC SHRINE or The misplacement (a futurological fable)**
2007, ©Mike Nelson, Photography: David Lambert & Rod Tidnam, Tate

context. Do you imagine it may be a disadvantage to show in the white museum gallery spaces at Tate Liverpool?

Nathan / YES! (Pretending to be outraged, but laughing.)

No, of course not. I'm aware, conscious and interested that this will be a museum space with a collection and a weight of history. I'm also thinking about audience expectations because of that, and the difficult or different consequences that brings. I'm thinking of my works in the same way I would for any other context, re-configuring the ideas to the space and situation, and using the restrictions in a useful way. I'm not thinking of compromise but more of a negotiation with the space, and the audience, as it always is with any situation.

Having made their shortlist, the jury: writer and critic Michael Bracewell; Fiona Bradley, Director of the Fruitmarket Gallery, Edinburgh; Thelma Golden, Director and chief curator at the Studio Museum, Harlem; writer and broadcaster Miranda Sawyer; and Christoph Grunenberg, Director of Tate Liverpool—is now responsible for making their decisions on the winner.

The realm of ideas explored in art is often best understood through the thoughtful work of the curator.

Marnie Weber, Video still from *Songs that Never Die*, 2005



Elisabetta Benassi, video still from *Noon*, 2002

APT Curatorial

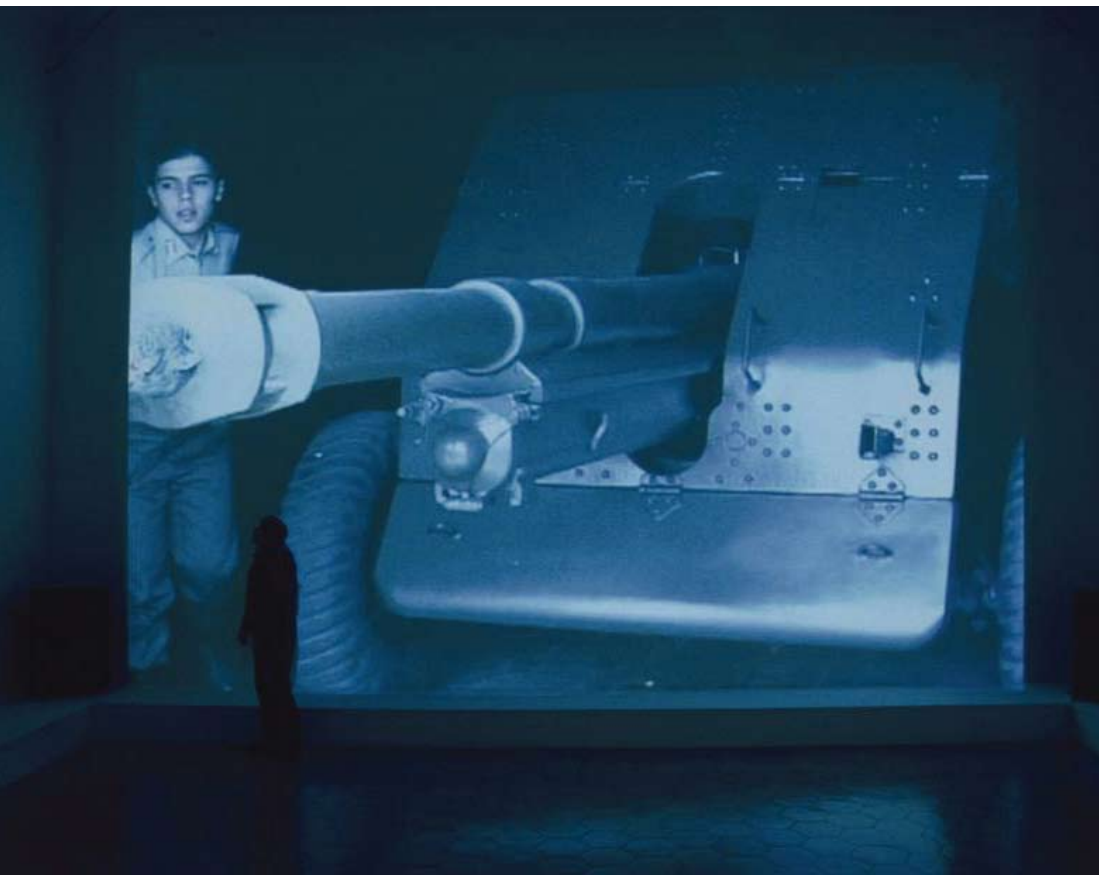
By providing context, exhibitions are the means through which a curator can frame an argument, promote scholarship or examine the content and narrative of an artwork.

This year, APT Curatorial Services cooperated with institutions and curators to present three exhibitions drawing exclusively from the Artist Pension Trust® (APT) collection of works by emerging and mid-career artists.

On the occasion of the APT Beijing launch this April, internationally renowned curator Dan Cameron presented a selection of video works at the Today Art Museum in Beijing. The diversity of narrative and non-narrative concepts explored through film and video moved from the

abstract, metaphoric and performative to the literal. The videos, collages and installations of Marnie Weber (APT Los Angeles) capture the polar emotions of enchantment and entrapment. In the DVD, *Songs That Never Die*, 2005, Weber brings to life various aspects of her fairytale-like photo-collages and elaborate gallery installations in a full-blown rock opera. The band, a group of teenage ghost sisters, has returned from the dead to tell its story through a musical. Weber's sets, costumes, sculptures and music all converge in this imaginative performance creation.

By contrast, Shin Il Kim's (APT Berlin) light-bending video abstractions and subtle impression-drawings seek to transcend materiality. A philosophical interest



— Anthony Goicolea, video still from *Leaking*, 2002

in Seon Buddhism’s concept of the “void” finds a formal solution in Clement Greenberg’s theoretical position on the “importance of the material” in art. *Painter*, 2004, is a single channel projection in which the animation of a silhouette figure, pressure-drawn into a sheet of paper, is an elusive representation. Kim explains “my ultimate goal for art is to get closer to the idea of nothingness but also to show something with nothingness.” Video, being a medium entirely dependent upon light, is perhaps his most essentially demonstrative medium.

In addition to Weber and Kim, the exhibition included the works of ten other international artists: Yael Bartana (APT London), McCallum/Tarry (APT New York), Elisabetta Benassi (APT London), Stephen Dean (APT New York), Chris

Doyle (APT New York), Alicia Framis (APT London), Anthony Goicolea (APT New York), Julian Hoeber (APT Los Angeles), Rashid Johnson (APT New York), Katarina Lofstrom (APT Berlin) and McCallum/Tarry (APT New York).

The exhibition “L’Ottava Tavola: An Etymology of Contemporary Codes,” at the Palazzo Casali in Cortona, Italy, was inspired by the 1992 find in Cortona of the much-celebrated Tabula Cortonensis, circa 200 B.C. Several previously unknown elements of Etruscan language inscribed on the tabula account for its significance to scholarship. The tabula was discovered cut in eight parts, one of which was not found. The mystery of the codes and its missing fragment allowed curators Kay Pallister, Susanne Prinz and Pilar Tompkins to consider artists who



_ Cristián Silva, *Smoking Vessels*, 2007

invent, manipulate and abstract visual languages that reference today's culture. Eleven international artists comprised this exhibition: Minerva Cuevas (APT Mexico City), Anne Deleporte (APT New York), Christian Frosi (APT London), Liam Gillick (APT London), Jorge Mendéz Blake (APT Mexico City), Alex Müller (APT Berlin), Vittorio Santoro (APT Berlin), Lucy Skaer (APT London), Cristián Silva (APT Mexico City), Rubén Ortiz-Torres (APT Los Angeles) and Gabriel Vormstein (APT Berlin).

In Cuevas' series of photographs titled *Arqueología Política* (*Political Archaeology*), 2005, the artist documents found signs painted on boulders in rural Mexico indicating the prominence of certain political parties throughout the country. These graffiti-like, scrawled acronyms represent clear signifiers to local residents, but are little more than meaningless abstractions to others.

Cristián Silva (Mexico/APT Mexico City) is concerned with the psychology and sentiment behind elaborate social systems throughout ancient and contemporary history. The artist reveals man's need to self-categorize, as he

references the many associations we attach to visual symbols, spanning corporate logos, alchemic tables and the crests of religious orders. In *Smoking Vessels*, Silva spent several days on site researching the collection of the Cortona Art Museum. His wall drawing installation depicts specific ceremonial objects found in the museum, plausibly emblematic representations of the current political climate around the world.

Currently on view (through November 11) at Tulane University's Newcomb Art Gallery in New Orleans, is an exhibition of six video projects titled "A Spectral Image of Self," curated by Pamela Auchincloss. Much is now known through the mapping of the brain, psychoanalysis and genetic research about the development of human character—those significant events, both developmentally formative as well as sociologically fencing that shape the person we become. Many of these are shared experiences, common to every man, woman and child, yet how they manifest are the marks of individuality.



_ Julika Rudelius, video still from *Forever*, 2006

In Goicolea's video, *Leaking*, 2002, two pubescent boys sleep quietly, undisturbed by the wetted bed in which they lie. The image is, all at once, erotic, innocent and shameful, largely depending on the emotional memory one has of this inevitable step towards manhood.

Julika Rudelius' (APT Berlin) *Forever*, 2006, focuses on beauty—and the preservation of beauty—as the central interest of five aging women. Rudelius uses documentary-style film making to frame the narrative, but controls the outcome by staging the setting and controlling the dialogue with a series of scripted questions. Her subjects' candid responses often reveal disquieting glimpses of their hidden characters.

Beth Campell (APT New York) methodically tracks one day in the lives of a student, a young professional and an artist in *Same as Me*, 2005. The mundane measure of a day filled with recurring conventionalities unfolds showing each character as the same, but different. While Goicolea's and Rudelius' works point to the event of self-image, this three-channel video

is voyeuristic and so guides the viewer toward self-awareness.

Other video artists represented in "A Spectral Image of Self" are Bartana, McCallum/Tarry and Aida Ruilova (APT New York) with independent screenings of works by Jen Liu (APT Los Angeles), Laura Parnes (APT New York) and Igor Sevcuk (APT Berlin).

In addition to working with institutions on projects and exhibitions drawn exclusively from the APT collection, APT extends an open invitation to curators to borrow individual works by participating artists through our lending program. The collection is cataloged on the APT web site under each artist's name as well as under curatorial services.

Inquiries should be addressed to curatorialservices@aptglobal.org



Artist Pension Trust® (APT) is pleased to announce the launch of APT Intelligence, a unique advisory service that leverages APT's intelligence and extensive network across the world's art centers.

APT Intelligence offers curators, collectors, art professionals and advisors access to APT's global network of experts, made up of highly recognized museum curators, art professionals and art critics. Through phone consultations and personalized tours,

APT Intelligence will provide the client, on a fee basis, with a selection of experts that best match individually determined preferences. Defining parameters include region, medium, genre and price range, among other specific criteria to be provided by the client. Consultations start at \$350 per 30-minute booking; tours start at \$1,750 for a 3-hour engagement.

The art world has grown at an exponential pace in the past decade, making navigation of the contemporary



APT Intelligence

art scene far more challenging. APT Intelligence provides collectors and art professionals with direct access to curators from around the world, effectively enhancing the quality and knowledge basis of collections, exhibition programming and art education. Our advisors/experts are actively involved in the young emerging art scene around the globe, covering established markets in the US and Europe as well as upcoming regions such as Latin America, India, China and the Middle East.

For more information visit our website / www.ap-intelligence.com



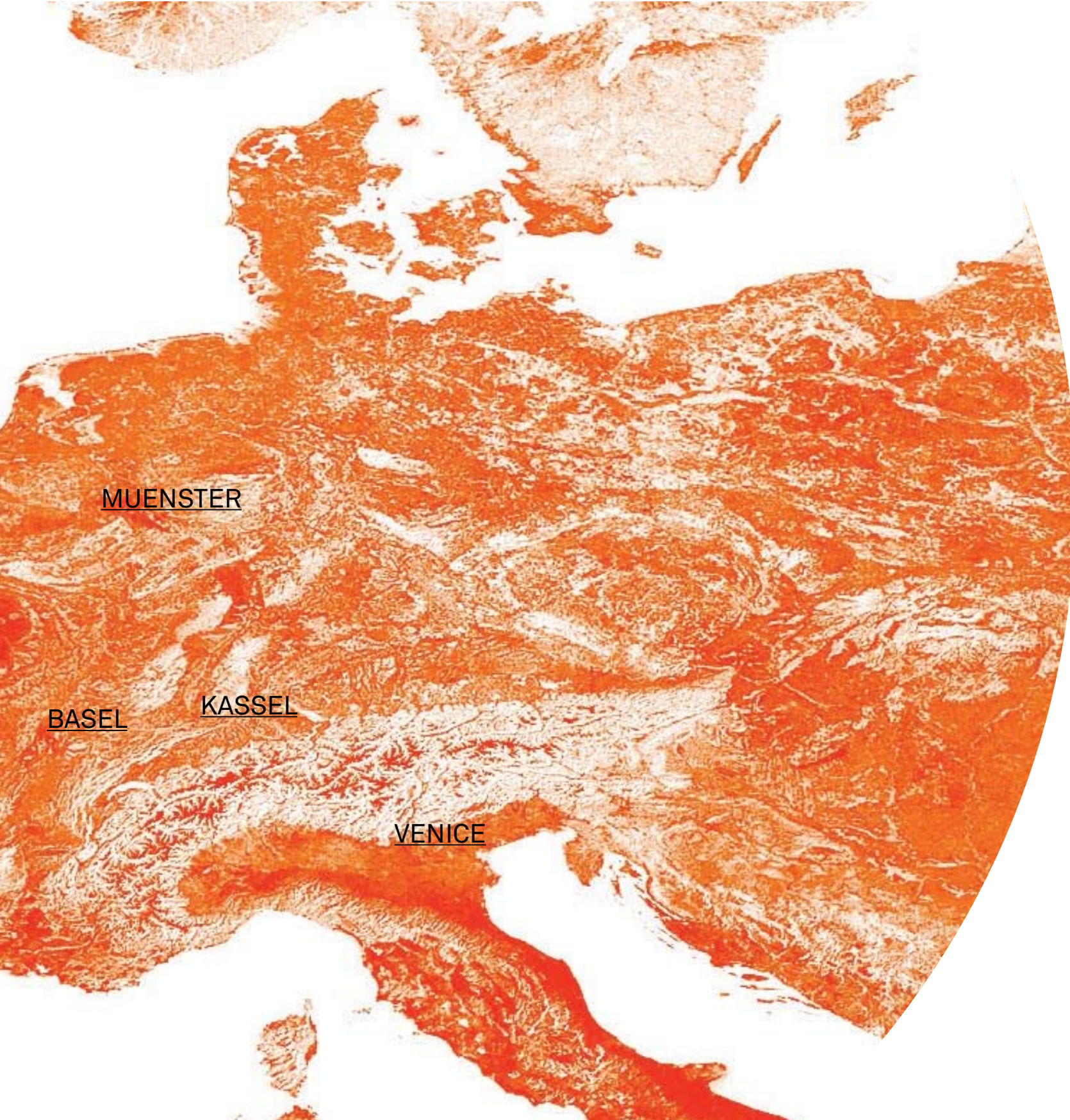
Art Explosion

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Those of us who made June's forced march from Venice through Basel, Kassel and Muenster, or anyone trying to come to grips with the 450 galleries vying for attention in Chelsea alone soon realize—change is imminently due.

It is felt in the proliferation of biennials, art fairs and festivals of one sort or another that now blanket the globe and fill the entire calendar regardless of season. Surely, it is in the pressure so many young artists feel to "deliver work" to their dealers for one art fair after another, lest they miss an opportunity to sell and be seen.

It is in the wildflower spread of contemporary art museums, the seemingly daily announcement of yet another important private collection being exhibited, brought to auction or opened to the public in a vanity museum. It is yet another lifestyle story featuring a young artist living in hip splendor, another unbelievably rich investment banker or hedge fund magnate in home and at the office, surrounded by extraordinarily sought-after works of contemporary art. And it is ubiquitous and present in the global bubble economy, specifically the bubble within the bubble that is the art economy.



MÜNSTER

BASEL

KASSEL

VENICE

But change is not bad. One could say that the ubiquity of art in all its wretched excess is a very good sign. One could imagine that the problems of a world with too much art being made and sold, too much money being spent on individual works of art or collectively within the three billion dollar annual fine-art industry turnover, are actually investments in beauty. Or, to take it a step further, philosophically speaking: in the contest of values and ideas inherent in the making and appreciation of art, it is a signifier that there has been a compelling awakening to art's broader social and spiritual significance.

The fact that individuals from developed and developing nations alike find worth beyond the simply financial in the collecting of art, may indicate that art and its agencies have successfully built a system of support based on a real and deep understanding of art's underlying power to change the world, one mind at a time.

The fact that governments from Bilbao to Beijing recognize the importance of supporting a rich dialogue between artists and a variety of publics leads one to imagine that this appreciation of the value of what artists do (as well as the patrimony they have created) speaks to the possibility that this may be a pan- or even a post-ideological phenomenon, yet one inextricably linked to a democratizing process.

Our goal in the construction of the Artist Pension Trust® remains deeply rooted in this positive vision of the future of art. But as is clear to all participating artists, we remain concerned that in the midst of this profusion, we have not overlooked the need to build and sustain structures that have a concern for the long-term support of artists at its core.

David A. Ross is the Chariman of APT Curatorial Committees

Art as an Asset Class

In a recent opinion piece in The Wall Street Journal titled The New Art of Art Finance, Bijan Khezri focused on the increasing dynamics between art and finance.

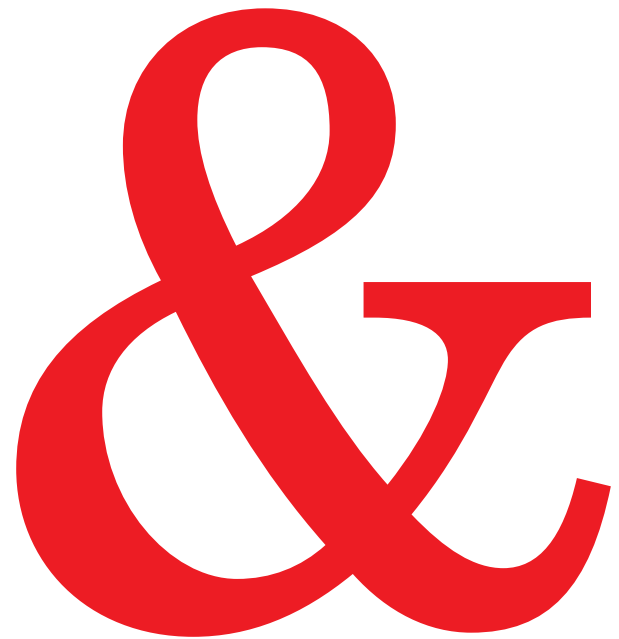
With the volatility and uncertainty in a number of financial markets following this summer's credit crisis, the question arises: what to expect from the art market in value appreciation in the near and long-term future?

Khezri observes: "Experience suggests that the art market follows the financial markets with a six-month delay. However, the nature of capital that invests in art has changed substantially during the past decade. This time, the past may offer little insight into how the future will map out. Are certain artists heading for a correction? Most likely. But as a whole, the contemporary art market is unlikely to fall. That is because there are structural forces in place today that secure strong demand for contemporary art for the foreseeable future."

According to Khezri: the "growth of the contemporary art market is in its early stages. Indeed, speculative capital is bound to increase. And the current crisis in credit markets may offer a lesson. When traditional lenders turn from principals into agents as risks are traded rather than owned, the quality of, belief in and long-term commitment to the underlying asset are bound to be compromised. And the increasing number of investment funds that enter the art market should keep that in mind. In the long-term, there is no investment success in contemporary art unless one genuinely puts the artists, their artworks and, most important, their careers at the very center of one's focus."

APT has put the artists, their artworks and their careers at the center of its business model. APT is dedicated to innovation as a fully integrated financial services organization in the art market. Understanding and projecting trends and the future potential is critical to our success.

Source: Bijan Khezri, CEO & President of APT Holding Worldwide Inc. (BVI) "The New Art of Art Finance", Wall Street Journal, September 19, 2007





Artist Pension Trust® (APT) is the first investment planning product, dedicated and tailored to the needs of emerging and mid-career artists - a group whose career trajectories and employment patterns make existing long-term investment programs inaccessible. The program, which is globally patented, is centered on the collective long-term investment of the participating artists' works thereby providing artists with the opportunity to invest in their financial future as well as that of other selected artists.

Built on the established financial investment practice of "risk diversification" and drawing upon the traditional structure of mutual assurance societies, the proceeds from each sale of artwork will be distributed allowing the artist to participate in the financial success of all other participating artists. This unique revenue distribution model ensures that every artist benefits from participation on an annual basis.

Each APT is administered by a Director. The Director is supported by a region-specific Curatorial Committee consisting of individuals who are highly experienced and regarded in the field of contemporary art. The Curatorial Committee is assigned the task of identifying, nominating and then selecting 250 artists for participation in the program.

Artwork is the means of engagement for the artist. Over a 10 – 20 year period, the participating artist will invest 20 artworks towards accumulating a representative collection of that artist's career over the 20-year period. APT will store these artworks until the time at which the work is sold. During this holding period works are made available for exhibition at museums, galleries, and other pre-approved venues through APT Curatorial Services.

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Front and Back Cover image : Nathan Coley, **There Will Be No Miracles Here**, 2006, (c) Nathan Coley