

# Art in America

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## REPORT FROM ISTANBUL

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### Back to the Bosphorus

*The 2001 Istanbul Biennial was titled "Egofugal," a term invented by the curator to suggest diffusion of the individual ego into broader systems and networks.*

**BY GREGORY VOLK**

[...]

Other highlights in the Hagia Eirene included a selection of German artist Isa Genzken's architectural models of proposed Berlin skyscrapers. Genzken made her gleaming models, which doubled as quietly dazzling sculptures on pedestals, from colorful stuff like plastic, glass, tape and perforated metal. They are beguiling, personal renditions of modernist-derived architecture and, in a time of collapsing high-rise buildings, seemed remarkably prescient. Mexican Rafael Lozano Hemmer devised a kind of computerized question machine. On a laptop, you could type in any question, but instead of receiving an answer, your question began morphing into seemingly endless stream of questions at the rate of 33 a minute. The results were shown on the screen, on small LCDs elsewhere in the building and as projected text on a wall. The variant questions were typically nonsensical ("Am I willing to disembark and still be shy? How do I slide idyllically?"), but they had their own oddball poetics. A more philosophical approach to the questioning theme was a project by Belgian Jan Fabre, which came to the audience as both an installation featuring one of Fabre's beetle-encrusted balls and a video. In the latter, you saw Fabre and philosophers Peter Sloterdijk and Dietmar Kamper dressed to the nines in evening attire. Instead of going to the opera, however, they were parading about an open field, each pushing a chest-high ball made of rolled-up clay while musing on questions of art, philosophy and life. The scene evoked Sisyphus rolling his boulder and Atlas hoisting the world, as well as the various burdens all of us carry around, gracefully or not.

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