

the north and south of Cyprus. They engaged with an unseen audience, but not with the camera or the scenic background. Their stances have the off-putting and vaguely humorous air of a sideshow attraction. The project allowed participants to act out a fantasy performance on either side of the island. Collins' work intimates that Cyprus has many faces and as many possibilities for the future.

In their contest over admission into the European Union, Greece and Turkey have recently gained interest in the north's cultural tourism and burgeoning resorts. Both sides of the island will need to address issues of access, transit, and restriction as their focus shifts from conflict resolution to economic growth. As Cyprus gears up to host the sixth *Manifesta* biennial next year, the organizers of *Leaps of Faith* are on target by putting the agenda of artists at the forefront of this evolution.

—Courtney J. Martin

HELSINKI

Vlatka Horvat's *Searching*, 2003, a series of eleven color photographs, depicts a woman busy looking for something. The object of her search remains unknown. Her bent and seemingly headless body adopts many configurations as she looks over walls, into a shaft, under a car, into a hedge and a washing machine. One of the first works encountered in *Situated Self* [Tennis Palace Art Museum; April 22—June 5, 2005], it provides the perfect introduction to the group show. This concise and humorous portrayal acts as a pivot around which the other artists' works revolve.

Archi Galentz's installation, *My Bedwall in Berlin*, 2002, exemplifies another, more specific kind of search. Paintings produced by the artist and ten of his friends are hung around the outline of his bed traced on the gallery wall. The recreation of a private place in a public gallery shifts attention to personal space and its formation. A wall note reveals that these works are also by artists of Armenian descent, further shifting the focus to a community's striving to conserve its cultural identity despite displacement. **Jytte Høy's** *Chequered United*, 2003, also explores the notion of community

while making a humorous play on Benetton's marketing strategy. Color copies of various grid patterns—a plaid shirt, a tiled floor, and so on—fill boxes on a table which is itself covered in a black line grid. Membership to this club requires no more than a pattern selection.

Other artists explore more disquieting aspects of life by focusing on labor issues and the effects of war. **Matei Bejenaru's** *Clothes Enlargement*, 2005, illustrates both the cost of European apparel production and the transience of manufacturing jobs. The gigantic scale of his clothing illustrates the difference in production costs between the EU and Romania, a country seeking EU membership. **Anri Sala's** video reminds us of war's legacy. In *Naturalmystic (Tomahawk #2)*, 2002, a man realistically mimics the sound of missiles passing overhead and exploding in the distance into a microphone in a sound booth. A haunting piece, it bears the imprimatur of personal experience.

Annika Ström's *16 Minutes*, 2003, and **Mads Gamdrup's** *Sun Storm*, 2004, delve into physical processes to illustrate the individual's lack of control. In Ström's video, fingers point at faces and voices strive to remember the names of family and friends. Spinning skaters and an elderly woman's struggle with a laundry line signal memory lapses as once familiar territory turns strange. Gamdrup's photowork depicts a fragment of the sun in three colors: yellow, blue and magenta. This color separation refers to the photochemical process that affects an image's appearance. As a

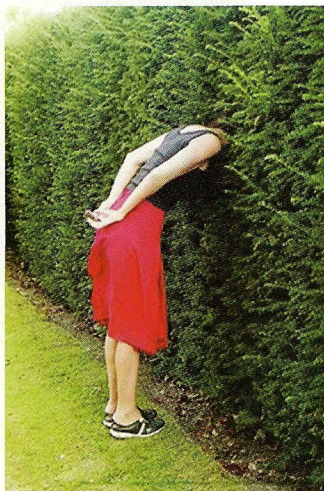
metaphor for our position in life, it suggests that isolation and analysis convey some knowledge, while forces outside our immediate sphere defy understanding.

In contrast to the exhibition's other works, **Karsten Konrad's** intriguing architectural models literally mobilize the viewer. Distributed throughout the exhibition, these pieces display unity of material and scale. Their construction suggests folk art since the artist has used kitchen cabinetry materials, such as Formica and chipboard shelving, to articulate the facades. Paralleling Horvat's photographs, these architectural volumes' transparent tops enable us to peer inside. Works such as *Serbia 1929*, 2004, *Mijn Minsk*, 2004, and *Saunas*, 2005, reflect the historical factors and cultural traits that inform architectural practice, illustrating fundamental differences between national traditions. These compressed structures also alter our relationship to architecture, and demand interpretation as sculpture.

If a denouement to the exhibition were to be sought, **A. K. Dolven's** video *Headlights*, 2003, would make the best choice. Back lit by car beams, a couple walks arm in arm. One wears a black suit, the other is nude. Comfortably lost in conversation or thought, they pace the length of the beam at a relaxed gait until they disappear, insisting that we reassess the values we attach to the body, proper attire, appearance, and behavior.

Curated by Finland's Mika Hannula and Serbia's Branislav Dimitrijevic, *Situated Self* was the concluding visual arts component of *Norden-Balkan-Culture-Switch*, a multifaceted two-year cultural cooperation project between Nordic countries and the Western Balkans. The works relied on empathy to communicate many emotions and enable us to identify with the predicaments expressed. The curators' selection was not, however, limited to artists from the Nordic countries and Balkan region. It included work that embodied empathy by several artists from outside these regions. The exhibition literally and metaphorically illustrated the complexity of quotidian reality. It also successfully underscored the fact that we are all susceptible to feelings of disorientation, displacement and insecurity about the future.

—John Gayer



Vlatka Horvat, *Searching 7: Hedge*, 2003, color photograph, 40 x 60 cm (courtesy of the artist)