

Review

suits to young construction workers, perform hip-hop dances that evoke more ancient forms of movement like Tai Chi. Even Wang Qingsong's mural-size photograph *Follow Me* (2003), from which the exhibition borrowed its title, manages to treat its didactic setup (the artist posing as a teacher sitting at a desk in front of a large blackboard covered with Western logos, slogans, etc.) as a site for good-natured self-criticism. Overall, the high level of self-criticality would probably have made even Clement Greenberg proud: judging from the catalogue, some of the artists have made tremendous progress in the past few years. For example, since the late 1990s Zhou Tiehai has moved from photographs that put himself on the covers of various art magazines, or a video of artists lining up like patients for a meeting with a Western curator, to his *Movie Stars of the 80s Series (Actress)* (2003–4) that were included in the show. As a set of large-scale, impressively rendered paintings, they – along with Chen Wenbo's *Telephonic Epoch*

my frequent need to categorize. One surprising was Yin Xiuzhen's series, *Portable Cities* (started in 2002), in which the artist made cities from used clothes (each city of 'biennial art') in suitcases, thus readily transportable. The exhibition also includes a CD of sound recordings of the corresponding city.) We have seen the idea before, but the perfected portability provided a new possibility and meaningful modulation not usually found in supposedly 'nomadic' art. It was this combination of mobility and openness in the breakthrough exhibition that proved that some of these artists deserve increased international attention.

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William Eggleston
Untitled, 1973, gelatin
silver print, 97 x 68 cm