

as Ute Meta Bauer, TJ Demos and Joan Jonas (who also did a breathtaking performance by the ocean about our memories as fish) and the round-the-world sailor turned artist Charles Lim. Organised (and financed) by the philanthropist and founder of Thyssen-Bornemisza Art Contemporary, Francesca von Habsburg, who defines the foundation's activities as the 'undisciplined interdisciplinary', the event was presented in a slick and accessible format and included many powerful voices from indigenous communities, such as those from the Kiribati Pacific nations, described as being 'essential for the life of the planet' and represented by political figures like Lelei Tui Samoa, who asked 'if the US can regulate airspace why couldn't Polynesia regulate seaspace?' Much reference was made to the new, essential networks of copper cables strung along the ocean to connect the world's economies. Samoa referred, perhaps humorously, to the rights of his nation to mine these cables for copper. The next Current Convening will take place in London.

Scotland has a strong presence in this Biennale, with good work from Rachel Maclean, Hanna Tuulikki and Avery. The sole English artist, who has lived and worked in India for a long time, Nicola Durvasula, is spending the Biennale collecting objects and setting them to a soundtrack by musician John Tilbury. This strategy was also adopted by Erik van Lieshout, who claimed to be making a collaborative movie throughout, but this was undermined by a scribbled note saying that the artist would be absent from the day after the opening for two weeks.

Although the Biennale has a generally international flavour, the Asian region is well represented, particularly by such works as an energetic performance from Japanese performance artist Aki Sasamoto jumping from a submerged trampoline, a marching sailor and Pepper's ghost parodying militarism from Wu Tien-chang from Taiwan, and a contemporary scroll from Dai Xiang depicting authoritarian brutality. Notable Indian work includes Mansi Bhatt's prosthetic masks, Avinash Veeraraghavan's embroidered abandoned playgrounds and

Remen Chopra's haunted seascapes with love poems, viewable by one person at a time through a hole facing the ocean.

This is a biennale to be attended throughout its duration, with performances, talks and films taking place continuously in Tony Joseph's specially designed pavilion. There is also an extraordinary mobile reading room, based on the collection of director Bose Krishnamachari. Breathing even more life into this bustling coastal city, with its ancient international links and large, curious local crowds, this biennale proved that art could be indeed brought to the people in these uncertain times. ■

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No Such Thing as Gravity

FACT Liverpool 11 November to 5 February

What is the nature of scientific truth? It is not a question often considered in our technologically fixated world. We are used by now, and have been for quite some time, to the assumption that science provides all the answers – and if it doesn't yet, don't worry, because it soon will. Of course, this point of view is flawed, something 'No Such Thing as Gravity', curated by *AM* contributor Rob La Frenais, acknowledges, allowing us the space to rethink our commonly held assumptions. Indeed, this group show's title is a nod to the reality that, even today, there are theoretical physicists unable to agree upon what exactly gravity is. Here, then, art is the medium that steps in to fill the void, rubbing shoulders with experimental and theoretical science. We tend to think of art and science (ostensibly at least) as diametrically opposed disciplines with approaches to understanding the world that are fundamentally different; it is easy to imagine them and their proponents eyeing each other with suspicion. And yet opposites also attract – flirtations can blossom, art

Erik van Lieshout working on a film project for the duration of the Kochi-Muziris Biennale

