

**YOU
IMAGINE
WHAT
YOU
DESIRE
19TH
BIENNALE
OF SYDNEY
21 MARCH
– 9 JUNE 2014
19BOS.COM**

**SECONDARY SCHOOL
EDUCATION KIT**

CONTENTS

How to use this resource	3	Art Gallery of New South Wales	12
What is a biennale?	4	Mircea Cantor, Libia Castro and Ólafur Ólafsson, Yingmei Duan, Krisztina Erdei, Deborah Kelly, Yhonnie Scarce, Wael Shawky, Zhao Zhao	
Biennales around the world	5	Museum of Contemporary Art, Australia	30
Artworks and their audience	6	Martin Boyce, David Claerbout, Aurélien Froment, Douglas Gordon, Roni Horn, Jim Lambie, Pipilotti Rist, John Stezaker	
Artists and the Biennale of Sydney	7	Cockatoo Island	48
Case study questions and activities	8	Yael Bartana, Gabrielle de Vietri, Joseph Griffiths, Mikhail Kariakis, Zilla Leutenegger, Randi & Katrine, Ross Manning, Eva Rothschild, Gerda Steiner & Jörg Lenzlinger	
The evocation You Imagine What You Desire	9	Carriageworks	68
Artistic Director profile Juliana Engberg	10	Broersen & Lukács, Henry Coombes, Hadley+Maxwell, Gabriel Lester, Anna Tuori	
Framing the exhibition Nathan Coley	11	Artspace	80
		Ugo Rondinone, Maxime Rossi, Taca Sui	

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Please be advised that the package for artist Deborah Kelly
in this kit contains nude images (page 21).

HOW TO USE THIS RESOURCE

The Secondary School Education Kit has been designed to support educators in creating engaging learning opportunities before, during and after a visit to the **19th Biennale of Sydney: You Imagine What You Desire**.

The resource provides detailed content on the exhibition, the Artistic Director, and key artists across the exhibition venues. It includes a glossary of key terms, links to digital resources, and suggested questions and activities for teaching and learning.

We encourage you to use this kit as a ready-to-use case study, educator resource or student handout, or as a projection on or in conjunction with a SMART Board, as a supplement to existing classroom content.

WHAT IS A BIENNALE?

Biennales are large-scale international art exhibitions held every two years. They are categorised alongside triennales, which occur once every three years, and documenta, held in Germany once every five years. Biennales feature contemporary art by invited artists of various nationalities and are often held in a number of locations in the host country, state or city for two to five months. Typically anchored by an overarching theme, a biennale provides an international platform for artists to present social, political, economic and ecological commentaries in their practice. It also serves as an opportunity for audiences to reflect on or challenge their personal beliefs and values while experiencing and engaging with contemporary art.

In addition to the display of contemporary art, biennales build diplomatic international relations that enable curators, artists and audiences to engage in cultural exchange and dialogue. Some biennales also contribute to urban regeneration through facilitating renewed interest and investment in public and private exhibition sites. Biennales often develop complementary public and educational programs and activities that cater to the needs of their audiences, such as guided tours, artist talks and family days. This shift to encourage audience engagement has resulted in a significant growth in viewership and participation, often stimulating local and overseas tourism. As a **non-commercial** large-scale exhibition, it is critical for biennales to continue to interest and attract large audiences to remain culturally viable and economically sustainable.

Usually funded through a mix of government and private organisations, biennales, festivals, art fairs and exhibitions each draw international and/or local artists and audiences despite differences in their respective functions and character. Large-scale fairs, such as Art Basel, present artworks and artists through the galleries that represent them – and are a platform for the purchase and sale of artworks. Unlike an art fair, the buying and selling of artworks is not the express purpose of a biennale. The exhibitions are often free or of low cost and usually constitute a public or community service.

Festivals can either be free or for-profit, are usually celebratory in nature, and encompass other art forms such as dance, drama and music. They are frequently specific to a town or region and include indoor art exhibits, outdoor stages with music and dance performances, as well as stalls that offer a variety of ethnic foods and handicrafts. Although biennales can be considered festivals, they differ in their exclusive focus on the visual arts.

NON-COMMERCIAL: Refers to an activity that does not involve or have a commercial objective or emphasis.

BIENNALES AROUND THE WORLD

VENICE BIENNALE

The 1895 Venice Biennale was the first biennale ever held. It has served as an archetype for biennales, putting forth issues of city marketing, cultural tourism and urban regeneration while re-establishing Venice on the international cultural map. Since 1998, the biennale has been structured by two main pillars: an exhibition comprised of national pavilions, each with its own curator and project; and an international exhibition organised by an appointed curator. This dual exhibition model aims to place artists categorically according to idea or context, promote the plurality of voices, and generate new and interesting narratives.

BIENNALE OF SYDNEY

The Biennale of Sydney was the first biennale to be established in the Asia-Pacific region and has grown to become Australia's largest and most exciting contemporary visual arts event since its founding in 1973. Each exhibition involves the appointment of a new independent **Artistic Director**, who is responsible for developing an overarching theme that connects renowned national and international artists. The primary aims of the Biennale of Sydney are to encourage innovative and creative expression, challenge conventional artmaking practice, as well as promote cultural and global exchange between artists, curators and audiences. Unlike the representations of nationhood in the pavilions at the Venice Biennale, the Biennale of Sydney presents contemporary art in traditional museums and gallery sites, as well as in non museum venues such as Cockatoo Island and Pier 2/3.

SINGAPORE BIENNALE

Established in 2006, the Singapore Biennale is the country's pre-eminent platform for international dialogue in contemporary art, placing Singapore's artists within a global context. The exhibition is organised by the Singapore Art Museum of the National Heritage Board and is supported by the National Arts Council. The past three iterations of the Singapore Biennale were led by an Artistic Director who was supported by two or three curators. However, in 2013 the Singapore Biennale adopted a new **collaborative** curatorial structure – a team of co-curators, made up of 27 art professionals with specialised knowledge of regional Southeast Asian art practices. With the benefit of drawing from differing curatorial perspectives, this new format allowed the Singapore Biennale to expand its focus beyond the major metropolitan centres, presenting a greater diversity of artistic responses.

ARTISTIC DIRECTOR: The Artistic Director has curatorial responsibility for the exhibition. He or she selects artists and exhibiting artworks and overlooks areas such as public programs and education.

COLLABORATION: The process of working – one with another – in the act of production, collaboration can also refer to the outcome of the process (product) or, used as a collective noun, refer to the participants involved in a process.

FURTHER RESOURCES

- vimeo.com/82036859

ARTWORKS AND THEIR AUDIENCE

The Biennale of Sydney attracts diverse audiences with distinct interests. Artists, gallerists, critics, journalists, art lovers, teachers, students, children and tourists come to the Biennale with different intentions, and walk away with diverse ideas and judgements about the show. Art critics, for instance, may visit the Biennale with the intention of writing and publishing a critical evaluation of the exhibition. An art critic's knowledge of art history, theory and aesthetics influences their opinions about the artworks and curation. A tourist, on the other hand, might visit the Biennale primarily because it is a free attraction. Their experience may be dictated by their interests and what they enjoy. Tourists might connect the artworks to their own life experiences and form a subjective response to the exhibition.

Each Biennale is underscored by a theme. The Artistic Director selects artists and artworks from around the world and organises them so the audiences can make connections with a set of ideas and feelings that the theme encompasses. For the 2014 exhibition the title is **You Imagine What You Desire**.

When selecting artworks, the Artistic Director must take into account not only the exhibition space, but the sensibilities of the visitors. Artworks are chosen based on their ability to engage audiences – they may provoke an emotional reaction and/or stimulate an intellectual response. This experience may profoundly affect the viewer, lingering with them after their visit. Responding to the audiences' desire to see new art, the Artistic Director also aims to bring current artists and artworks that specifically deal with global contemporary issues to the local audiences. Biennales are defined by their use of non-museum venues in the

presentation of artworks. These have included online venues for virtual works, as well as the use of public spaces such as Pier 2/3 and The Royal Botanic Gardens, Sydney. The use of non-museum venues attracts particular types of visitors, such as families, who wouldn't usually engage with contemporary art because they feel that **white-cube** galleries are too **austere**.

The use of Cockatoo Island has become a defining feature of the Biennale. Located in the middle of Sydney Harbour, the site was once used by Aboriginal people for fishing and gathering, as a convict prison, and as a dockyard for ship-building and repair. The size of the remnant industrial buildings allows for enormous art constructions that draw audiences with their impressive scale, technology and use of materials. These immersive large-scale installations on the Island guide the audience through a space, making them aware of their surrounds and their place within it. While galleries provide a neutral background for viewing art, the contextual features of Cockatoo Island inform the production of artworks. The **site-specific** works create a dialogue between the art object and the space it occupies on the Island, affecting the way the audience reads the artworks.

WHITE-CUBE: The modernist style of displaying artworks in a simple, undecorated space with white walls and even lighting. The white cube is often believed to be the ideal space for experiencing art, because it allows the viewer to concentrate on the artworks themselves without being distracted by the space around them.

AUSTERE: Severe or strict in manner, attitude or appearance.

SITE-SPECIFIC: Art that is created in response to the space it occupies. Site-specific artworks may be about the spatiality, landscape, politics or history of the site, or about the identity of the people who use the site.

ARTISTS AND THE BIENNALE OF SYDNEY

The Biennale of Sydney facilitates dynamic relationships between the Artistic Director, their exhibition rationale and artists selected for the exhibition. The Artistic Director travels the world and selects artists that are coherent with their vision for the exhibition. The artists contribute to the overall curatorial concept of the Biennale by exploring issues that interest them. By curating artworks side-by-side, the Artistic Director creates a dialogue between the works of different artists. As a result the Artistic Director can often influence the audiences reception of artists' ideas and practices.

The artworks in the Biennale are a mixture of existing works that have been sourced by the Artistic Director and new works that are **commissioned** especially for the exhibition. The Biennale brings emerging artists from different areas of the world, artists that are often overlooked by traditional art institutions, and places them side-by-side with established and celebrity artists. Traditionally, art institutions in the western world have been dominated by a **patriarchal** and western **hegemony**. Biennales are generally reputed to provide recognition for female, non-western and/or indigenous artists.

As a result, Biennales often challenge and expand the ideas about who makes contemporary art, and what ideas and practices are deemed significant in the artworld today. In fact, the Biennale of Sydney was one of the first biennales to include indigenous art as a contemporary art practice in 1979.

The role of the Artistic Director is to pull together a common thread between the artists and conceive a theme that reflects what is happening within the contemporary artworld. In general, biennales have a thematic focus on ideas that are relevant to society. The Artistic Director creates a model based on the theme, which the artists must engage with and bring their own meaning to. For example, this year the artists and the Artistic Director have interpreted the evocation **You Imagine What You Desire** in a variety of imaginative, psychological and political ways.

In a sense, the Artistic Director can be seen as an active collaborator with the artists, as he or she has the ability to encourage artists to take a certain direction with their works or interrogate certain concepts or methods. By mentoring the choices that artists make, the Artistic Director can shape the practices of the artists in the exhibition.

Biennales can have a profound impact on the careers of many artists who are given the opportunity to exhibit. Biennales operate at the forefront of contemporary artistic practice, exhibiting the work of artists before they become internationally recognised in the artworld. By providing emerging artists with a professional platform, biennales can facilitate global connections and cultural exchange for these practitioners.

COMMISSION: To authorise the production of a new building, piece of equipment or work of art.

PATRIARCHY: A family, community or society governed by men.

HEGEMONY: The social, cultural, ideological or economic influence exerted by a dominant group.

CASE STUDY QUESTIONS AND ACTIVITIES

COMPARE AND CONTRAST

Create a comparative table that analyses the Venice Biennale, the Biennale of Sydney and the Singapore Biennale. In addition, research another international biennale, triennale and/or documenta exhibition and add this information to the table.

ANALYSE

In what ways do the exhibition models and curatorial structures adopted by each of the three featured biennales differ? Analyse their impact upon the relationships between artists, curators and the audience?

DISCUSS

'The emergence of non-museum venues enables contemporary art to be inserted into our everyday lives.' Discuss this statement in relation to how audiences understand, experience and interact with contemporary art.

DISCUSS

Drawing on your research, hold a class debate to discuss the relevance of biennales, festivals, art fairs and exhibitions in the artworld today. You might like to think about comparing a visual arts event with another cultural event such as Vivid or Sydney Festival.

COMPARE AND CONTRAST

Brainstorm a list of the different museum and non-museum venues that the Biennale of Sydney uses. Compare and contrast how the audiences engage with artworks in the different spaces.

EXPLORE

Consider what concepts, materials and processes the artists use to make their artworks. How might these works be influenced by different venues or potential audiences.

RESEARCH

What are some of the issues that might be encountered if a Biennale focuses on making contemporary art accessible and engaging to the general public?

ANALYSE

Describe the roles of the artist and the Artistic Director of the Biennale. Explain how they relate to, and influence, one another. Research how the roles of the artist and the Artistic Director have changed over time.

COMPARE AND CONTRAST

Choose three different artworks from three different venues at the Biennale of Sydney. Write a short paragraph what demographic or types of audiences these works would appeal to most.

RESEARCH

What sorts of opportunities do biennales open up for emerging and established artists? Explain with reference to how the Biennale of Sydney might impact the careers of exhibiting artists.

THE EVOCATION

YOU IMAGINE WHAT YOU DESIRE

'What is the urge to create? What is the desiring to do that? It's not necessary but it's highly valuable to society – to everything – that we have creativity in our midst. This is why artists are remarkable; they are so extraordinary as individuals and people. They get up every day and they think and they make – they're active philosophers.'

Juliana Engberg

IDEOLOGIES: The body of ideas or beliefs reflecting the social needs and aspirations of an individual, group, class or culture. Ideologies form the basis of a political, economic or other system.

SPIRITED: Full of energy, enthusiasm, and determination. It may also refer to having a specific character, outlook on life, or mood.

UTOPIAS: An imagined place or state of things in which everything is perfect.

AESTHETIC: A branch of philosophy concerned with the nature of beauty, what we consider as beautiful and why we consider certain things to be beautiful. Aesthetics explores how we define art and how we can make a value judgement on art.

evocation, **You Imagine What You Desire**, as a mood rather than a theme. Unlike thematic exhibitions that set out to interrogate **ideologies** and concepts, this Biennale evokes feelings and creates environments that tap into our psychological and emotional relationship with the artworks.

This Biennale celebrates the artistic imagination as a **spirited** describing and exploration of the world through metaphor and poetry. It examines the way societies and individuals, artists in particular, imagine into existence the things that they desire. From the artist's imagination come artworks that facilitate escape from the ordinary by creating immersive worlds or **utopias**, or alternatively, that refocus elements of our everyday lives into poetic instances. This process of desiring can also lead to social and political transformation, explored through works that deal with notions of protest and catalysts for change.

By acknowledging the rich political and **aesthetic** history of art – from beauty and the sublime through to art as resistance, intervention, reflection and response – **You Imagine What You Desire** links the past and present by envisaging new futures and destinations. As a result, we are presented not only with a view of humanity on a grand scale but with its unlimited potential.

The **19th Biennale of Sydney: You Imagine What You Desire** is not a theme but an evocation, calling forth ideas and memories from one's imagination to create something new. The evocation describes a process of imaginative re-creation, where our subconscious thoughts and feelings are brought to light in order for us to re-examine ourselves and the world, past and present.

Juliana Engberg has described the 19th Biennale of Sydney

ARTISTIC DIRECTOR PROFILE

JULIANA ENGBERG



Juliana Engberg

Juliana Engberg is a curator, writer, publisher and designer, and is currently the Artistic Director of ACCA (Australian Centre for Contemporary Art, Melbourne). Engberg has curated numerous exhibitions at ACCA and the Heide Museum of Modern Art, Melbourne, and at festivals such as the Melbourne Festival Visual Arts Program and the Venice Biennale. A prolific writer and editor, she has produced over 1500 articles, essays and catalogues for local and international art journals, newspapers and catalogues, as well as contributing to conferences and forums, and radio and television programs. Engberg's awards include the coveted Herald 'ANGEL' award, and the Australia Council Visual Arts Laureate Medal.

As a curator, Juliana Engberg thinks very spatially. This is reflected in the artists she works with, many of whom are concerned with architecture and space in their practice. Engberg's awareness of space extends to how the artwork is installed, as well as the types of works and artists that have been chosen for each venue. Each venue has been characterised according to the atmosphere and feelings they evoke. Engberg refers to this element of the exhibition as **psycho-geography**, which she links to the historical movement of **Situationism**. Within her evocation and exhibition Engberg compels us to explore the spirit of Situationism, re-interpreted as positive action, a happy-anarchy. Through the immersive and stimulating artworks curated into this exhibition, **You Imagine What You Desire** encourages the us to desire new realities and indulge our imaginations.

PSYCHO-GEOGRAPHY: First developed by the Situationists, this approach to geography that emphasises playfulness and drifting around urban environments. It focuses on the effects of the environment on the behaviours and emotions of its inhabitants. Another definition relates to techniques and strategies that are used to make the individual more aware of their environment.

SITUATIONISM: A social and intellectual movement that took place predominately in France, between 1957 and 1972. Drawing on elements of **Marxist** theory, its central philosophy was a critique of **capitalism** and the idea that people's lives and social relations were becoming increasingly mediated by objects and **commodification**. The movement culminated in uprisings and occupations in Paris in May 1968. The ethos of Situationism – liberation from the everyday through authentic experience – and its associated political critique continues to inspire much social, political and art theory today.

MARXISM: The political and economic philosophy of Karl Marx and Friedrich Engels where the concept of class struggle plays a central role in understanding society's development from middle-class oppression under capitalism to a socialist and classless society.

CAPITALISM: An economic system in which investment in and ownership of the means of production, distribution and exchange of wealth is made and maintained chiefly by private individuals.

COMMODIFICATION: To turn into or treat as a commodity; a product that can be processed, bought and sold for a commercial or other advantage.

FRAMING THE EXHIBITION

NATHAN COLEY

Born 1967 in Glasgow, Scotland
Lives and works in Glasgow

Nathan Coley is a Scottish artist whose work primarily investigates the effect of architecture on the social environment. His work explores the way people imbue objects, buildings and places with meaning, as well as the effects that history, politics and different ideologies have on our perception of architecture.

Coley also draws attention to public space with text-based sculptural pieces constructed from lights and scaffolding. Viewers are encouraged to bring their own reading to each work, and the location of each sculpture provides a different context.

Coley's work is exhibited in selected spaces across three Biennale of Sydney venues and relates to the title of the exhibition, **You Imagine What You Desire**. Each phrase is taken from an excerpt from *Back to Methuselah* by George Bernard Shaw. The play is Shaw's only work of science fiction, which he used to propound his vision for the future of humanity. The phrases read like coded messages, trying to communicate the secret of utopia. Highly visible and instantly recognisable, the artworks also provide a means of wayfinding for visitors, framing these spaces as a portal to new worlds and experiences.



Nathan Coley, *A Place Beyond Belief*, 2012, illuminated text on scaffolding, 6 x 6 x 2.5 m.
 Installation view at the National Gallery of Kosovo, Pristina. Courtesy the artist.
 Photograph: Atdhe Mulla

CREATE

Your own site-specific text installation by researching the work of a favourite author or poet and pulling out key quotes that resonate with you. Reflecting on the phrase you have selected, brainstorm some places in your school to place this text – it could be in the classroom, under a desk or on the sports field.

EXPERIMENT

Make a site visit to the area of the school you have selected and prepare photographic documentation. Using Photoshop or collage techniques on a printed image, position this text in your chosen space. Discuss the significance of this phrase in relation to the site chosen. How does this affect the way people interact with the space?

EXPLORE

If you could invite three artists to dinner, who would they be and why? In groups of three, role play a story that describes the school reunion of two historical or contemporary artists and one 19th Biennale of Sydney artist. Research these artists to understand their personality, life's work, influences, etc.

FURTHER RESOURCES

- studionathancoley.com
- britishcouncil.org.au/art/nathan-coley
- [youtube.com/watch?v=jeC4HajHegM](https://www.youtube.com/watch?v=jeC4HajHegM)

ART GALLERY OF NEW SOUTH WALES

The Art Gallery of New South Wales (AGNSW) is a dark and intimate space; it feels as if parts of the building are almost dug into the earth. Juliana Engberg has likened this space, with its brutalist architecture and heavy, earthy qualities, to more of a geographic terrain. Here she has curated many **anthropological** works that deal with topics relating to religion, politics and ideology – the social workings of humanity.

Key words to keep in mind when exploring this space: geopolitics, earth and fire, storytelling and narrative, belief systems and sociology.

DISCUSS

Analyse how three artists at the AGNSW explore anthropological ideas in their works.

ANTHROPOLOGICAL: The scientific study of the origin, behaviour, and physical, social and cultural development of humans.



MIRCEA CANTOR



MIRCEA CANTOR

Born 1977 in Romania
Lives and works in Paris, France



APPROPRIATION: The artistic practice or technique of reworking and re-presenting images from other or well-known artworks in one's own work or to elicit a new idea or response.

MEMENTO MORI: An object serving as a warning or reminder of death.

FORTUNA: In Roman mythology, the goddess of fortune and good luck.

Sic Transit Gloria Mundi (2012) depicts a young, elegantly dressed woman placing a burning fuse into the outstretched hands of a circle of people kneeling on the floor. In his film, Mircea Cantor has **appropriated** the Latin phrase translating to 'thus passes the glory of the world' as a **memento mori** – the flame and circle are a symbol of life and death. The protagonist recalls the image of **Fortuna** as she stands over the faceless people who seem to have accepted that their fate lies in the hands of another. In conjunction with the film, the text 'Sic transit gloria mundi' appears on the wall, handwritten in dynamite.

Epic Fountain (2012) resembles the double helix of human DNA – the building blocks of all living existence – and forms an impressive but delicate tower constructed out of gold-plated safety pins. For the artist, this molecular structure represents aspiration, and the title's reference to a fountain symbolises water as a source of life.

Through his multidisciplinary practice comprising video, photography, drawing and installation, Cantor's poetic and often provocative body of work explores the experience of humanity as a whole. *Sic Transit Gloria Mundi* and *Epic Fountain* are works that represent scientific, domestic and universal symbols in order to question ideas of power, racial difference and universal truths such as the cycle of life and the inevitability of death.

RESEARCH

Investigate the symbolism of the circle across a variety of cultures and how this motif is used in art. Compare and contrast your findings with Cantor's representation of the circle in his video.


DISCUSS

Cantor's practice spans a variety of different media, including installation, performance and video. Discuss the effectiveness of the artist's multidisciplinary practice in realising his conceptual concerns.

Cover: Mircea Cantor, *Sic Transit Gloria Mundi*, 2012 (production still), HD video, 4 mins.
Courtesy the artist; Galerie Yvon Lambert, Paris; Dvir Gallery, Tel Aviv; and Magazzino, Rome.
Sound: Semantron of Putna Monastery

Above left: Mircea Cantor, *Epic Fountain*, 2012 (detail), 24 carat gold plated safety pins, 314 x 21 cm.
Courtesy the artist; Galerie Yvon Lambert, Paris; Dvir Gallery, Tel Aviv; and Magazzino, Rome.
Copyright © the artist, 2012

YINGMEI DUAN

A close-up photograph of a woman with dark hair, wearing a floral patterned shirt, looking down at a small, crumpled piece of paper held in her hands. The paper has handwritten text in cursive. In the background, another person's face is partially visible, looking towards the woman. The lighting is soft and natural, suggesting an outdoor or well-lit indoor setting.

Have you ever noticed the
wrinkles on your mothers
face the older you get?

YINGMEI DUAN

Born 1969 in Daqing, China

Lives and works in Braunschweig, Germany

Performance art challenges the concept of the traditional art object as it involves the use of the body as the primary artistic material. Due to its **ephemeral** nature, the ongoing life of the artwork relies on the documentation of the performance through photography and film. As a result, the concept of re-performance is a practice explored by artists, where an original performance is restaged for a new context in order to preserve and breathe new life into the meaning of the artwork.

Duan has developed a version of *Happy Yingmei* (2011), last shown at London's Hayward Gallery in 2012. The audience ventures into an enchanted forest inspired by Oscar Wilde's fairytale *The Happy Prince*, where they meet the artist, who gives them a carefully composed 'wish' written on a scrap of paper. The wishes are handed out ceremoniously to each individual and contain various messages about family, misunderstandings and misfortune. Some wishes require the recipient to take on an active role that may involve interacting with other members of the audience, the gallery space or the outside world.

Duan regards the audience as a necessary component of the work, creating a network of relationships between diverse people in society as she invites them to participate in the physical and imaginative environments of her installations. The artist incorporates sound and video into performances that are spontaneous and experimental, but also meticulously planned, as a way of examining society as well as exploring and questioning human instincts and behaviour.

EPHEMERAL: Lasting for a brief period of time.



RESEARCH

Duan was involved in an avant-garde artistic community established in Beijing in the early 1990s. The artist also studied under groundbreaking performance artist Marina Abramovic. Research and discuss how these artists have influenced and shaped Duan's artistic practice.

DISCUSS

How has performance art redefined the traditional roles and relationships between the artwork, audience and exhibition space?

Cover and left: Yingmei Duan, *Happy Yingmei*, 2011, performance and sound installation.

Installation view (2012) at Hayward Gallery, London. Courtesy the artist. Performance originally produced by Lilith Performance Studio, Malmö, 2011. Photograph: Alexander Newton

KRISZTINA ERDEI

17



KRISZTINA ERDEI

Born 1976 in Szeged, Hungary
Lives and works in Budapest, Hungary



INSOLENT: To show a rude and arrogant lack of respect.

IDIOSYNCRASY: A mode of behaviour or way of thought particular to an individual.

WESTERNISATION: To influence with ideas, customs, practices and characteristics of the west.

NOSTALGIA: A longing for things, persons, or situations from the past.

'I'm more interested in digital photography... I am not interested in quality or the romance of negatives. However, in certain situations I do use film, but then I work differently – I am more considerate, thoughtful since the raw material is more expensive.'

Zelki, K. 2011, 'Excerpts from an Interview with Krisztina Erdi', External Factor, web log, viewed 6 January 2014, krisztinaerdei.com/index.php/2011-11-25-12-30-52/38-excerpts-from-an-interview-with-krisztina-erdei

It is hard to pinpoint a common motif in Krisztina Erdi's work. While her interest in social issues informs her subject matter, Erdi's photographs evoke a series of qualities or moods – from the quirky and humorous to the **insolent** and bewildering. **Idiosyncratic** in her approach, Erdi's photographs confuse reality with the absurd. Despite blurring private and public domains, the variety of people, places and things that populate her images are presented with a sense of humility and familiarity.

Erdi seeks to understand the world through imagery that documents signs of **westernisation** and globalisation in communities across the Ukraine, Lithuania, Kosovo and her native Hungary. Erdi's images appear as spontaneous, spur of the moment snapshots that pose visual questions and reveal unexpected relationships in frequently overlooked everyday details.

Digital photography provides Erdi with immediate feedback that enables her to experiment with each composition, altering and editing details to convey her intentions exactly. Whether investigating time, **nostalgia** or contemporary image culture as a source of ideas, she uses photography to create multiple versions of reality that play on the material and conceptual qualities of the medium.

COMPARE AND CONTRAST

Draw up a table that lists the advantages and disadvantages of analogue and digital photography. Include and describe artists who employ these techniques in their practice.

ANALYSE

Write a few short analytical paragraphs about the photographic practice of Erdi and other contemporary photographers (such as Tracy Moffatt, Andreas Gursky and Rosemary Laing). What photographic techniques do they use? What effect does their display and installation have on audiences? How does the subject matter of their photographs reflect time and place?

CREATE

Compose a collage using magazines and photographs that distorts the message or aesthetic of an original image in the natural or urban environment. Create a version of this collage on Photoshop. Discuss the effectiveness of both processes. Which was easier to work with? Which was more effective? Why?

Cover: Krisztina Erdi, *Dio Lane 01*, 2008, photograph, 50 x 70 cm. Courtesy the artist and Lumen. Photography Foundation, Budapest

Above left: Krisztina Erdi, *Antiglamour series 64*, 2011, photograph, 50 x 70 cm. Courtesy the artist and Godot Galéria, Budapest

DEBORAH KELLY



DEBORAH KELLY

Born 1962 in Melbourne, Australia
Lives and works in Sydney, Australia

“In All Our Glory” aims to build love of the collective and practice in the skills of cooperation for all involved.’

Deborah Kelly, 19th Biennale of Sydney Project Proposal

In All Our Glory (2014) is a series of photographic nudes encrusted with collaged flora and fauna. Interestingly, the works are shown at various stages of completion throughout the Biennale. The collages have been developed and evolved by volunteer workshop participants in the lead up to and over the course of the exhibition. Through this deliberate extension of the production period into the exhibition, Kelly questions the role of the gallery as a space simply for the presentation of artworks.

Each work is rendered unique through collective workshops facilitated by the artist, often held in the presence of the subject of the portrait. The printed portrait is covered with images, meticulously cut out from recycled books and journals. A symbol of knowledge and history, the picture-reference books, natural-history compendiums and other increasingly obsolete volumes and journals collected by the artist seem to mourn the loss of different forms and presentations of knowledge through digitisation. *In All Our Glory* preserves these images which are often otherwise destroyed.

During the workshops, the participants tell stories, share past memories and read from books of their choosing to create an **affective** environment, flavouring the work produced. This sharing of stories and skills, and the facilitation of connections between people, forms an important part of Kelly's social art practice, which investigates the interconnectivity between all people. From nature to numerology, *In All Our Glory* invokes the invisible relationship between people, their environment, realms of knowledge and understanding, and the greater universe. These interrelations and exchanges that occur extend to a blurring of the relationships between artist and audience, author and owner, self and other.

AFFECTIVE: The power to cause emotion or feeling.

COMPARE AND CONTRAST

Research the work of artists such as Frida Kahlo, Yhonnie Scarce, Andy Warhol and Richard Avedon. How does their exploration of identity and portraiture compare to Kelly's artworks?

CREATE

Find an old digital photograph of yourself and/or members of your family. Using collage techniques or Photoshop, layer images over these photographs that reflect the sitter's personality, profession or imagination.

Cover: Deborah Kelly, *The Magdalenes (Praise)*, 2012 (detail), archival print on Hahnemühle Photo Rag paper with collage, 206.5 x 112 cm. Courtesy the artist and Gallery Barry Keldoulis, Sydney.
Photograph: Alex Wissner

YHONNIE SCARCE

21



YHONNIE SCARCE

Kokatha and Nukunu people

Born 1973 in Woomera, Australia

Lives and works in Melbourne, Australia

Yhonnie Scarce's heritage lies with the Kokatha and Nukunu people, both from South Australia. Using her personal history and experiences, the artist investigates Indigenous **displacement** as a result of the forced removal of Aboriginal people from country and family.

Beautifully crafted bush bananas, bush plums and long yams made from glass are distinctive **motifs** used in Scarce's work as a metaphor to represent Indigenous people, their culture and traditions. The artist explores and pushes the aesthetic and symbolic possibilities of glass as a mirror, vessel and lens to produce highly political and emotive works.

Set up like a scientific laboratory, Scarce's work for the 19th Biennale of Sydney presents her **ethnographic** research into the scientific interventions carried out on Indigenous people, particularly children and prison inmates. The artist has characterised the human figure to resemble disfigured and broken indigenous plants and seeds. This symbolic

DISPLACEMENT: A process where a person or object is moved from their usual place or position. It is often used to refer to people who have been forced from their homeland and the angst or alienation resulting from this process.

MOTIF: A recurring subject or theme in a literary, artistic or musical work.

ETHNOGRAPHY: A branch of anthropology dealing with the scientific description of individual cultures.

RESILIENCE: The power or ability to return to the original form or position, such as the ability to recover readily from illness or adversity.

representation of Aboriginal people reflects their ill treatment as a result of government-sanctioned medical practices in orphanages and prisons.

Maintaining their striking beauty, these glass objects reflect the strength and **resilience** of the Aboriginal people while exploring the social and political issues they continually face as a result of colonisation.



DISCUSS

How do artists represent their connection to the land in their work? In your response, analyse the similarities and differences between the art practices of Yhonnie Scarce and two other artists, for example, Judy Watson, Rosalie Gascoigne or John Olsen.

EXPERIMENT

Consider the things that are significant in your life. Create a series of small sculptural artworks, using found objects, clay, paper, wire or plaster, that represent the people, places and memories important to you. If archaeologists were to discover these objects years from now, what information would they glean about your life?

Cover: Yhonnie Scarce, *Weak in Colour but Strong in Blood*, 2013–14 (work in progress at the Jam Factory, Adelaide). Courtesy the artist and dianne tanzer gallery + projects, Melbourne. Photographer: James Grose

Left: Yhonnie Scarce, *Not Willing to Suffocate*, 2012 (detail), glass and painted metal, 65 x 15 x 20 cm each. Courtesy the artist and dianne tanzer gallery + projects, Melbourne. Photograph: Janelle Low

Wael Shawky



Wael Shawky

Born 1971 in Alexandria, Egypt
Lives and works in Alexandria

'I enjoy working with kids . . . They are the future of society, they have no dramatic memories . . . They don't have any rigid ideas about how things should go.'

Wael Shawky in Binder & Haupt, 'Wael Shawky: Al Araba Al Madfuna – Interview about his new work', *Nafas Art Magazine*, October 2012

SHAMAN: A member of certain tribal societies who acts as a medium between the visible world and a supernatural spirit world. A shaman practises magic or sorcery for the purposes of healing, divination and control over natural events.

Individuals are entrusted with their family's history in the same way that historians are responsible for recording society's collective past. In both instances, information is passed down from one generation to the next. As a result, the accuracy of an event or memory and its meaning may change over time with each iteration of the story and the agency of the narrator. It is this human interpretation of history that becomes a focal point of Shawky's films.

Shawky is a multidisciplinary artist who seeks to bring history to life, questioning human memory as an accurate method of recording the past. In doing so, he emphasises the subjectivity of our interpretation of events as a mixture of truth, memory and myth. Using installations, videos, photographs and performances, the artist often uses child actors or puppets to re-create historical events in unusual and innovative ways, making them more accessible to a contemporary audience.

Al Araba Al Madfuna (2012) depicts a group of children, dubbed with adult voices and wearing fake moustaches, re-enacting the tale of their leader, the Great Jabir on his deathbed. The tribe listens to his final words, instructing the community to carry out his will in order to sustain their village. Through narrative storytelling, Shawky's film reveals how ideologies are inherited and passed down from each generation – this legacy serving as a reminder of how the interpretation of history influences individual and collective memory.

EXPLORE

How do audiences interact with Shawky's film? Does this experience change or shape their understanding of the work?

DISCUSS

In relation to Shawky's quote, discuss the role of historians in society. Why are they entrusted with the responsibility of recording history? Discuss their position of authority with reference to Shawky's film. What do you think would happen if children were in charge of recording history?

CREATE

Research and collect stories, photographs, objects and other forms of documentation from your family's history, including interviews with family members. Create a video and/or installation that tells your personal story. Consider how the interpretation and understanding of this family history might differ for each generation.

Cover: Wael Shawky, *Al Araba Al Madfuna*, 2012 (video still), video, 21:21 mins, black and white, sound.
Courtesy the artist and Sfeir-Semler Gallery, Beirut and Hamburg. Photograph: Wael Shawky

ZHAO ZHAO



ZHAO ZHAO

Born 1982 in Shihezi, China
Lives and works in Beijing, China

'I selected certain panes and organised them into different groups, they look like constellations, it seems there are no set forms to them and they appear random, but in fact, the work involved a multitude of processes. It's not about the final effect.'

Chen, T, 2013, 'Zhao Zhao's Gunshots for Art Basel Hong Kong', Blouin Art Info, web log, viewed 15 January 2014, blouinartinfo.com/news/story/904054/video-zhao-zhaos-gunshots-for-art-basel-hong-kong

TIANANMEN SQUARE: A major public square in Beijing, China. Tiananmen Square has been the site of great cultural significance and numerous important events in Chinese history including protests and a subsequent massacre of civilians in 1989.

MOTIF: A recurring subject or theme.

RAMIFICATION: A complex or unwelcome consequence of an action or event.

CLANDESTINE: Something hidden or carried out in secrecy, especially to deceive or sabotage.

CENSORSHIP: The control of the information, communication and ideas circulated within a society.

Rather than literally mapping astrological arrangements, Zhao Zhao's 'Constellation' works are the product of a series of experiments that the artist conducted by firing a rifle at sheets of glass. The composition of bullet holes echo clustered star patterns observed in the night sky.

Zhao's works investigate violent events in Chinese history – such as the **Tiananmen Square** massacre – and can perhaps be viewed as a **motif** for the lasting **ramifications** of violence. In 2005, Zhao was involved in a car accident in which his windshield was left cracked. The artist grew preoccupied with the rippled pattern of the shattered glass and sought to explore the fractured shapes over multiple visits to a **clandestine** firing range in rural China.

This body of work marks a move towards a more abstract way of working for Zhao, who has previously received a substantial fine and had several of his works destroyed by Chinese customs officials. Rather than completely shying away from controversy in the wake of **censorship**, Zhao has simply moved towards a more subtle criticism of the Chinese Government.

Zhao owes more to his long-time mentor, artist and fellow activist Ai Weiwei than to his formal training as a painter at the Xinjiang Art Institute. Much like his mentor, Zhao works across a variety of media including sculpture, installation, painting, performance and video.

EXPERIMENT

Using different types of paper, create an abstract composition of different stars and constellations using a pin to prick holes and marks into the paper. Display your work over a light box or against a window.

RESEARCH

Compile some research on news stories and significant events that have occurred in a selected year from the last two centuries. What connections can you find between the type of story, place and persons involved? What is your personal response to these social, cultural and political issues? In a medium of your choice, create an artwork that reflects this research.

DISCUSS

Select three artists who investigate social, cultural and political ideas in their work (such as Zhao Zhao, Ai Weiwei, Yael Bartana and the Guerrilla Girls). What role and impact does their work have on society? To what extent does their work blur the boundary between fine art and activism?

Cover: Zhao Zhao, *Constellations XXIII*, 2013, glass and stainless steel, 150 x 120 cm. Courtesy the artist and Chambers Fine Art, Beijing and New York

FURTHER RESOURCES

MIRCEA CANTOR

- e-flux.com/announcements/mircea-cantor-2
- vimeopro.com/yvonlambert/mirceacantor
- initiartmagazine.com/interview.php?IVarchive=24

YINGMEI DUAN

- edifyingdiscourse.wordpress.com/2011/12/03/interview-with-yingmei-duan-part-1-what-is-performance-art/
- china.southbankcentre.co.uk/artists/#yingmei-duan
- yingmei-art.com

KRISZTINA ERDEI

- krisztinaerdei.com

DEBORAH KELLY

- qagoma.qld.gov.au/exhibitions/past/2012/contemporary_australia_women/artists/deborah_kelly
- theage.com.au/articles/2004/06/04/1086203617857.html
- daao.org.au/bio/deborah-kelly/biography/

YHONNIE SCARCE

- diannetannergallery.net.au/Yhonniescarce
- radio.adelaide.edu.au/interivew-with-heartland-exhibition-artist-yhonniescarce/
- rightnow.org.au/artwork/witness-to-our-journey-interview-with-yhonniescarce/

WAEEL SHAWKY

- kaleidoscope-press.com/issue-contents/hassan-khan-and-wael-shawkymediated-by-shahira-issa/
- universes-in-universe.org/eng/nafas/articles/2012/wael_shawky
- vernissage.tv/blog/tag/wael-shawky/

ZHAO ZHAO

- chambersfineart.com/exhibitions/2013/ZZ_NYC/pressrelease.shtml
- blouinartinfo.com/news/story/904054/video-zhao-zhaos-gunshots-for-art-basel-hong-kong
- artsy.net/post/editorial-zhao-zhaos-bullet-riddled-constellations
- tirochedeleon.com/artist/126578

MUSEUM OF CONTEMPORARY ART AUSTRALIA

Juliana Engberg describes the Museum of Contemporary Art Australia (MCA) as a space that is light in character, with associations of air and water in its mentality and atmosphere. This may link to the building's proximity to Sydney Harbour, but also to the feel of the interior of the space. In this venue, Engberg has curated works that are lush and dense, with strong connections to colour, psychology, **affective** experience and **subjectivity**. There are a number of works that relate to air and water in both literal and metaphorical ways. Many works in this venue take the viewer into the mind of the artist.

Key words to keep in mind when exploring this space: architecture, imagination, **psychotropia**, collage and utopia.

DISCUSS

Analyse how three artists at the MCA create an affective experience for the viewer in their works.

PSYCHOTROPIA: Having an altering effect on perception, emotion or behaviour.

AFFECTIVE: The power to cause emotion or feeling.

SUBJECTIVITY: The state of being subjective; or a person's internal thoughts or reality.



MARTIN BOYCE



MARTIN BOYCE

Born 1967 in Glasgow, Scotland
Lives and works in Glasgow



UTILITARIAN: Made to be useful or practical rather than to be decorative or comfortable.

'In my work there is often a tightrope walk between a hard industrial constructed aesthetic and something more emotional.'

'A conversation between Martin Boyce and Christian Ganzenberg', Martin Boyce, 2012, Daimler Art Collection, Berlin

Martin Boyce comes from a pedigree of internationally recognised artists and designers, most of whom he met while studying at the Glasgow School of Art and the California Institute for the Arts. During his studies, Boyce was encouraged to examine and critique the utopian ideas and principles of modern design and to question the way that the meaning of these objects has changed over time.

In 2003 Boyce discovered a photograph of an artwork of concrete trees, made by French sculptors Joël and Jan Martel for the *International Exposition of Modern Industrial and Decorative Arts* in Paris in 1925. After deconstructing and analysing the trees, Boyce described their form as the 'collapse of nature and architecture ... the natural versus the constructed, the populated versus the uninhabited'.

The Martel Brothers' sculptures inspired a new direction in Boyce's practice – the development of his signature visual code or alphabet, installations incorporating a series of reduced geometric shapes and letters. As a result, the artist is able to construct and formulate an unlimited range of sculptural forms that follow this sense of repetition and modularity without being stark and mechanic in their reproduction. The artist combines this visual and conceptual sensibility with his interest in public and **utilitarian** spaces, taking everyday objects and transforming them into dysfunctional artworks.

In Boyce's project for the 19th Biennale of Sydney, he explores the function of sculpture in relation to the exhibition space. The installation of carefully balanced colour and light sculptures is suspended from the ceiling and around the space to create an immersive experience for the audience. Boyce highlights the play between nature, architecture and light by illuminating the features and scale of the room, making the audience feel aware of their place within an installation that evokes real and imagined worlds.

RESEARCH

Boyce studied Environmental Arts at the Glasgow School of Art with a number of influential artists and designers, including Jim Lambie, Douglas Gordon, Christine Borland and David Shrigley. Research other artists and groups that have studied or worked together in a similar way, such as Damien Hirst and other artists who attended Goldsmiths College, and Brett Whiteley and Francis Bacon. To what extent do the relationships between institutions and artists shape an artist's practice and career?

DISCUSS

Research the work of Joël and Jan Martel. Discuss the influence of their work on the practice of Martin Boyce. Why do you think the artist was so inspired by the Martel Brothers?

CREATE

Create a hanging sculptural installation using armature wire, coloured paper, masking tape and string. Your installation might reference a particular place or environment.

Cover: Martin Boyce, *Against the Night*, 2013, perforated steel, steel chain, plywood, wood stain, wood oil, galvanized steel, wired electrical lights, dimensions variable. Courtesy the artist and The Modern Institute/Toby Webster Ltd, Glasgow. Photograph: Jean Vong

Above: Martin Boyce, *A Library of Leaves*, 2010, mixed-media installation, dimensions variable. Installation view at Galerie Eva Presenhuber, Zurich, 2010. Courtesy the artist and The Modern Institute/Toby Webster Ltd, Glasgow. Photograph: Stephan Altenburger

DAVID CLAERBOUT



DAVID CLAERBOUT

Born 1969 in Kortrijk, Belgium

Lives and works in Antwerp, Belgium and Berlin, Germany

'Claerbout's visual works demand that the viewer slow down and take time... It is this that makes these pieces so consuming, as he takes the onlooker into his own unique time-frame, dismantling any established viewing experience.'

Crompton, P, 2012, 'David Claerbout: The Time that Remains', One Stop Arts, web log, viewed 19 January 2014, onestoparts.com/review-David-Claerbout-time-that-remains-parasol-unit

As the saying goes, there are two sides to every story. In the case of David Claerbout's video *The Quiet Shore* (2011) there are many, many more. Set on the coastline of Brittany, France, the silent black-and-white film presents a single moment drawn out over 36 minutes, capturing this coastal landscape frame by frame from a multitude of different viewpoints.

The attentive, distinctive gaze of each character in the film links to our own gaze as observers – audiences watch and wait in anticipation of looming currents, only to linger at each beautifully composed image of children splashing in the water and expansive seaside **panoramas**.



Through film, photography and digital media, Claerbout plays with our understanding and perception of time, manipulating imagery to create a sense of movement or drastic deceleration. His work is positioned at the intersection between the photography and film.

Time is presented as a **non-linear** entity moving at a dramatically slow and non-sequential pace – even the act of looking at the artwork challenges audiences' endurance for observation. Claerbout's work gives us a sense of the multiplicity of a single moment and the varied ways that it might be committed to memory.

PANORAMA: An unbroken view of an entire surrounding area, a continuous scene.

NON-LINEAR: Not arranged in a straight line, not sequential or straightforward.

RESEARCH

Undertake some research on the conventions of photography and film. How does Claerbout use these conventions to investigate memory, time and narrative in his practice?

COMPARE AND CONTRAST

Research the practice of Bill Viola and David Claerbout. How do these artists investigate and obscure time in their work? What effect does this have on the viewer?

EXPERIMENT

Play around with the perspective of your bedroom, house or favourite place. Taking a variety of photographs from multiple perspectives, create an animated storyboard that sets up a narrative about yourself and the everyday.

Cover: David Claerbout, *The Quiet Shore*, 2011 (video still), single-channel video projection, 36:32 mins (looped), black and white, silent. Courtesy the artist; Galerie Yvon Lambert, Paris; and Galerie Micheline Szwajcer, Antwerp. Copyright © the artist

Left: David Claerbout, *The Quiet Shore*, 2011 (video still), single-channel video projection, 36:32 mins (looped), black and white, silent. Courtesy the artist; Galerie Yvon Lambert, Paris; and Galerie Micheline Szwajcer, Antwerp. Copyright © the artist

AURÉLIEN FROMENT



AURÉLIEN FROMENT

Born 1976 in Angers, France
Lives and works in Dublin, Ireland



'I am interested in the manipulation of an image and to look at its trajectory from one state to another. The process of puzzle-making is interesting because you see how an image is printed, then cut into pieces, and eventually rebuilt from memory.'

Ting, S. 2011, 'Interview: Aurélien Froment', *initiArt Magazine*, web log, viewed 17 January 2014 initiartmagazine.com/interview.php?IVarchive=50

Aurélien Froment's practice is a visual **inventory** of sorts. From his work as a cinema projectionist, Froment developed a fascination for how images were layered and sequenced together to create meaning and narrative.

In *Tombeau de Ferdinand Cheval* (2013), Froment details the wondrous, highly decorative structure created by Ferdinand Cheval, a postman in rural France. Cheval collected stones on his postal route, and, over the course of 33 years, used these stones to build a monument inspired by postcards and magazine pictures of Egyptian tombs, Hindu temples, Swiss chalets and Māori figures.

Integral to Froment's practice are the teaching tools of Friedrich Froebel, an educator famous for developing the concept of kindergarten. Froebel's work inspired Froment to create environments of experimentation and discovery that cross the boundary between education and fine art. The artist manipulates familiar images through **mnemonic** devices such as puzzles, clues and games to play with our perception and recollection of images and information – this unconventional, non-linear format creates potential for new knowledge and interpretation.

INVENTORY: A detailed, itemised list, report, or record of things in one's possession.

MNEMONIC: A system – such as a pattern of letters, ideas, or associations – that assists in remembering something.

MONTAGE: The technique of selecting, editing, and piecing-together separate sections of film to form a continuous whole.

COMPARE AND CONTRAST

Research the practice of Sol Archer and Aurélien Froment. How do these artists investigate the way people process images and information from a variety of sources?

CREATE

Using stills from a well-known movie, or photographs taken on a recent family holiday, create a collage or video montage that juxtaposes these images to alter their original meaning and narrative.

EXPERIMENT

Invent a series of games and puzzles to help you remember topics you are currently studying in visual arts and/or other subjects. Use a variety of media, such as video, drawing and collage, to be as creative, inventive and fun as you can.

Cover: Aurélien Froment, *Figure antiquisante, East façade*, 2013, silver gelatin print 51.5 x 41.5 cm (framed). Courtesy the artist and Marcelle Alix, Paris

Above left: Aurélien Froment, *Figure surplombant la grotte du phaon, North façade*, 2013 silver gelatin print, 51.5 x 41.5 cm (framed). Courtesy the artist and Marcelle Alix, Paris

DOUGLAS GORDON



DOUGLAS GORDON

Born 1966 in Glasgow, Scotland

Lives and works in Glasgow and Berlin, Germany

Scottish artist Douglas Gordon studied at the Glasgow School of Art and the Slade School of Fine Art in London. He admittedly hated his video art classes but was fascinated by film and its primal quality. Gordon's **penchant** for **celluloid film** – its softness, character and the way it mediates information to the viewer (as opposed to projecting 'straight into the eye') – motivated him to utilise the medium as a form of **readymade** in his works.

Many of Gordon's early works incorporate sections of films that were formative to his identity – films that he first saw in his early twenties, such as *Psycho* and *Taxi Driver*. These two films formed the works *24 Hour Psycho* (1993) and *Through a Looking Glass* (1999) which he subtly manipulated to represent the way they were seen and understood by the audience.

In 1996 Gordon was the first artist to win the **Turner Prize** in the field of video, catapulting him into an illustrious international career.

After appropriating and experimenting with film, it was inevitable that Gordon would eventually get behind the camera to produce art. His mixed-media installation *Phantom* (2011) is one of these pieces. The work was made in collaboration with the musician Rufus Wainwright and makes reference to Wainwright's album *All Days are Night: Songs for Lulu*, which was written in anticipation of his mother's death from cancer in 2010. Wainwright stated that he had long wanted to make an album with just voice and piano, and that his mother's illness placed him in a space where that album was finally appropriate.

Phantom features a screen showing Wainwright's eye, multiplied and blinking, staring out at the audience. Linking back to Gordon's exploration of the effects of presentation on perception, the eye, like celluloid film, is a medium that receives information – it is without judgement or opinion. Two pianos are displayed alongside each other within the installation – one pristine, the other, burned and destroyed. This exemplifies techniques common to Gordon's practice, which include mirroring and duplication to explore ideas of duality. These oppositions often highlight dramatic **dichotomies** such as light and dark, life and death, self and other.

Gordon's work is complex and emotive, highlighting the power of music and film to connect and move the viewer, and drawing them into the world of the artist.

PENCHANT: A strong or habitual liking for something or tendency to do something.

CELLULOID FILM: A thin material made from nitrocellulose and camphor that is used in photography, in the manufacture of motion-picture and x-ray film, and in other products.

READYMADE: Already made, prepared or available. Marcel Duchamp coined the term 'readymade' to refer to ordinary manufactured objects that the artist selected and modified, and in this process the objects became a work of art. The process involved the least amount of interaction or production between artist and art, challenging ideas about what constituted an artwork.

TURNER PRIZE: Named after the painter J. M. W. Turner, this annual prize presented by Tate Britain to a British visual artist under the age of 50. Since its beginnings in 1984, the Turner Prize has become the United Kingdom's most publicised art award. Although it represents all media, it has become associated primarily with conceptual art.

DICHOTOMIES: Division into two usually contradictory parts or opinions.

RESEARCH

Discuss the significance of the Turner Prize in the artworld and its effect on an artist's career. Refer to Douglas Gordon in your response.

EXPLORE

Listen to *Phantom*. Think about songs that reflect your personality and life. What is it about those songs that resonates so clearly with you?

Cover: Douglas Gordon, *Phantom*, 2011, stage, screen, a black Steinway piano, a burned Steinway piano and monitor, dimensions variable. Courtesy Studio lost but found; Galerie Yvon Lambert, Paris; and Rufus Wainwright, 'All Days Are Nights: Songs For Lulu' used courtesy Decca Label Group. Photograph: Studio lost but found / Katharina Kiebach and VG Bild-Kunst, Germany. Copyright © Studio lost but found; Rufus Wainwright; and VG Bild-Kunst, Germany (2013)

RONI HORN



RONI HORN

Born 1955 in New York, USA
Lives and works in New York



MINIMALISM: An art movement characterised by the use of simple, unaltered, industrial materials.

ELEMENTAL: Fundamental or essential. Concerned with chemical elements or other basic components.

SUSTAINABILITY: The quality of not being harmful to the environment and limiting the depletion of natural resources.

'Over the years I have developed a kind of concentration in this relationship with the audience. But there is a lot of withholding in my work. There's clarity and there's withholding, which may be experienced by the viewer as longing. Longing becomes a kind of motivation.'

Roni Horn in Robert Enright, 'Manifold Singularity: An Interview with Roni Horn', *Border Crossings*, Issue 110, June 2009

The sculptural works of Roni Horn might look as though they are from the **minimalist** tradition but, conceptually, nothing could be further from the truth. Simple in appearance, Horn's works are complex in their potential for audience experience. This is highlighted in the artist's installations, which often consist of multiple objects that activate spatial tension and stimulate the audience's physical exploration of the work.

Horn's practice ranges from sculpture and installation to photography and drawing. She is well known for her installations utilising **elemental** materials such as steel, gold, copper or glass, which are often used to interrogate a variety of ideas that stretch far beyond the works' physical form, ranging from history to nature, **sustainability**, subjectivity and imagination.

Early in her career, Horn spent time in Iceland observing the landscape that still fascinates her today. Her personality and practice identify closely with the natural isolation of the Icelandic community, and many of her works produced subsequent to this initial visit are innately connected to, and subtly influenced by, this relationship. In these works, themes of identity, isolation and change arise from a friction between the simultaneously raw and finished quality of her work.

Ten Liquid Incidents (2010–12) is comprised of ten glass castings that possess an alluring, reflective quality reminiscent of the surface of a serene lake, mirror or cores of ice extracted from the polar caps. The works draw in and exude light and are constantly shifting and changing. This fluidity forms a metaphor for the artist's interest in the changeability of meaning in relation to the observer. Horn's works reflect Engberg's envisioning of the MCA as a light, imaginative space with associations of air and water – a dynamic space where freedom of the imagination allows us to be drawn into the psychology of the artist.

EXPLORE

Research previous works Horn has created. How does the artist's world influence the artworks she creates?

RESEARCH

You might be puzzled to learn that much of Roni Horn's practice is about identity, both hers and the audiences. How do you think identity is embodied in Horn's practice? Research some other artist whose practice deals with this topic.

Cover: Roni Horn, *Opposite of Whites*, 2006–07, solid cast glass, two units each 50.8 x 142.25 cm (diameter). Installation view of 'Roni Horn aka Roni Horn' (2009) at Collection Lambert, Avignon. Courtesy the artist and Hauser & Wirth. Photograph: Stefan Altenburger Photography, Zurich

Left: Roni Horn, *Well and Truly*, 2009–10, solid cast glass, ten units each 45.7 x 91.5 cm (diameter). Installation view (2010) at Kunsthau Bregenz. Courtesy the artist and Hauser & Wirth. Photograph: Stefan Altenburger Photography, Zurich

JIM LAMBIE

39



JIM LAMBIE

Born 1964 in Glasgow, Scotland
Lives and works in Glasgow

With their diverse influences, including music and architecture, Jim Lambie's vinyl installations excite the senses, breathing life into the exhibition spaces that they transform. A musician from his teens and now a DJ, Lambie has forged a career appropriating and celebrating music. His artworks reference bands, music and popular culture to reflect the rhythm and movement of a dance floor, bass line or consistent drumbeat.

Lambie's signature works are titled *Zobop*, named after a secret society of shape-shifting, time-travelling sorcerers. Inspired by this metamorphosis, *Zobop* (2014) uses colourful vinyl tape to mark the perimeter of the gallery floor, creating a landscape of mesmerising lines and patterns dictated by the architecture of the room. Resembling the contours of a map, the resulting geometry is active, pulsating and psychedelic, revealing the hidden forms and **idiosyncrasies** of each space.

By highlighting aspects of the gallery space that were previously unnoticed, the gallery is transformed from a perfect white cube into an immersive and lively space for audiences. It raises the question of what it means for viewers to be part of an artwork, to walk on top of it, to be inside it. Striking and energetic, Lambie's multilayered floor installations transform and engage the audience both physically and psychologically.

IDIOSYNCRASIES: A characteristic, habit or mannerism particular to an individual.

*'Don't touch the art!
 Oh, wait. You're standing on it.'*

Peter Simek, 'Techno Colored: Jim Lambie at Goss-Michael', *D Magazine*, 4 May 2011



RESEARCH

Lambie's work is often compared to that of Bridget Riley, Carl Andre and Marcel Duchamp. Discuss their work in relation to Lambie's practice.

CREATE

Research traditional and contemporary venues for experiencing musical performance, such as the Sydney Opera House, Roman amphitheatres and festivals such as Big Day Out. Select a genre of music and create an architectural model for a new immersive environment that reflects this style.

Cover: Jim Lambie, *Zobop*, 1999, vinyl tape, dimensions variable. Installation view of 'Zobop' (1999) at The Showroom, London. Courtesy the artist and The Modern Institute/Toby Webster Ltd, Glasgow

Left: Jim Lambie, *Zobop*, 2003, vinyl tape, dimensions variable. Installation view of 'Days Like These: Tate Triennial' (2003) at Tate Britain, London. Courtesy the artist and The Modern Institute/Toby Webster Ltd, Glasgow. Photograph: Mark Heathcote

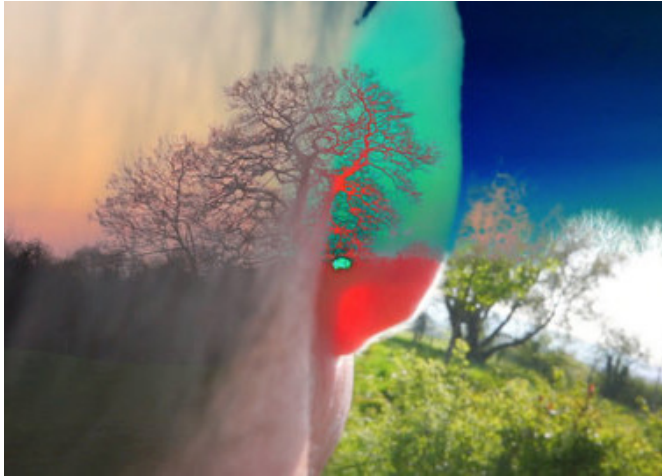
PIPILOTTI RIST

41



PIPILOTTI RIST

Born 1963 in Grabs, Switzerland
Lives and works in Zurich, Switzerland



COLOURFIELD PAINTING: A style of abstract painting characterised by large fields of flat, solid colour spread across or stained into the canvas, creating areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes and action in favour of the colour as subject matter and an overall consistency of form and process.

PERIPHERAL: Related to, located in or constituting an outer boundary or periphery.

PLETHORA: Overabundance, excess.

Pipilotti Rist (whose given name is Elisabeth Charlotte) takes her name from the character Pippi Longstocking of Astrid Lindgren's children's books. In many ways the artist shares similar characteristics to her namesake, as she creates playful narratives that examine and celebrate the details in life, exploring imaginative and alternative worlds. Her dynamic, technicolour video installations consume mind and body.

Rist has created a new installation for the large double-height gallery space in the MCA, achieving the **Colourfield painters'** pioneering aims of extending colour beyond the audience's **peripheral** vision. Rist negotiates the way that colour is perceived by the naked eye, filling the exhibition space with a **plethora** of images from our everyday lives which result in wonderlands of vivid and luxurious colour to which we can all find some connection.

Playing with society's infectious and all-consuming relationship with technology, the artist borrows techniques from film and television to project her videos onto large and unconventional surfaces. The audience is aware of their scale in relation to the exhibition space as they are invited to experience dreamlike and sensual pleasure worlds that physically engage their body. Rist heightens the cinematic experience by providing the audience with beanbags, couches and carpets to sit on – literally immersing the viewer in an artificial world and drastically altering the way in which people have traditionally interacted with the video medium.

COMPARE AND CONTRAST

Compare and contrast the way three different artists and/or art movements have used colour in their works. In your response, relate this research to Rist's practice.

CREATE

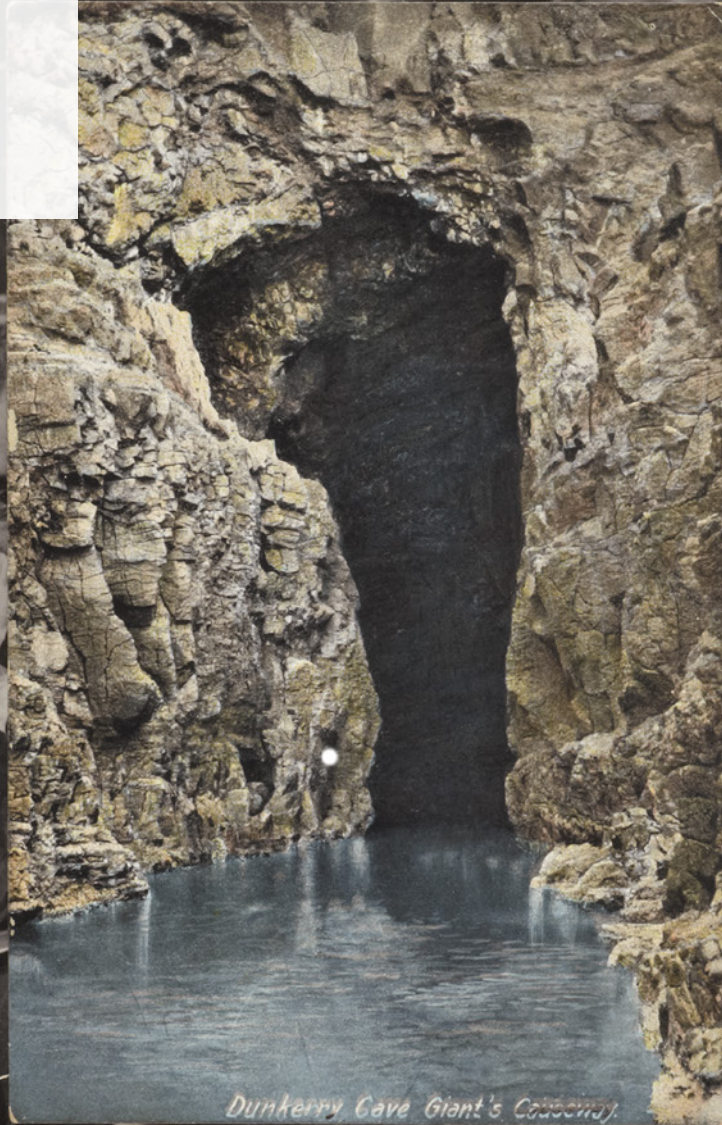
Taking inspiration from Rist's immersive and colourful artistic practice, create a video that documents a day in the life of your school, capturing aspects of the everyday in that environment. Use a projector to view the final works in a large space within the school.

EXPLORE

Sit inside Rist's immersive work for 5 minutes with a pencil and piece of paper. During this time, document the images that stand out to you and what they remind you of – it could be something at home, a childhood memory or something you have seen on television. Describe the environment Rist creates for the audience. Why do you think she has brought together this wide range of imagery?

Cover and left: Pipilotti Rist, *Mercy Garden Retour Skin*, 2014 (video still), six-channel HD video installation, sound, carpet, pillows. Courtesy the artist; Hauser & Wirth; and Luhring Augustine. Music: Heinz Rohrer

JOHN STEZAKER



Dunkerry Cave Giant's Cavernway.

JOHN STEZAKER

Born 1949 in Worcester, England
Lives and works in London, England

'I felt that there were too many images in the world already. I didn't want to have any new ones. I felt it was interesting just to look at the ones we already had and for me this was a way of reflecting on the vantage point of the consumer, rather than the producer of the images.'

Stezaker, J. 2013, 'Resonating Nostalgic Lyricism', Gestalten.tv, online video, viewed 04 January 2014, vimeo.com/82096614

In a hyper-visual, overstimulated digital age, discarded prints, postcards and photographs lie dormant in shoe boxes and vintage stores waiting for a second chance at life. John Stezaker is the saviour that breathes new life into these existing images, releasing them into the world again to wake audiences up from a 'universal **amnesia**'.

Stezaker's precise and piercing collages juxtapose and transform found images to investigate the role of photography and consumerism in society. In an incredibly slow process of constant readjustment, the artist sorts through hundreds of old film stills, postcards and portrait photographs waiting for that eureka moment of finding two images that

seamlessly converge with one another – as if they were meant to be. Audiences are drawn into Stezaker's compelling and haunting collages with their elegance, sense of absence and strong overtones of surrealism.

Photography serves as a documentation of history and recorder of truths. Stezaker calls us to question and re-examine our understanding of memory and perception with his deliberate pursuit of hand-done collage as opposed to its digital counterpart, Photoshop. The artist's use of found images as **readymade** re-examines our relationship with photography and the plethora of images we encounter in our everyday lives.

AMNESIA: The partial or total loss of memory.

READYMADE: A term coined by artist Marcel Duchamp, who inverted a urinal and displayed it as the artwork *Fountain* (1917). The readymade has been understood to be a common, mass-produced object used in a different context than its original intended function. Readymades become artworks because the artist chooses them to be.

RESEARCH

Look at Picasso's cubist collages, Duchamp's found objects and the Surrealists dreamlike artworks. What connections can you make between these visionary artists and Stezaker's practice?

CREATE

Using found images, from materials like postcards, magazines and old photographs, to create a portrait that appropriates Stezaker's practice. Consider the selection of photographs and composition very carefully before finalising your artwork.

DISCUSS

Stezaker won the prestigious Deutsche Börse photography prize for his collages. Do you think Stezaker is a photographer? Hold a class debate to argue a case for or against this idea.



Cover: John Stezaker, *Grotto*, 2013, collage, 24 x 30.2 cm (unframed). Courtesy the artist and The Approach, London

Left: John Stezaker, *Imposter IV*, 2013, collage, 48 x 57.6 cm. Courtesy the artist and The Approach, London

FURTHER RESOURCES

MARTIN BOYCE

- vimeo.com/1904157
- youtube.com/watch?v=fOq3z-d00HE
- nationalgalleries.org/media/_file/play_transcripts/Boyce_film_transcript.pdf

DAVID CLAERBOUT

- yvon-lambert.com/2012/?page_id=69
- parasol-unit.org/david-claerbout-the-time-time-that-remains
- blip.tv/vernissagetv/david-claerbout-902921
- eai.org/resourceguide/preservation/installation/interview_claerbout.html

AURÉLIEN FROMENT

- frieze.com/issue/print_article/aurelien_froment/
- marcellealix.com/cspdocs/contact/files/AFroment_dossierpresse_2011_web.pdf

DOUGLAS GORDON

- gagosian.com/artists/douglas-gordon
- art-agenda.com/reviews/douglas-gordon%E2%80%99s-%E2%80%9Cphantom%E2%80%9D/
- vice.com/en_uk/art-talk/douglas-gordon

RONI HORN

- hauserwirth.com/artists/14/roni-horn/
- theguardian.com/books/2007/jun/02/art.architecture/print
- art21.org/artists/roni-horn

JIM LAMBIE

- accaonline.org.au/exhibition/jim-lambie-eight-miles-high
- moma.org/explore/multimedia/videos/10/135

PIPILOTTI RIST

- theguardian.com/artanddesign/2011/sep/26/pipilotti-rist-hayward-gallery-review
- hauserwirth.com/artists/25/pipilotti-rist/

JOHN STEZAKER

- frieze.com/issue/article/demand_the_impossible/
- theguardian.com/artanddesign/2012/jul/10/deutsche-borse-photography-prize-review
- saatchigallery.com/artists/john_stezaker.htm
- vimeo.com/82096614

COCKATOO ISLAND

Cockatoo Island is a destination – you can't get there without travelling across water. The rich history of the island has resulted in many diverse buildings, contrasting in both their appearance and purpose. The Artistic Director has described the rawness of this venue as 'exciting'. Juliana Engberg sees this venue as a projected utopia in the middle of the harbour; a place of discovery and activity. At this venue you will find artworks that require the audience's activation and stimulation as a means of encouraging play and reflection.

Key words to keep in mind when exploring this space: science, invention, architecture, play, imagination, storytelling and narrative, happy anarchy, utopia and science fiction.

DISCUSS

Through photography and drawing, document three artworks in relation to the space they occupy on Cockatoo Island. What connections can you find between the artwork and the site it is placed?

Yael Bartana



Yael Bartana

Born 1970 in Kfar Yehezkel, Israel
Lives and works in Tel Aviv, Israel; Amsterdam, The Netherlands;
and Berlin, Germany

'I learned about the construction of this new Temple in the beginning of 2012. The image of its destruction is the first that came to my mind. I believe that destruction and failure are embedded in any mega-scale project and that they can be foreseen.'

Yael Bartana, 19th Biennale of Sydney Project Proposal

As the saying goes, don't discuss religion or politics in polite company. No other institution or concept is as sensitive a subject as these two domains with their deep history, controversy and diverse interpretation. Everyone has an opinion on the matter, beliefs that are often strong enough to divide families, social groups and entire countries.

Society today has become increasingly **globalised** due to the overwhelming presence of technology and its ability to connect people from around the world. In recent years, words, rituals and replicas traditionally associated with Jewish liturgy and traditions have become increasingly prevalent in Brazil's slums, urban centres and churches.

Inferno (2013) is a fictional film that focuses on a specific example of this religious borrowing, depicting the construction of a replica of the **Temple of Jerusalem**, which is currently being built in São Paulo, Brazil. Bartana's film explores the stages of the real construction and fictional destruction of the Third Temple in Brazil employing references to neo-classical and renaissance painting – in particular the painting *Destruction of the Temple of Jerusalem* (1867) by Italian painter Francesco Hayez. The artist fuses photographs, paintings and other historical documentation into a narrative that encourages the audience to consider and question the relationship between history and religious sites of worship and ritual.

GLOBALISED: Economic, technological, socio-cultural and political integration of the world whereby self-governing communities are increasingly unified into an interdependent, singular society.

TEMPLE OF JERUSALEM: The Temple in Jerusalem or Holy Temple was one of a series of structures that historically stood on the Temple Mount in the Old City of Jerusalem. The Temple functioned as the centre of ancient Israelite and later Jewish worship – the Temple symbolised God's physical presence and a Third Temple would be built at this location in the future.



CREATE

Research the representation of religion in visual arts throughout history. In a medium of your choice, select and appropriate an artwork from your findings that depicts religious symbolism, iconography and/or ritual.

ANALYSE

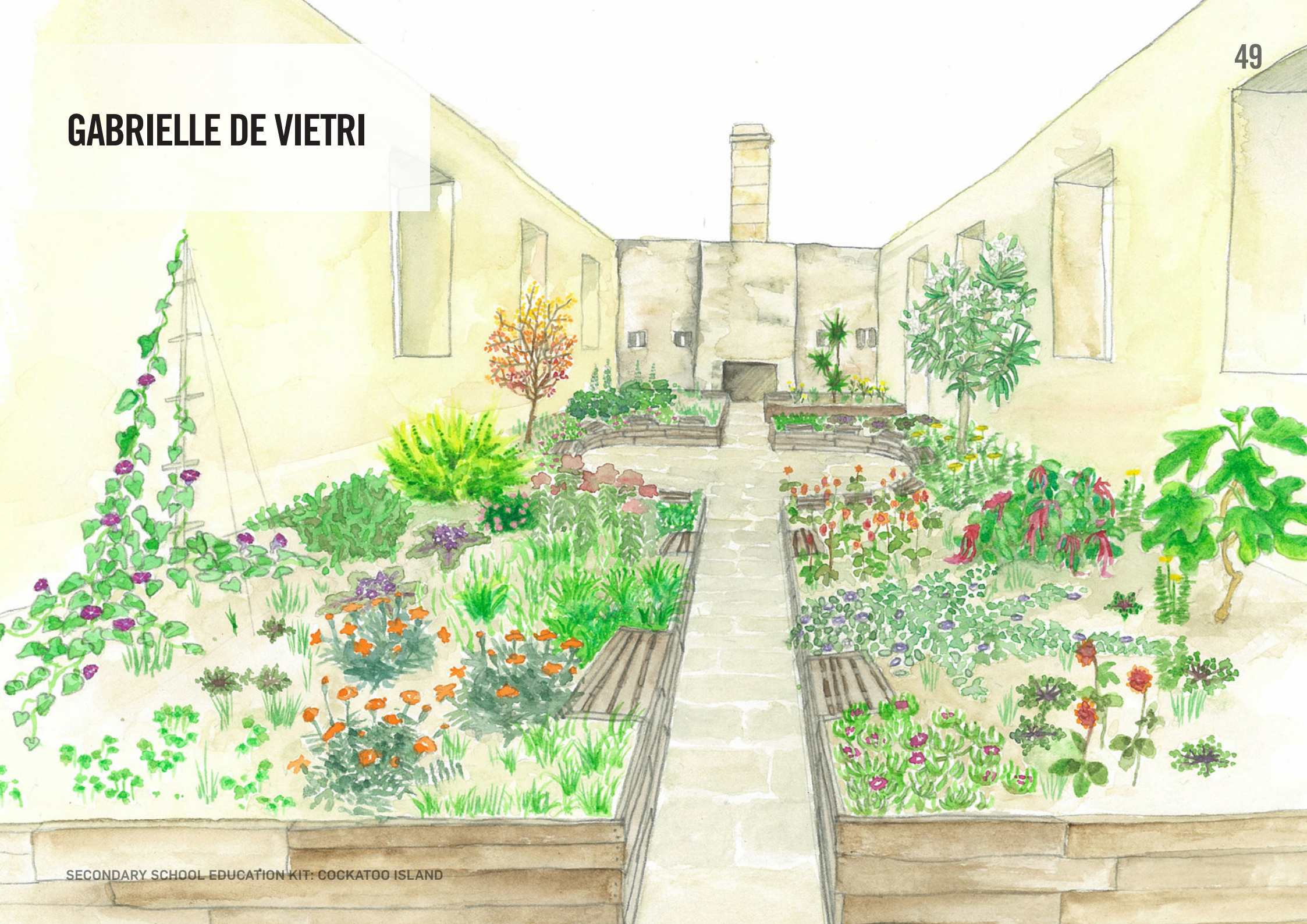
What is propaganda? Compare and contrast different forms of propaganda in society and art. When does an artwork become social critique, activism or propaganda? Where do you think Bartana's film sits on this scale? In your response, refer to Bishor Edir Macedo and the Universal Kingdom of God in Brazil.

Cover: Yael Bartana, *Inferno*, 2013 (production still), single channel DCP video, 18 mins (looped), colour, sound. Courtesy the artist; Petzel Gallery, New York; Annet Gelink Gallery, Amsterdam; and Sommer Contemporary Art, Tel Aviv. Photograph: Fabio Braga

Left: Yael Bartana, *Inferno*, 2013 (production still), single channel DCP video, 18 mins (looped), colour, sound. Courtesy the artist; Petzel Gallery, New York; Annet Gelink Gallery, Amsterdam; and Sommer Contemporary Art, Tel Aviv. Photograph: Fabio Braga

GABRIELLE DE VIETRI

49



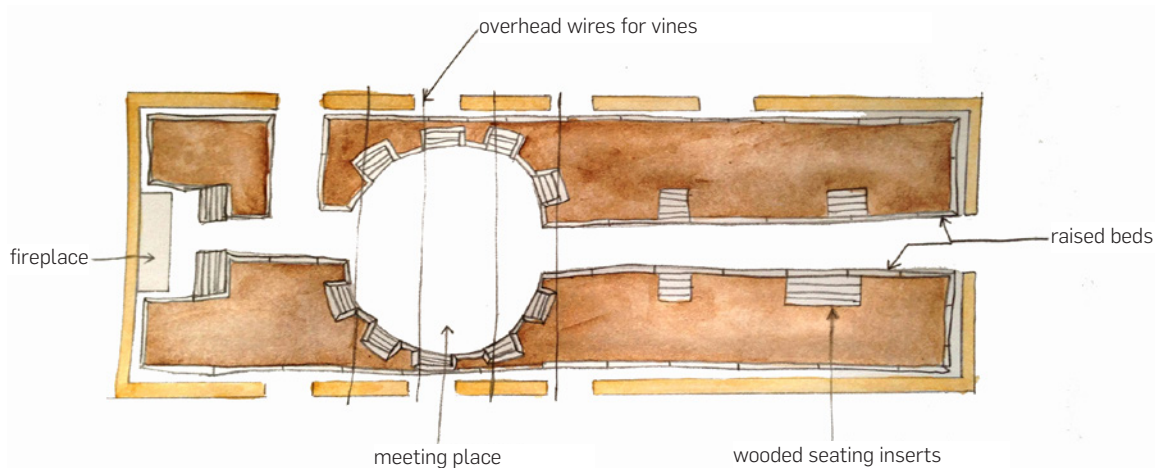
GABRIELLE DE VIETRI

Born 1983 in Kalgoorlie, Australia
Lives and works in Melbourne, Australia

At the top of Cockatoo Island you will find a garden of bad flowers. The plants aren't necessarily poisonous or thorny – they have been researched and presented by Gabrielle de Vietri on the basis of the dark meanings that they convey. Rejecting the common association of flowers with happiness and celebration, de Vietri draws on the Victorian practice of **floriography** to communicate themes of distrust, war, hatred and ill will. In doing so, the artist reflects on the dual nature of the ways in which we construct meaning – extending to ideas of the relationship between beauty, terror and the sublime.

For the artist, two key texts play a role in this work, *Garden of Bad Flowers* (2014). The first is one of the earliest dictionaries of floriography, *Le Langage des Fleurs* (1819), written by Louise Cortambert under the **pseudonym** Charlotte de la Tour. This encyclopaedia sparked a revival of the practice of floriography in nineteenth-century England, the USA and areas of Europe. The second text, *Les Fleurs du Mal* (1857), published by French poet Charles Baudelaire, is a set of rich symbolic poems that convey themes of **eroticism** and decadence. After publishing the work, the poet and publisher were prosecuted for insult to public decency and the poems were banned until 1949.

De Vietri is a conceptual artist whose practice spans a wide range of media, including performance, photography, text and video. Her works often deal with social mores, human behaviour and language; she interrogates these themes by altering, refining or distorting our relationship with objects from our everyday lives.



FLORIOGRAPHY: The language of flowers. Floriography is a means of hidden communication through the use or arrangement of flowers. Meaning has been attributed to flowers for thousands of years, and some form of floriography has been practised in traditional cultures throughout Europe, Asia and the Middle East.

PSEUDONYM: A fictitious name used by an author to conceal his or her identity, a pen name.

EROTICISM: The quality or characteristic of being erotic; having sexual desire or excitement.

DISCUSS

Research the representation of nature in the visual arts. Analyse how Gabrielle de Vietri, Persijn Broersen and Margit Lukács, and Yhonnie Scarce depict the natural world in their artworks.

CREATE

Investigate contemporary artists who explore still life in their work, such as Ken and Julia Yonetani, Cressida Campbell, Ricky Swallow and Zadok Ben-David. Create a still-life artwork, informed by the work of these artists as well as the *Garden of Bad Flowers*, which depicts your domestic home environment.

Cover and left: Gabrielle de Vietri, Artist Sketch, 19th Biennale of Sydney Project Proposal, July 2013. Courtesy the artist

JOSEPH GRIFFITHS

51



JOSEPH GRIFFITHS

Born 1984 in Melbourne, Australia

Lives and works in Melbourne and Copenhagen, Denmark



ATLANTIS: A legendary island, beautiful and prosperous, which sank into the sea.

AMORPHOUS: Without a clearly defined shape or form.

We have all at some point in our childhoods built cubbyhouses, whether it was from pillows and sheets against the side of a sofa, or from branches at the bottom of our garden, or for those of us who were particularly ambitious, with tools, wood and construction techniques. As children, these shelters were a place of refuge, contemplation and make-believe.

Joseph Griffiths is a multidisciplinary artist whose practice spans drawing, installation, environmental interventions and the creation of artefacts. His work reminds us of the fantastical imaginings of our childhood, drawing connections to the Shire dwellings in J. R. R. Tolkien's *The Hobbit* and other fictional destinations.

Future Archaeology reiterates humanity's instinctive need to build shelter. Griffiths' research into historical construction methods of dwellings such as the torvkata of Lapland's Sami people, Icelandic turf houses and Neolithic dry-stone buildings is reflected in the work, which looks like it should contain ancient knowledge or relics. By acknowledging the past and embodying a futuristic aesthetic, the work also raises questions about the future of archaeology, architecture and art.

Responding to the physical environment of Cockatoo Island, Griffiths' site-specific installation rises like an **Atlantis** to reflect the island's alien atmosphere and relics of **amorphous** history.

RESEARCH

Research Joseph Griffiths' *Future Archaeology* and the Sydney Opera House, designed by Danish architect Jorn Utzon. Discuss the working methodology of the artist and architect. What are their influences in designing each building, and how are these sources reflected in their structures?

COMPARE AND CONTRAST

Compare and contrast the work of Joseph Griffiths and Claire Healy and Sean Cordeiro. Explore the connections between the artistic practices of these artists.

CREATE

Investigate traditional and contemporary structures and building techniques across a variety of cultures, such as those Griffiths was influenced by. Using a variety of media, construct a utopian shelter that reflects at least two building or construction methods you have come across in your research. Consider the environment where your shelter will reside, who will occupy the space, how the shelter will use power and other utilities, and what materials will it be made from?

Cover: Joseph Griffiths, *Shelters*, 2012, collected timber, building waste, steel, aluminium, corrugated-iron, fishing nets, bamboo, glass, PVC, rope, tape, paint, safety lights, megaphone, fishing floats, pontoon, fern, 2.6 x 4 x 4 m. Courtesy the artist. Photograph: Chris Pennings

Left: Joseph Griffiths, *Shelters*, 2012, collected timber, building waste, plywood, found boat hull, rope, silk, linoleum, acrylic paint, succulents, soil, acrylic dome, Perspex, PVC, canned food, kitchenware, utensils, trailer, steel chain, padlock, 3 x 2.5 x 1.2 m. Courtesy the artist

MIKHAIL KARIKIS



MIKHAIL KARIKIS

Lives and works in London, England

Hum, whirl, hiss, clang, snap, buzz, whistle and shout – these are the sounds of industry, of machines roaring and working away, doing what they do best. However, in Mikhail Karikis' video, *Children of Unquiet* (2013), these sounds are not those of busy factories but of children emulating the noise of an abandoned **geothermal** power plant. Housed in *Valle del Diavolo* (The Devil's Valley in Southern Tuscany) the power plant harnessed the region's natural terrain and energy. The area was home to the world's first geothermal power plant, as well as to the thousands of workers and their families who operated the site. However, the introduction of automated technologies saw rapid unemployment in the area – villages were sold off and the power plant was left to deteriorate.

The ominous, bustling soundscape is the **onomatopoeic** expression of children taking over the deserted village in an attempt to will the factory back to life. Whether reading from the text of Italian philosophers Antonio Negri and Adriana Cavarero, or enacting the sounds of the disused machines, the children play, explore, create new relationships and completely reinvent the way the site is viewed and understood.

The human voice is a powerful central character in Karikis' practice, used as both a sculptural and conceptual tool to explore the effects of industrialisation on a number of marginalised communities. Each work is charged with emotional associations that position singing as an act of community and resistance.

'A quest central to my projects has been the exploration of vocal sounds that are beyond language and its rules, and the meanings we attach to these 'rebellious', nonsense sounds we invent.'

Karikis, M, 2013, 'Interview with Mikhail Karikis', Videonale 14: Festival for Contemporary Video Art, web log, viewed 07 January 2014, v14.videonale.org/en/artist/1066-mikhail-karikis-urriel-ortow



GEOTHERMAL: Relating to, or produced by, the internal heat of the earth.

ONOMATOPOEIA: The formation or use of words that imitate the sounds of the objects or actions they refer to – for example, meow, honk or boom.

COMPARE AND CONTRAST

How have 19th Biennale of Sydney artists Mikhail Karikis and Nathan Gray used sound in their work to investigate and describe industrial urban spaces?

RESEARCH

Find information about the history and sites of industrialisation and energy production in Australia, such as coal mining, steel production and steam engines. Using media articles and other archival materials found to create a soundscape that personifies your chosen form of industrialisation.

EXPERIMENT

Create a hybrid form of sustainable energy that may be used to support a small community. Present your ideas to the class with detailed sketches, photographs and models of your proposed form of energy.

Cover: Mikhail Karikis, *Children of Unquiet*, 2013 (video still). Single-channel video, 16:30 mins, stereo sound. Courtesy the artist

Left: Mikhail Karikis, *Children of Unquiet*, 2013 (video still). Single-channel video, 16:30 mins, stereo sound. Courtesy the artist

RANDI & KATRINE



RANDI & KATRINE

Randi Jørgensen born 1974 in Kolding, Denmark

Katrine Malinovsky born 1976 in Hillerød, Denmark

Live and work in Copenhagen, Denmark

Randi & Katrine's work *Danish Village* (2014) explores what our houses and dwellings mean to us – both personally and in the public sphere. Their practice involves re-creating objects in varied scale, often presented in public spaces. Many works are reminiscent of the large pop-art works of Jeff Koons and Claes Oldenburg.

Too small to be real houses and too large to be models, the structures appear as if they were made for children – a disorienting size for adults. By shifting the scale of these buildings, Randi & Katrine toy with our perception and push the ordinary into the realm of the surreal. The work reflects ongoing concerns within their sculptural practice to alter the ways in which we perceive our everyday surrounds.

As with many of the works on Cockatoo Island, childhood motifs, storytelling and narrative form an important point of departure for the work – the buildings remind us of the gingerbread house in the fairytale *Hansel and Gretel*, or the nursery rhyme about the old woman who lived in a shoe. The structures are given an anthropomorphic treatment with windows turned into eyes, and doors into mouths. By adding these faces and characterising features, Randi & Katrine reflect on the dwelling as a mirror of the spirit and mentality of its occupants. A house is usually where much of our lives are played out: parents raise families, children play, couples fight. Architecture holds the dual role of providing both an anonymous public-facing exterior and a private shelter. The artists give each house a personality and character, and in doing so highlight the potential for the audience to imagine and play, superimposing their own narratives upon this new world.



EXPLORE

Research villages, such as the Popeye Village in Malta or Hobbiton village in New Zealand, that were designed or filmed for theatrical productions. Imagine you are a scriptwriter and write a story for a fictitious 19th Biennale of Sydney stage production of Randi & Katrine's *Danish Village*.

CREATE

In pairs or small groups, prepare and submit a proposal for a playground and/or park in your local area that is influenced by the imaginative and anthropomorphic style of Randi & Katrine. Research the types of people who visit the park, how the site is used, the local weather and environmental conditions, etc. Present this proposal to your class along with sketches and models of the playground and/or park.

Cover: Randi & Katrine, *The House in Your Head*, 2008, sculptural installation, dimensions variable.

Installation view (2008) at Gl Strand Gallery of Modern and Contemporary Art, Denmark.

Courtesy the artists. Photograph: Anders Sune Berg

Left: Randi & Katrine, *Towerman*, 2012, sculptural installation, 6 x 3 x 4 m. Installation view (2012)

at Hanbit Media Park, Seoul. Courtesy the artists; Korean Foundation and Gallery Factory, Seoul.

Photograph: Chin Hyosook

ZILLA LEUTENEGER

57



ZILLA LEUTENEGGER

Born 1968 in Zurich, Switzerland
Lives and works in Zurich

'Failure is a very important thing in my work. I like to consider my drawings as failed because I like their being weak, their constant researching, and their not being conventionally successful, although they should be.'

Michele Robecchi, 'Zilla Leutenegger: You're Innocent When You Dream', Flash Art, Milan, No.236, May-June 2004, p. 128

Swiss artist Zilla Leutenegger gives the **decrepit** white house on Cockatoo Island a new lease on life by transforming the space into an immersive and ephemeral experience of drawings, sculptures and projections. What was once a residence for military officers, superintendents, governors and general managers is now home to *Zilla's House* (2014).

Upon entering the house, we meet its occupant going about their daily routine. Unaware of being observed, we watch as the **protagonist** moves isolated and alone in a domestic environment, carrying out **monotonous** tasks we are all so familiar with. As we study and experience the movements of this lone figure, a sense of identity emerges amongst the seemingly simplistic, hand-drawn images. Audiences begin to recognise themselves in the objects, furnishings and clothing that occupy the house and are encouraged to consider their world from a new perspective.

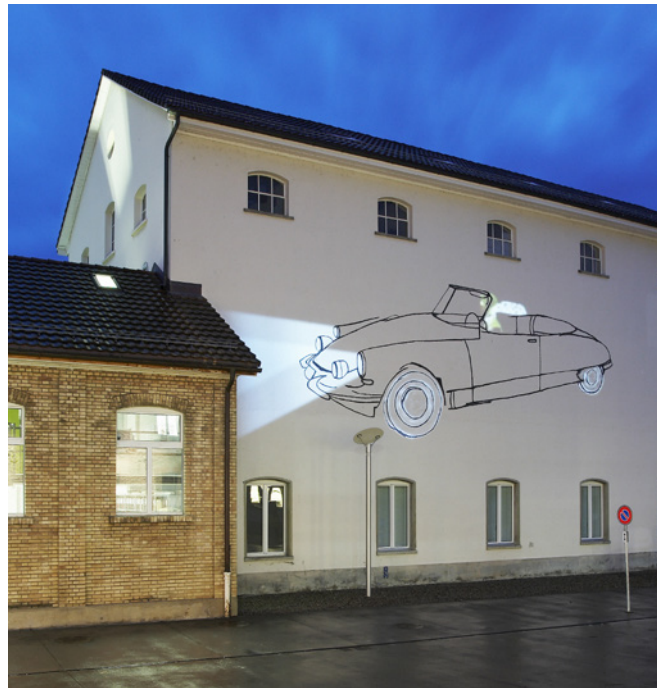
Influenced by her **transient** childhood, Leutenegger's works are hand-drawn and childlike in their execution, adding to the impression of fragility and vulnerability in each installation. The artist aims to focus the viewer's attention on the movement and perception of time passing, rather than the telling of a fixed narrative. We experience a series of collected memories, spaces and sensations that are a reflection not only of the identity of the former inhabitants, but also of our own.

DECREPIT: Worn out or ruined because of age or neglect.

MONOTONOUS: Dull, tedious, and repetitious; lacking in variety and interest.

PROTAGONIST: The leading or major character/s in a play, film, novel.

TRANSIENT: Existing or remaining in a place for only a brief time.



RESEARCH

How do Leutenegger and artist-duo Augustin Rebetez and Noé Cauderay use animation, installation and sculpture to explore identity and architecture?

COMPARE AND CONTRAST

Describe the conceptual and material practice of Leutenegger and past Biennale artists (such as Iris Häussler) who have produced installations within the ramshackle white house on Cockatoo Island. To what extent does their work relate to the history of the building and Cockatoo Island?

DISCUSS

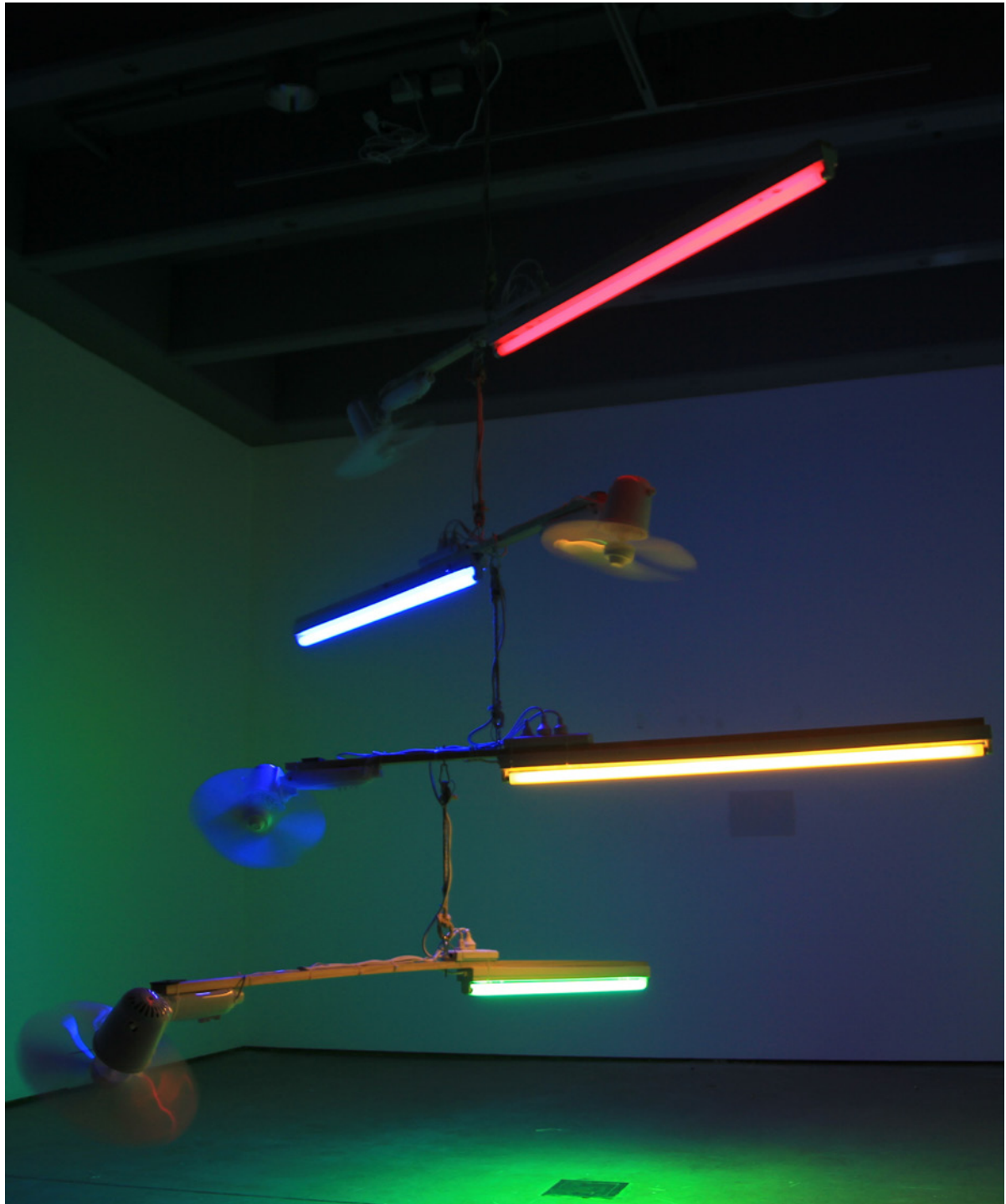
How does Leutenegger consider lighting when constructing her installations? Does this affect how audiences engage with her work?

CREATE

Make a series of silhouette cut outs and sculptures to produce an animated scene that explores themes of identity, domesticity and architecture. Use a variety of transparent and opaque materials, such as armature wire, acetate and cardboard, and project these objects onto your school or bedroom wall. Document using video or photography.

Cover: Zilla Leutenegger, *Marcia's Kitchen*, 2010, video installation, 4 mins (looped), colour, sound. Installation view (2010) at Galerie Peter Kilchmann in residence at Marktgasse, Zurich. Courtesy the artist and Galerie Peter Kilchmann, Zurich. Photograph: Gunnar Meier

Left: Zilla Leutenegger, *Goodbye*, 2007, video projection (looped), colour, silent, with wall drawing, 4 x 9 m. Installation view (2007) at International Light Festival Winterthur. Courtesy the artist and Galerie Peter Kilchmann, Zurich. Photograph: Michael Lio



ROSS MANNING

Born 1978 in Brisbane, Australia
Lives and works in Brisbane

'I use everyday items which you're familiar with, that you directly have a history with or that you might find in your house but associated together in a way that operate on their own logic and interact with each other in unexpected ways.'

Ross Manning

Industrial and raw, Ross Manning's kinetic sculptures do away with the pretence of attempting to hide their construction process. The artist is more concerned with building and tinkering, investigating and testing – much like a scientist or an inventor. Manning combines the technological and the poetic in rotating structures of moving lights, powered by household items such as hand-held fans. He cites physics, energy transfer and Isaac Newton's theory of colour as the scientific inspiration for his work, but his influences also extend beyond the sciences to processes of digital image reproduction, video art, music and minimalism.

Manning's sculptures link to the historical practices of **assemblage** art through the principle of collision; however, his constructions are far from haphazard and coincidental. Part of his 'Spectra' series, these works explore the aesthetic potential and technical machinations of **additive colour mixing** – the process of mixing red, green and blue that is used in digital and screen-based technologies. The first sculpture in Manning's 'Spectra' series combined red, yellow, green and blue lights to produce white or colourless light. The simple beauty of his work belies a more complicated process.

This scientific phenomenon entails the cumulation of the wavelengths of separate light waves, which coalesce to produce new colours.

Manning is also a musician, performing in bands such as Faber Castell and Sky Needle, and is interested in instrument-building and sound sculpture. Although his installations are optical works, they display the influence of **synaesthesia** through the almost rhythmic composition of lights that move and shift to their own score, coming together in silent crescendo, only to break apart again.

RESEARCH

How many artists does it take to change a light bulb? Research how past and present Biennale of Sydney artists, such as Felix Gonzales-Torres, Jonathan Jones, Philip Beesley, Ross Manning, Cai Guo-Qiang and Olafur Eliasson have used light in their works. Compare and contrast the work of two artists you have researched and present your findings to your class.

CREATE

Brainstorm and research different types of light sources, and then create an artwork that depicts one of these light sources in a material and/or conceptual way.

EXPLORE

How do Ross Manning, Wassily Kandinsky and Jim Lambie explore ideas of synaesthesia in their practice?

ASSEMBLAGE: A machine or object made of pieces fitted together.

ADDITIVE COLOUR MIXING: Describes a colour system that is based upon the addition of the three additive primary colours (red, green and blue).

SYNAESTHESIA: A condition in which one type of stimulation evokes the sensation of another – for example, when the hearing of a sound produces the visualisation of a colour.



Cover: Ross Manning, *Spectra*, 2012 (detail), coloured fluorescent tubes, oscillating fans, wires, wood, cables, dimensions variable. Courtesy the artist and Milani Gallery, Brisbane.
Photograph: Alex Cuffe

Left: Ross Manning, *Spectra Cluster*, 2013, coloured fluorescent tubes, oscillating fans, wires, wood, cables, dimensions variable. Courtesy the artist and Milani Gallery, Brisbane.
Photograph: Tony Nathan

EVA ROTHSCHILD

61



EVA ROTHSCHILD

Born 1972 in Dublin, Ireland

Lives and works in London, England

Eva Rothschild is best known for her sculptural and installation works influenced by art movements from the 1960s and 1970's, such as abstraction and conceptualism. Rothschild's sculptures range in materials from Plexiglass to leather and paper. While various works exhibit the slick aesthetic of minimalism, many also have a handmade quality.

Much of Rothschild's practice centres on a fascination with how we physically encounter and experience objects. Her works often force a kind of activity or bodily interaction, whether it is stepping over or around things, or being drawn to a certain section of a room to view an object more closely. Her sculptures are often presented as a related set – the positioning and spatial relationship of the objects to one another is of key importance.

The works presented on Cockatoo Island comprise a two-part installation that consists of multiple sculptures and a video entitled *Boys and Sculpture* (2012). The video work extends Rothschild's interest in physical interaction by analysing our innate

SOCIOLOGICAL: The study of human social behaviour, especially the study of the origins, organisation, institutions, and development of human society.

FRIVOLITY: Not serious or sensible; a type of clownishness or silliness.

imperatives and desires when faced with artworks. The video features 11 boys, aged 6 to 12, who were left unsupervised in a room containing the artist's work and records their explorations – with hilarious results. Over the course of a few minutes, the viewer witnesses the boys interacting with the space and the sculptures. They examine the works, many of them looking at each sculpture in turn. However, looking soon gives way to touching, touching to shaking, and shaking to the ultimate destruction of several of the works.

The video gives us insights into the various personalities of the boys – some explore on their own, while others join in a mob mentality and feed off one another's energy. To the viewer, the video feels like a **sociological** experiment – an examination of what is learnt and what is an innate behaviour. What arises from the work is a reflection on the relationship between creation and destruction, the importance of play, and a celebration of the curiosity and **frivolity** of children.



EXPERIMENT

Select two artworks on Cockatoo Island. Observe and record how audiences physically encounter and experience these works, such as the length of time they observe the work, and whether or not they look at it from multiple perspectives and angles. Compare your findings with your peers. What was the most interesting interaction you observed? Why do you think audiences responded in this way?

RESEARCH

Research social psychology theories about human behaviour, such as the actor-observer bias, the bystander effect, conformity theories and the halo effect. How do these theories differ from person to person? Male to female? Young to old? How could you apply these social psychology theories to Rothschild's film *Boys and Sculpture*?

DISCUSS

Analyse the work of artists who explore themes of gender and gender identity in their work. In your response, refer to Eva Rothschild and two other artists, such as Judy Chicago, Felix Gonzalez-Torres, Cindy Sherman and Liam Benson.

Cover: Eva Rothschild, *Hot Touch*, 2011. Installation view at Kunstverein Hannover
Courtesy the artist; The Modern Institute/Toby Webster Ltd, Glasgow; Stuart Shave/Modern Art, London; 303 Gallery, New York; and Galerie Eva Presenhuber, Zurich. Photograph: Raimund Zakowski

Left: Eva Rothschild, *Boys and Sculpture*, 2012 (video still), HD video, Children's Art Commission: Whitechapel Gallery, London, 2012. Courtesy the artist; The Modern Institute/Toby Webster Ltd., Glasgow; Stuart Shave/Modern Art, London; 303 Gallery, New York; and Galerie Eva Presenhuber, Zurich

GERDA STEINER & JÖRG LENZLINGER

63



GERDA STEINER & JÖRG LENZLINGER

Gerda Steiner born 1967 in Ettiswil, Switzerland

Jörg Lenzlinger born 1964 in Uster, Switzerland

Live and work in Langenbruck, Switzerland

Swiss artists Gerda Steiner and Jörg Lenzlinger have worked collaboratively since 1997 to create immersive site-specific installations of beauty, enchantment and fantasy.

Drawing on their backgrounds as a painter and sculptor, respectively, Steiner and Lenzlinger use recycled, discarded and found objects in their installations to explore their deep concern for the environment and its effect on how people think and feel. The objects are collected and meticulously assembled in masses of colour, shape,

texture and form to create sensory and imaginative landscapes that engage the viewer. The diversity of these objects and their interconnections often serve as a metaphor for the human body and its plethora of functions, systems and processes, investigating the internal and external, the artificial and the natural.

On Cockatoo Island, Steiner and Lenzlinger have created a new site-specific installation requiring audiences to activate the artwork through repurposed exercise equipment. Viewers get physical and manipulate the machinery to generate sound and movement.

This **kinetic** environment relies on an exchange of energy between the audience and the artwork in order for the latter to function successfully. The installation changes, evolves and expands according to the level of interaction offered by each willing participant. The artists facilitate an ecosystem of **symbiotic** objects and people to explore ideas of **physiology** and social and environmental responsibility.

EXPERIMENT

Using recycled and found objects, create a sculptural installation, with moving parts, that represents a natural or living system such as the nervous system, growth of plants, or weather conditions. Your installation should be accompanied by diagrammatic sketches and research into the system you are representing.

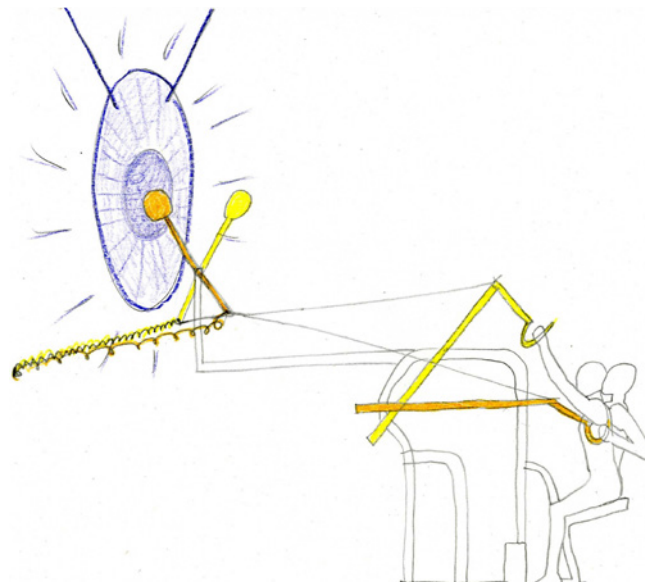
DISCUSS

Explore the representation of human anatomy and physiology in the visual arts. In your response refer to Steiner and Lenzlinger, as well as other artists such as Patricia Piccinini, Joan Jonas and Helen Pynor.

KINETIC: Relating to or resulting from motion.

SYMBIOTIC: Different species or organisms living together, harmoniously or not.

PHYSIOLOGY: The branch of biology that deals with the normal functions of living organisms and their parts.



Cover: Gerda Steiner & Jörg Lenzlinger, *Meanwhile in the bush...*, 2010, interactive mixed-media installation, dimensions variable. Installation view of 'Wild Things' at Kunsthallen Brandts, Odense. Courtesy the artists. Photograph: Gerda Steiner & Jörg Lenzlinger

Left: Gerda Steiner & Jörg Lenzlinger, Artist Sketch, 19th Biennale of Sydney Project Proposal, 2013. Courtesy the artists

FURTHER RESOURCES

GABRIELLE DE VIETRI

- gabrielledevietri.com/
- curbsandstoops.com/gabrielle-de-vietri-captcha/
- vimeo.com/user4689372

JOSEPH GRIFFITHS

- josephgriffiths.com/information.html
- vimeo.com/42746499
- 2012.nextwave.org.au/event/shelters/

MIKHAIL KARIKIS

- mikhailkarikis.com
- arts.brighton.ac.uk/staff/mikhail-karikis
- vimeo.com/75650194

RANDI & KATRINE

- randiogkatrine.dk/
- glstrand.dk//English/udstillinger_arkiv_RK.htm

ZILLA LEUTENEGGER

- peterkilchmann.com/artists/selected-press/++/name/zilla-leutenegger/id/15/
- princestitions.com/artists/zilla-leutenegger/

ROSS MANNING

- rossmanning.com/wp-content/uploads/2012/03/Spectra-Exh-catalogue.pdf
- youtube.com/watch?v=iLR53d4zUCc
- pica.org.au/view/Ross+Manning/1620/

EVA ROTHSCILD

- youtube.com/watch?v=_3uZuCyIArE
- presenhuber.com/en/artists/ROTHSCHILD_EVA/exhibition-views/overview.html
- whitechapelgallery.org/exhibitions/childrens-art-commission-eva-rothschild-boys-and-sculpture

GERDA STEINER & JÖRG LENZLINGER

- artdaily.com/news/44789/Arp-Museum-Presents-the-Work-of-Gerda-Steiner---Jorg-Lenzlinger-for-the-First-Time-in-Germany#.UnCOc3BBNIE
- huffingtonpost.com/2012/01/03/gerda-steiner-jorg-lenzlinger_n_1182344.html
- gardendesign.com/ideas/art-botany-falling-garden

CARRIAGEWORKS

Moving away from the natural psycho-geographic **characterisation** of other Biennale venues, Engberg has explored themes relating to cinema, the history of film and the artist's use of film as a readymade at Carriageworks. The works at this venue approach conventions of video and film in a variety of ways, including both two- and three-dimensional forms. Cinematic techniques, including the construction of **mis-en-scene**, the repurposing or collaging of images, as well as the creation of narratives are also evident within these works.

Many artists in this venue have constructed new worlds or focused in on elements of our every day to create versions in miniature of a bigger idea. In doing so they reflect upon the way in which techniques such as framing, editing, the gaze and **montage** affect our experiences of cinema and of the world.

CHARACTERISATION: The act of describing distinctive characteristics, traits, or essential features.

MISE-EN-SCÈNE: The arrangement of objects, props and scenery, etc, in a play.

MONTAGE: The technique of selecting, editing, and piecing together separate sections of film to form a continuous whole.

RESEARCH

List 5 film or theatre techniques and link them to different artworks using the structural frame.

BROERSEN & LUKÁCS



BROERSEN & LUKÁCS

Persijn Broersen born 1974 in Delft, The Netherlands

Margit Lukács born 1973 in Amsterdam, The Netherlands

Live and work in Amsterdam, The Netherlands and Paris, France



CANON: General law, rule, principle or criterion by which something is judged.

NOSTALGIC: A bittersweet longing for things, persons or situations of the past, a sentimental or wistful yearning for the happiness felt in a former place, time, or situation.

EPONYMOUS: Being the person after whom a literary work, or film, named after its central character or creator.

ANTHROPOMORPHIC: The attribution of human characteristics or behavior to a god, animal or object.

DARWINIAN: A theory of organic evolution claiming that new species arise and are perpetuated by natural selection.

SUBLIME: Of such excellence, grandeur or beauty as to inspire great admiration or awe.

The representation of landscape throughout art history reveals artists' ongoing capacity to observe and interpret the world around them. This provides the audience with endless insight into the context in which the artworks were produced. Persijn Broersen and Margit Lukács fall into this **canon** with their film about the landscape that is strangely familiar and **nostalgic**.

In *Mastering Bambi* (2010), Broersen and Lukács appropriate scenes from the 1947 Disney animated film *Bambi* by removing all traces of the **eponymous** deer and his assortment of animal friends. The absence of these cute **anthropomorphic** creatures leaves the landscape exposed, revealing an uninterrupted wilderness filled with empty woods, lurking shadows, cascading waterfalls and ominous skies.

Bambi: A Life in the Woods, written in 1923 by Austrian author and critic Felix Salten, depicts nature through a **Darwinian** lens, in which life is defined by the survival of the fittest. The deer must come to terms with the impending threat of both nature and the human hunter. Disney's interpretation of the story represents nature and animals as equal protagonists, where innocent creatures live in peaceful coexistence with their environment.

Made over 60 years ago, Disney's forest foretold today's ecological predicament. With this in mind, Broersen and Lukács challenge the viewer to take in the details of the landscape, its emotion and power. Captivating audiences with the depiction of the **sublime** within the natural world, the artists provide a re-humanised version of the landscape creating a space to reflect upon ourselves, our imaginings and our desires.

CREATE

Research a children's film or book, seeking out the truths or morals that underpin the story. Appropriate this narrative through a medium of your choice. How does your adaptation of the story resonate with or reflect a contemporary context?

EXPERIMENT

Research two artists working in the 19th century painting genre of Romanticism, Caspar David Friedrich and JMW Turner. Compare and contrast *Mastering Bambi* with some of these works in respect to medium, form and subject matter. Paint a sky or seascape that evokes the qualities of the weather that these artists portray in their work.

Cover: Broersen & Lukács, *Mastering Bambi*, 2010 (installation view), HD video, 12:30 mins
Courtesy the artists and Gallery Akinci, Amsterdam. Photograph: Jordan Hutchings, Catalyst Art

Left: Broersen & Lukács, *Mastering Bambi*, 2010 (video still), HD video, 12:30 mins
Courtesy the artists and Gallery Akinci, Amsterdam

HENRY COOMBES

SECONDARY SCHOOL EDUCATION KIT: COCKATOO ISLAND



HENRY COOMBES

Born 1977 in London, England

Lives and works in Glasgow, Scotland



HIERARCHY: Any system of persons or things ranked one above another.

BAUHAUS: A school of design established by Walter Gropius in Weimar in 1919, known for its designs of objects based on functionalism and simplicity.

JUXTAPOSITION: To place together or side by side for the purpose of comparison or contrast.

MISE EN SCÈNE: Arrangement of scenery and properties to represent the place where a play or movie is enacted.

Artists and architects have long been both separated and aligned; now, within a contemporary context, art is increasingly looking more like architecture, and architecture is becoming accepted as fine art. Henry Coombes plays with these ideas in his black-and-white film *I am the Architect, this is not Happening, this is Unacceptable* (2012) to reveal the **hierarchies** and differences that exist between the two disciplines.

The film portrays an architect journeying from the logical domain of architecture into the emotional and impulsive world of art. In his **Bauhaus**-inspired hat, the architect is depicted as both practical and creative as he works on his vision for a modernist utopia. We witness the architect's struggle to repress creative and individual expression as he resists the chaotic, unpredictable world of the artist. *I am the Architect, this is not Happening, this is Unacceptable* becomes a moving canvas that incorporates elements of painting, sculpture and performance. The artist uses **juxtaposition** to highlight the differences between the disciplines of architecture and art. Exaggerated camera angles and **mise en scènes** found in the latter scenarios contrast the ordered and linear shots of the introduction.

The film was produced as a result of the artist's residency at House for an Art Lover in Bellahouston Park, near Glasgow. Inspired by the rich symbolic and architectural history of the house, Coombes examines ideas of social hierarchy and stereotypes that exist in society, particularly between art and architecture – the rational, ordered and cautious versus the irrational, chaotic and free.

COMPARE AND CONTRAST

Compare and contrast the practice of artists and architects, particularly their work in the studio. What relationships and stereotypes emerge from your research? How does Coombes explore these ideas in his film?

CREATE

In groups of four, develop a storyboard for your own short art film. In the film you must pick two opposing ideas and communicate them through the film's set, camera angles, colour, symbolism, props and editing techniques. Present your storyboard to the class and explain your artistic intentions and strategies to communicate with the audience.

CREATE

Create a hat that personifies a profession and/or art movement. In groups, role-play the persona and/or characteristics while wearing your hat. How do these characters interact with one another? Create a short film that documents this performance.

Cover: Henry Coombes, *I am The Architect*, 2012, photograph, dimensions variable. Courtesy of the artist. Photograph: Janet L Johnstone

Left: Henry Coombes, *I am The Architect*, 2012, photograph, dimensions variable. Courtesy of the artist. Photograph: Janet L Johnstone

HADLEY+MAXWELL



HADLEY+MAXWELL

Formed 1997 in Vancouver, Canada

Hadley Howes born 1973 in Toronto, Canada

Maxwell Stephens born 1966 in Montreal, Canada

Live and work in Berlin, Germany

'Rigid, yet imitating suppleness, like a photograph the foil lifts an image from the surface of a three-dimensional object, making it light and returning it to a fragile, crushable state.'

Hadley+Maxwell website, viewed 15 February 2014,
hadleyandmaxwell.net

For almost two decades Hadley Howes and Maxwell Stephens have collaborated in artistic partnership as Hadley+Maxwell. The pair work across a range of media, continually developing innovative processes and techniques to explore new ways of understanding various cultural elements from the human world. Their work draws on both popular culture and high art, using their exhibitions and projects as a means of investigating the way culture is constructed through objects, art forms, media and personalities.

Their exhibitions regularly combine multiple elements such as sound, video, sculpture, installation and performance into multifaceted artworks and spectacles. Bodies of work have involved deconstructing and assembling commonplace objects into new configurations, making evocative impressions of public statues out of **Cinefoil**. The duo is interested in the way the meaning of something can change when it is altered or taken out of context, exploring the processes humans engage in to structure their lives and understand

their world as mediated through objects and social engagement. A sentiment that runs through much of their work is a **pathos** for the fleeting nature of individual life, in contrast to the posterity of human achievement through culture.

Manners, Habits and Other Received Ideas (2014) is a sculptural installation consisting of Cinefoil impressions of figurative sculptures taken from public works around Sydney. It is as if the artists have peeled large pieces of skin from the statues, or fragments of their clothing. To make the works, Cinefoil is pressed over the surface of the statue and its rigid quality allows the material to hold the shape of the sculpture after the impression is made. Despite this strength, the pieces appear brittle, a poignant reminder of the fragility of all things. By combining and reassembling elements from various sculptures, Hadley+Maxwell create new hybrid forms that play with and **belie** the narratives of the original works.



CINEFOIL: A black aluminium material commonly used in theatre productions for its ability to block out light.

PATHOS: Having feelings of sorrow and sympathy for something.

BELIE: Failure to give a true impression of someone or something, misrepresentation.

COMPARE AND CONTRAST

Find out more about British artist Rachel Whiteread and compare her work with Hadley+Maxwell's. Are their separate practices concerned with the same ideas? What are the similarities and differences?

DISCUSS

Analyse the choices Hadley+Maxwell have made to arrange their pieces of sculptural Cinefoil into an installation. What affect does the arrangement have on the meaning of the work?

Cover: Hadley+Maxwell, *If you were me, I would think twice*, 2013, Cinefoil, steel, magnets dimensions variable. Courtesy the artists

Left: Hadley+Maxwell, printing Nellie McClung in Edmonton, Canada (process image), 2013 Courtesy the artists and Jessica Bradley Gallery, Toronto

GABRIEL LESTER



GABRIEL LESTER

Born 1972 in Amsterdam, The Netherlands
Lives and works in Amsterdam

Influenced by cinematic techniques and theatrical illusion, Gabriel Lester invites audiences to experience atmospheric, mysterious spaces that freeze moments in time. Similar to the way a set designer or photographer plans a composition, Lester creates alluring and quietly dramatic installations that produce a tension between the rational and irrational. White curtains appear to billow and dance in a breeze, however as viewers move closer and shift their perspective, the curtains are revealed as static, motionless. Paying homage to life and death, this **ethereal** gesture makes reference to the Judaic ritual of opening a window when a person has passed away to set the spirit free.

Installed amidst artworks that dissect the language of film and theatre, Lester's work provides a focal point by re-examining the convention of the theatrical curtain. The curtain or veil acts as a cue to prepare the audience for what is to come – whether asking us to get comfortable in our seats, popcorn at the ready – or to hold our breath before the rabbit is pulled from the hat, we enter a world that takes us away from the everyday. Lester's work is no exception. Seamlessly weaving sound, video, performance and installation to create artworks that question our perception of reality and the imagination, Lester transports us to worlds that transcend reality and suspend disbelief.

'My artwork, films and installations originate from a desire to tell stories and construct environments that support these stories or propose their own narrative interpretation.'

Gabriel Lester website, viewed on 15 February 2014, gabriellester.com



ETHEREAL: Extremely delicate and light in a way that seems not to be of this world.

RESEARCH

Identify and explain conventions and techniques within cinema, film and theatre. Compare and contrast the way in which Gabriel Lester and Mathias Poledna investigate these ideas in their work.

EXPERIMENT

Use different types of lighting and props to create an atmospheric and imaginative tableau based on a cinematic technique you have encountered in your research. Document this process as well as the final installation through photography and video.

ANALYSE

How does Lester consider the relationship between the audience and his artworks?

Cover: Gabriel Lester, *Melancholia in Arcadia*, 2011, lace curtains, textile hardener dimensions variable. Installation view (2011) of 'I am Not a Studio Artist' at SALT Beyoğlu, Istanbul. Courtesy the artist; LEO XU PROJECTS, Shanghai; and Galerie Fons Welters, Amsterdam. Photograph: Gabriel Lester

Left: Gabriel Lester, *Melancholia in Arcadia*, 2011, lace curtains, textile hardener, dimensions variable. Installation view (2011) of 'I am Not a Studio Artist' at SALT Beyoğlu, Istanbul. Courtesy the artist; LEO XU PROJECTS, Shanghai; and Galerie Fons Welters, Amsterdam. Photograph: Gabriel Lester

ANNA TUORI

75



ANNA TUORI

Born 1976 in Helsinki, Finland
Lives and works in Helsinki

'Feeling comes straight from the heart and it is squeezed through the tube and brushstrokes onto the canvas.'

Anhava, M. 2013, 'Interview with Anna Tuori', Galerie Anhava, webpage, viewed 12 January 2014, anhava.com/exhibition.php?id=24&action=2



Anna Tuori is an artist who uses painting to create fragmented narratives of fantastical worlds. Tuori approaches the canvas without an idea or subject in mind, spontaneously forming imagery throughout the painting process. This attitude makes her work both expressive and methodical, a careful practice of conjuring something out of the unknown. Layers of paint become images that are **enigmatic** and otherworldly, as if the slowly evolving picture has invoked an apparition from deep within the artist's subconscious. The finished paintings provide no explanations of their mysterious **symbolism**; they remain isolated images that only hint at a narrative and hidden meanings. The viewer is left to fill in the gaps with their own experiences and desires and this is perhaps what keeps them looking.

There is a whimsical innocence to *Blow Out Your Candles, Laura (II)* (2013), one of the three paintings shown by Tuori at Carriageworks, as expressed through the shimmering tree and floating pink house in the foreground of the painting. These objects contrast with the inky blackness of the environment that surrounds them. The combination of disparate imagery typifies Tuori's paintings, creating a tension that cannot be easily rationalised or put into words. Certainly if it could, some of the magic would be lost.

ENIGMATIC: Incomprehensible or difficult to understand, mysterious.

SYMBOLISM: An image in a piece of literature, art or film that carries meaning beyond the literal.

RESEARCH

Look at examples of landscape art and select a work to compare with one of Tuori's paintings. What are the similarities and differences? Discuss which artwork appeals to you the most and why.

DISCUSS

Analyse Tuori's *Blow Out Your Candles, Laura (II)* – is it a landscape painting? Find some examples of landscape painting and discuss whether or not Tuori employs landscape painting conventions in this work.

CREATE

Make a dreamlike composition that appropriates Tuori's practice. Using gel mediums and paint to slowly build up layers, textures and colours, recreate a local or favourite landscape.

Cover: Anna Tuori, *Nobody Knew My Rose*, 2013, acrylic and oil on board, 213 x 305 cm
Courtesy the artist

Left: Anna Tuori, *Pripyat*, 2010, acrylic and oil on board, 155 x 135 cm. Courtesy the artist.
Private collection, Finland. Photograph: Jussi Tiainen

FURTHER RESOURCES

HADLEY+MAXWELL

- hadleyandmaxwell.net
- vimeo.com/hadleyandmaxwell
- esse.ca/fr/compte-rendu/73/vancouver

GABRIEL LESTER

- gabriellester.com
- frieze.com/issue/article/gabriel_lester/
- blouinartinfo.com/news/story/950744/video-artist-and-filmmaker-gabriel-lester-in-shanghai

ANNA TUORI

- annatuori.blogspot.com.au
- blancajuti.com/blog/anna-tuori
- newarttv.com/Anna+Tuori

ARTSPACE

Artspace has been characterised as an 'air' space with the curation of works that communicate the **dynamic** and **ephemeral** quality of nature. Here, sub-themes relating to the environment, phenomenology (our experience of the world) and storytelling are highlighted through the literal and **metaphorical** references to birds that are featured in many of the works.

Birds have fascinated poets and artists for hundreds of years. Just as a birdsong resonates with listeners in different ways, each individual interprets the world uniquely, constructing their own narratives and meanings.

DYNAMIC: Characterised by constant change, activity, or progress.

EPHEMERAL: Lasting for a very short time.

METAPHORICAL: A figure of speech in which a word or phrase that ordinarily describes one thing is used to describe another, making a comparison.

DISCUSS

How do the artists in this venue reference natural themes in their work?

UGO RONDINONE



UGO RONDINONE

Born 1964 in Brunnen, Switzerland
Lives and works in New York, USA

'I see the exhibition as a crossing that brings together the notions of humanity, nature and our relations with the nature. At the same time, there are many binaries and dualities within the show, such as the contrasts between hard and soft, heavy and light, organic and inorganic, circular and geometrical forms...'

Selina Ting 'Interview : Ugo RONDINONE' initiArt Magazine, September 2013, web log, viewed 20 January 2014, initiartmagazine.com/interview.php?IVarchiv=102

Enter the space of Ugo Rondinone's installation *primitive* (2011–12) and you are met with 59 birds cast in bronze. The creatures are dotted across the floor of Artspace and stand, facing different directions, as if they have just landed. They are **diminutive** and hardly reach past your ankles, to see them up close it is necessary to crouch down. The birds are each unique in appearance and bear the impressions of fingerprints, having been individually hand-moulded in clay before being cast in bronze.

Heavily influenced by **German Romanticism**, which captured the sense of rapture experienced by the artist in nature, Rondinone's installation is perhaps an imaginary landscape in which one could get lost. Rondinone's sculptural installations, sound and video works differ significantly in terms of scale, subject and material, what links them together is their insistence on being a **juxtaposition** to the pace of contemporary life. In *primitive*, Rondinone expresses a longing for something outside of the everyday and encourages the audience to escape into this place if his own creation.



DIMINUTIVE: Small and petite in stature.

GERMAN ROMANTICISM: A movement that encompassed philosophy, art and culture in the late eighteenth and early nineteenth centuries. The movement valued nature over civilisation and the imagination over the intellect.

JUXTAPOSITION: The comparison of two opposing things with the intention of highlighting their differences.

RESEARCH

Compare the paintings of German Romanticist Casper David Friedrich with Ugo Rondinone's practice. Discuss how German Romanticism might have influenced Rondinone. To what extent can Rondinone's work be viewed as a continuation of western romantic traditions?

ANALYSE

Collect images of Rondinone's work from the internet and list some of the features that characterise each work. Do the works share anything in common? Construct a concept map that illustrates the connections you have discovered that link the works together.

CREATE

Pick a commonplace object that you see every day but perhaps pay little attention to. Spend a week documenting or collecting this object and think about its special qualities. Make an installation, performance, drawing or photograph in response to your experience.

Cover: Ugo Rondinone, *primitive*, 2011–12, 59 bronze birds, dimensions variable
Installation view (2012) at The Common Guild, Glasgow. Courtesy Studio Rondinone
Photograph: Ruth Clark

Left: Ugo Rondinone, *the cliff*, 2012, cast bronze, 20.3 x 18.4 x 10.2 cm.
Courtesy Studio Rondinone

MAXIME ROSSI



MAXIME ROSSI

Born 1980 in Paris, France
Lives and works in Paris

'Maxime Rossi creates conceptually-driven works that take social and cultural history as their subject.'

Artspace, 2013, Maxime Rossi, web log, viewed 16 January 2014, artspace.com/maxime_rossi

With long and limber branches that move gracefully with the breeze, the willow tree has a romantic image. Likewise, **Frédéric Chopin**, long deceased and widely revered, is the embodiment of the romantic pianist. These two impressions complement one another in the work *Père Lachaise* (2010), an installation comprised of sheets of Chopin's music scores that have been splattered with multi-coloured ink spots.

Rossi made these pieces by attaching felt pens to the branches of the willow tree that grows over Chopin's grave in the Père Lachaise Cemetery in Paris. The loose, expressive marks are not unlike the melodic tones of Chopin's music. In **homage** to Chopin, Rossi has executed

an exquisitely arranged piece with all elements in perfect harmony. *Two Owls on a Mountain, and a Snake at the Bank* (2012) is a short film that pays homage to another artistic master of the past, Max Ernst. The film appropriates footage from *Max Ernst: Mein Vagabundieren – Mein Unruhe* (1991) a documentary by Peter Schamoni, the title of which translates as *My Vagabond – My Unrest*.

The film footage records dramatic and expansive vistas of the Arizona landscape, devoid of life except for a few glimpses of people and animals now and again. Rossi adds a panpipe soundtrack to Schamoni's original footage, heightening the sense of loneliness that the visual images provide. The central character of

the film is a vintage black car that drives through the desert. Filmed primarily from a distance, there are also moments when the camera films the landscape from inside the passenger seat of the car, giving the viewer the sense that they are both watching the scene from the outside, while also viewing it from within. This **paradox** is both surreal and absurd, just like the work of Max Ernst, pioneer of **Surrealism** and **Dada**.

Père Lachaise is exhibited at Artspace and *Two Owls on a Mountain, and a Snake at the Bank* is exhibited on Cockatoo Island.

FRÉDÉRIC CHOPIN: A French composer and pianist of the Romantic period.

HOMAGE: To demonstrate or show unguarded respect and passion for something or someone.

PARADOX: When something occurs that is so contradictory that it should be impossible.

SURREALISM: A twentieth-century movement incorporating art, film and literature that created fantastical imagery in an exploration of the subconscious and dreams.

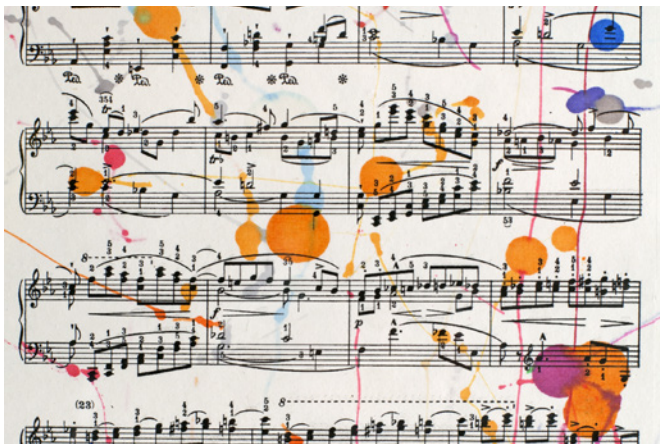
DADA: A twentieth-century avant-garde movement that constructed satirical and absurd imagery to criticise European culture, society and politics following the end of the First World War.

RESEARCH

What do Frédéric Chopin and Max Ernst share in common? Why do you think Rossi chose to make artworks about these men? What is the connection between the two works?

EXPLORE

Research Chopin's music. How does it feel? What does it remind you of? Compare and contrast your response to the music with Rossi's installation. How does Rossi's work give the music new meaning?



Cover: Maxime Rossi, *Père Lachaise*, 2010, felt pen on Chopin music score paper, fabric, 4 frames, 78 wallpaper sheets each 140 x 100 cm. Installation view of 'Mynah Dilemma' (2012) at Palais de Tokyo. Courtesy the artist. Photograph: Aurélien Mole

Left: Maxime Rossi, *Père Lachaise*, 2010 (detail), felt pen on Chopin music score paper, fabric, 4 frames, 78 wallpaper sheets each 140 x 100 cm. Courtesy the artist

TACA SUI



TACA SUI

Born 1984 in Qingdao, China

Lives and works in New York, USA and Beijing, China

'My search for the broad mountains, flowing rivers, ruined walls and ancient paths of The Book of Odes felt much like a mysterious engagement with an absent partner.'

Taca Sui, Artist Statement, 2013

THE BOOK OF ODES: China's oldest known collection of poems dating back over 3000 years. It is considered that the work captures the origins of Chinese culture.

MEGALOPOLISES: A massive urbanised area of land encompassing multiple cities and towns.

METAPHYSICAL: Aspects of the world without material form or substance; things that are often considered supernatural. Related to the philosophy of metaphysics, the study of being and knowing.

XING: A metaphorical device used in Chinese poetry, the meaning of which is meant to dawn on the reader gradually. The experience of delayed understanding is intended to give the reader a sense of elation.

DESERTIFICATION: The gradual change of fertile land into desert, caused by the unsustainable use of land and/or climate change.

INDUSTRIALISATION: The development of modern industries and urban living.

After a year absorbed in **The Book of Odes**, an ancient collection of Chinese poetry, Taca Sui began a solitary journey traversing the vast landmasses of China. The various poets who wrote the *The Book of Odes* describe a China of lyrical beauty and untamed natural terrain. In light of the country's rapid and colossal urbanisation, it is not difficult to understand Taca Sui's desire to seek out the landscapes that *The Book of Odes* describes. Taca Sui's works rediscover the spatial countryside that is so different to the cramped vertical spaces of contemporary urban **megapolises**.

Out in the field, Taca Sui produced an extensive collection of black-and-white photographs, five of which are on display at ArtSpace. His intention in developing this series was not to illustrate *The Book of Odes* but instead to revitalise them by finding their equivalents in the contemporary landscape and highlighting their continued significance today. His photographs capture the same **metaphysical** qualities of the landscape that were felt by the old poets, such as the **xing** moment that provides an insight into human experience through an affective image of nature that inspires emotion.

The photographic Odes (2010–12) may borrow formal qualities from traditional Chinese ink paintings, but they also call attention to the barrenness of modern China's forgotten outer reaches and the increased **desertification** that is the consequence of **industrialisation**. Taca Sui's imagery exhibits a longing for the past while also placing an emphasis on current environmental and social concerns. The photographs are a search for China's origins, the foundation of its cultural identity, as well as an expression of anxiety over the precarious survival of the country's poetic vistas and landscapes.

CREATE

Research the history of a particular landscape or site. How has this changed over time? Using mixed media, create a panoramic work on paper that depicts the evolution of this landscape.

COMPARE AND CONTRAST

Select a poem from the *The Book of Odes* to compare with a photograph from Taca Sui's collection. What are the similar themes, feelings and ideas shared by the two works?

RESEARCH

Chinese poetry and find out more about the figurative device known as a xing. Do you think Taca Sui has been successful in transforming this device into a visual image? Discuss.

Cover: Taca Sui, *Odes of Wei I – Beyond Old Town*, 2010, silver gelatin print, 100 x 100 cm.
Courtesy the artist and Chambers Fine Art, Beijing and New York

FURTHER RESOURCES

UGO RONDINONE

- artgallery.nsw.gov.au/exhibitions/new-contemporary-galleries/featured-artists-and-works/ugo-rondinone
- youtube.com/watch?v=vhAQDfKnNY0

MAXIME ROSSI

- maximerossi.com
- youtube.com/watch?v=htRiCgnJ-ok
- palaisdetokyo.com/en/exhibition/modules-fondation-pierre-berge-yves-saint-laurent/maxime-rossi

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- brooklynrail.org/2012/06/artseen/cui-fei-taca-sui-origins
- tacasui.com
- en.artintern.net/index.php/exhibition/main/html/1378