

ASK-US
WHAT WE
WANT

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

REVOLUTIONS
2008
BIENNALE
OF SYDNEY

Designed specifically for teachers and students at Years 9-12 (Stages 5-6) Secondary School levels, the content of this kit can also be adapted for use by Years K-6 Primary teachers to suit their students' learning level and Tertiary Lecturers and students.

The Teachers' Kit has been developed alongside the 2008 Biennale Student Newspaper as an education resource to prepare for an exhibition visit, as well as pre and post visit programs to enhance understanding and engagement with the 2008 Biennale of Sydney.

Developed to address the content of the Stage 4-6 New South Wales Visual Arts Syllabus, this Teachers' Kit will also be of value to other teachers and students from Australia and beyond.

There are four Sections in this Kit:

- Section 1: An overview of Biennales and of the 2008 Biennale of Sydney
- Section 2: The 2008 Biennale of Sydney theme: *Revolutions – Forms That Turn*
- Section 3: Exploring the six themes within *Revolutions – Forms That Turn*
- Section 4: Artists' quotes, keyword list, selected references and glossary

THE 2008 BIENNALE OF SYDNEY STUDENT NEWSPAPER

The Student Newspaper is available at all 2008 Biennale of Sydney exhibition venues and as an online PDF at www.bos2008.com/page/schools.html

The 2008 Biennale of Sydney Student Newspaper has been designed for specifically for Visual Arts students in Years 9–12. It focuses on the themes of the 2008 Biennale of Sydney and on selected artists' practice. These themes are:

- Turning around and upside down
- Change
- Re-enactment and return
- Revolutions
- Speeding up and slowing down
- Mirroring and reversing

Inside you will find five different types of information that will help you investigate the exhibition from different viewpoints:

- Artworks
- Artist Quotes
- Interviews
- Writer Quotes
- Definitions

Students should think about how this information relates to the six themes of the Biennale, as well as to their own art making practice.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

COVER IMAGE:
Sam Durant
Ask Us What We Want, 2008 (installation view)
electric sign with vinyl text
243.84 x 345.19 cm
Courtesy the artist and Blum & Poe, Los Angeles; with support of the Farrell Family Foundation
Photograph: Jenni Carter

Photograph: Pat Armstrong

CREDITS

The 16th Biennale of Sydney 2008 Teacher's Kit has been produced by the Biennale of Sydney in collaboration with the Art Gallery of New South Wales and the Museum of Contemporary Art.

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The Biennale of Sydney is assisted by the NSW Government through Arts NSW.



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Overview

This section includes introductory information on Biennales generally, the Biennale of Sydney and, in particular, the 2008 Biennale of Sydney, *Revolutions – Forms That Turn*.

WHAT IS A BIENNALE?

'Biennale' is an Italian word that means an event that occurs every two years. It has come to mean a festival, held once every two years, that showcases contemporary visual art. A biennale is usually held in a city or town for approximately two to three months. Biennales are usually funded through a mix of public (government) and private (individual) support with art works not available for sale.

The Biennale of Sydney is one of the oldest and most significant biennales in the world. The first biennale, La Biennale di Venezia, was held in Venice, Italy in 1895. The second biennale in the world was the São Paulo Bienal founded in 1951. The Biennale of Sydney, first presented at the Sydney Opera House on the occasion of its opening in 1973 is the third.

The 2008 Biennale is the 16th edition. A different Artistic Director (also known in the art world as a Curator) is chosen for each Biennale of Sydney. They are selected by a committee about two years before the next Biennale opens. As part of the research process they usually spend about a year travelling internationally and around Australia, meeting artists and doing research for their exhibition. Each Biennale has a different theme, apart from the 2000 Biennale of Sydney, for which a

group of curators worked together to produce an international survey of contemporary art.

There are now approximately 100 biennales occurring around the world in places such as Berlin, Taipei, Istanbul, São Paulo, Sharjah (United Arab Emirates) and Shanghai.

Different biennales have adopted different curatorial models:

- some biennales are independent organisations and invite different curators for each exhibition;
- some biennales are organised by art museums who may involve their own curators and may even acquire works for their museum collection;
- some biennales are organised with artists representing countries;
- some biennales invite a number of curators onto a panel to advise on artists and co-curate or they invite different curators to curate different aspects of the biennale.

Some events are unique, such as:

- Documenta which occurs every five years in Germany;
- the Echigo-Tsumari Triennale which occurs every three years in a small rural village in Japan;
- Manifesta, the European Biennial for Contemporary Art, which is a moving exhibition that collaborates with different cities in Europe.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

1. WHAT IS A BIENNALE?

Photograph: Pat Armstrong

Questions & Activities

When thinking about biennales, consider the following questions:

- Who founded the biennale and why?
- Who curated the biennale?
- Is there a theme or general idea behind the biennale?
- Where are the artists from?
- How many works presented have been made especially for the biennale?
- What are the venues for the biennale?
- Are there any venues that are not usual art venues?
- What is the relationship between the biennale and the city that hosts it?
- Who funds the biennale and why?
- Who visits the biennale and why?
- What is the relationship between biennales and tourism?
- What is cultural tourism? How do biennales encourage cultural tourism?

International Biennale links

- ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART
www.qag.qld.gov.au/apt/
- AUCKLAND TRIENNIAL
www.aucklandartgallery.govt.nz/exhibitions/0703turbulence.asp
- BERLIN BIENNIAL FOR CONTEMPORARY ART
www.berlinbiennale.de/eng/index.php?sid=index
- BIACS 2 INTERNATIONAL BIENNIAL OF CONTEMPORARY ART
www.fundacionbiacs.com
- BUSAN BIENNIAL
<http://busanbiennale.org/2006/eng/2006index.php>
- CARNEGIE INTERNATIONAL
www.cmoa.org/international/splash.htm
- DOCUMENTA 12
www.documenta12.de/english/news.html
- GWANGJU BIENNIAL
www.gwangju-biennale.org
- ISTANBUL BIENNIAL
www.iksv.org/bienal/english/
- LIVERPOOL BIENNIAL
www.biennial.com
- LYON BIENNIAL
www.biennale-de-lyon.org
- MOSCOW BIENNIAL
<http://2nd.moscowbiennale.ru/en/>
- SAO PAULO BIENNIAL
www.bienalsaopaulo.org.br
- SHANGHAI BIENNIAL
www.shanghaibiennale.co
- SHARJAH INTERNATIONAL BIENNIAL
www.sharjahbiennial.com
- SINGAPORE BIENNIAL
www.singaporebiennale.org
- TAIPEI BIENNIAL
www.taipeibiennial.org
- VENICE BIENNIAL
www.labiennale.org
- WHITNEY BIENNIAL
www.whitneybiennial.com & www.whitney.org/www/2006biennial/index.php
- ALL YOU WANT TO KNOW ABOUT INTERNATIONAL BIENNALES – ASIA ART ARCHIVE
www.aaa.org.hk/onlineprojects/bitri/en/index.asp

**The 2008 Biennale of Sydney:
Revolutions – Forms That Turn
18 June to 7 September 2008.**

The exhibition venues for the 2008 Biennale are:

- Art Gallery of New South Wales
- Museum of Contemporary Art
- Cockatoo Island
- Pier 2/3
- Artspace
- Sydney Opera House
- The Royal Botanic Gardens.

For the first time, the Biennale of Sydney has an online venue, with new artist projects, videos, texts and links.

Go to www.bos2008.com/revolutionsonline to visit the online venue.

Year	Title	Artistic Director	Artists	Countries
1973	<i>THE BIENNALE OF SYDNEY</i>	ANTHONY WINTHERBOTHAM (AUSTRALIA)	37 ARTISTS	THE THEME WAS LINKS BETWEEN 15 COUNTRIES AND AUSTRALIA
1976	<i>RECENT INTERNATIONAL FORMS IN ART</i>	THOMAS MCCULLOUGH (AUSTRALIA)	80 ARTISTS	10 COUNTRIES
1979	<i>EUROPEAN DIALOGUE</i> (AUSTRALIA)	NICK WATERLOW (AUSTRALIA)	131 ARTISTS	19 COUNTRIES
1982	<i>VISION IN DISBELIEF</i>	WILLIAM WRIGHT (AUSTRALIA)	209 ARTISTS	17 COUNTRIES
1984	<i>PRIVATE SYMBOL: SOCIAL METAPHOR</i>	LEON PAROISSIEN (AUSTRALIA)	66 ARTISTS	20 COUNTRIES
1986	<i>ORIGINS ORIGINALITY + BEYOND</i>	NICK WATERLOW (AUSTRALIA)	23 ARTISTS	21 COUNTRIES
1988	<i>FROM THE SOUTHERN CROSS: A VIEW OF WORLD ART C. 1940–1988</i>	NICK WATERLOW (AUSTRALIA)	127 ARTISTS	15 COUNTRIES
1990	<i>THE READYMADE BOOMERANG</i>	RENÉ BLOCK (GERMANY)	148 ARTISTS	28 COUNTRIES
1992-93	<i>THE BOUNDARY RIDER</i>	ANTHONY BOND (AUSTRALIA)	126 ARTISTS	33 COUNTRIES
1996	<i>JURASSIC TECHNOLOGIES REVENANT</i>	LYNNE COOKE (USA)	48 ARTISTS	24 COUNTRIES
1998	<i>EVERY DAY</i>	JONATHAN WATKINS (UK)	101 ARTISTS	28 COUNTRIES
2000	<i>2000</i>	NICK WATERLOW, CHAIR OF INTERNATIONAL SELECTION COMMITTEE. SELECTION COMMITTEE: FUMIO NANJO, LOUISE NERI, HETTI PERKINS, SIR NICHOLAS SEROTA, ROBERT STORR, HARALD SZEEMANN	48 ARTISTS	23 COUNTRIES
2002	<i>(THE WORLD MAY BE) FANTASTIC</i>	RICHARD GRAYSON (AUSTRALIA)	56 ARTISTS	23 COUNTRIES
2004	<i>ON REASON AND EMOTION</i>	ISABEL CARLOS (PORTUGAL)	51 ARTISTS/ COLLABORATIONS	32 COUNTRIES
2006	<i>ZONES OF CONTACT</i>	CHARLES MEREWETHER (AUSTRALIA)	85 ARTISTS/ COLLABORATIONS	44 COUNTRIES
2008	<i>REVOLUTIONS – FORMS THAT TURN</i>	CAROLYN CHRISTOV-BAKARGIEV (ITALY)	MORE THAN 180 ARTISTS/ COLLABORATIONS	45 COUNTRIES

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

THE BIENNALE OF SYDNEY TIMELINE 1973–2008

Questions & Activities

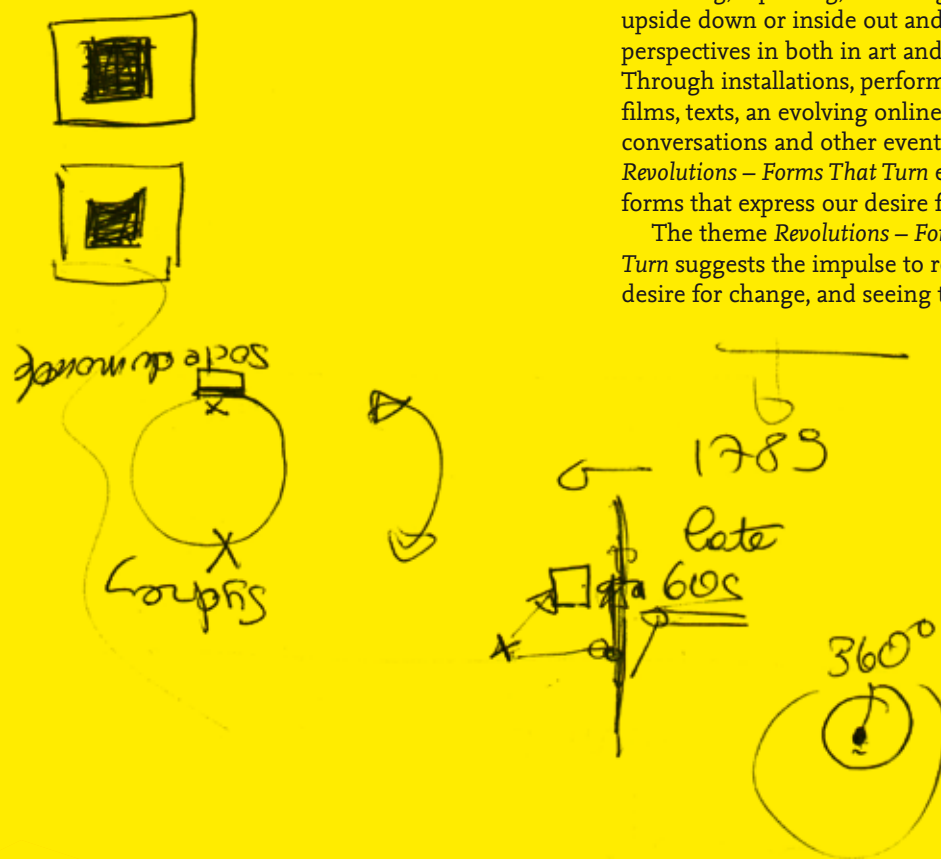
- Read through the Biennale of Sydney table above. Choose one Biennale of Sydney that interests you. Visit the website for this Biennale, download the Media Releases and Curatorial Statements and compare them with reviews you find on the web. Outline how the biennale was received by the critics of the time.
- Compare two past Biennale of Sydney themes. What type of art might be included in each? Investigate if these Biennale themes reflect the social issues of their time or the art world issues of their time?
- Imagine you have been invited to curate the 2010 Biennale of Sydney. Use the Structural and Cultural Frames to nominate your choice of at least five artists from anywhere in the world. Write a 200 word brief that outlines the concept and/or themes for the Biennale you believe would be important to curate. As Artistic Director of the 2010 Biennale of Sydney, present your exhibition concept to the class using PowerPoint. Be sure to select a range of artists' practices such as performance, photography, sculpture, digital media, or painting. Using 200 words or less, explain the overarching ideas that connect the works.
- Locate two newspaper reviews by art critics about the Biennale of Sydney 2008. Summarise the key arguments made by each critic. Do you agree with these critics points of view? Discuss the role of the critic and what may or may not influence the positions they present about the Biennale of Sydney.
- Examine the catalogue for one Biennale of Sydney closely (or the website if they don't have a catalogue). What was the theme and main curatorial concept of this Biennale? Discuss the degree to which you think the Biennale achieved its stated aims. Consider the artists presented, the venues utilised and the programs and resources made available.
- Discuss the importance of the Biennale as a vehicle for showing art from different countries to audiences in Australia. Identify some of the effects of a Biennale being scheduled every two years within Sydney, or within your city or town. Discuss the implications for the economy, culture, education and tourism as well as environmental aspects for Sydney and the rest of the country. Suggest the benefits the may result for the diverse countries participating in the Biennale of Sydney.
- In a small group, imagine you are about to open an Art Gallery. What will you show there - local artists' works, contemporary artworks, sculpture, performance works, something else?. What sort of area or place would you situate it in - a busy street, a quiet park, near other galleries, in a special sort of building, in a heritage building? Write a brief for an architect or sponsor for your new institution.
- Discuss and list the jobs available at your gallery. What sort of audiences would you market to -- students, families, artists, academics, local community, national or international visitors? Write an advertisement or media release about 100 words long, directed to your audience, advertising the opening of your gallery , describing the purpose of the gallery and the exhibition you are having there.

Questions &
Activities
(continued)

- Investigate and discuss the particular branding of the 2008 Biennale of Sydney. List all locations and forms of media where you have seen it. Assess how successful or visible it is. Design a logo that you might use to 'brand' your museum or gallery.
- Locate a heritage-protected site in your local area. Write a short paragraph about why this site is important and why it would be good to use as a venue for contemporary art. Design an art work as a site-specific installation. Your artwork might be inspired by an aspect of the heritage environment, part of the site's history or its current use (or disuse). Take into consideration any conservation or public safety measures that might affect your design. You could use the 2008 Biennale's Cockatoo Island site as a case study to explore or test your ideas.
- Discuss and compare the different effects of an indoor venue versus an outdoor site for the display of art. Which venue in the 2008 Biennale of Sydney, did you prefer and why? What benefits can each type of venue offer audiences?
- Compare and contrast the differences in planning and organisation between a Biennale that is presented in a diversity of sites and spaces, to an exhibition curated for a single-venue museum context (such as the Asia-Pacific Triennial). What are the differences in experience for audiences and artists who visit these events? Do you think the audiences who visit and the artists who participate would differ? Why?
- The Biennale of Sydney is organised by a team of full-time and volunteer staff. Research a volunteer program either at your school or in the local community. Interview a volunteer about their experiences. Why did the person choose to volunteer? Who do they assist? How often do they volunteer? What do they do in their role? What do you think are the benefits of a volunteer for an institution? What do you think the volunteer gains from the process?

Overview

This section includes information about the 2008 Biennale of Sydney's curatorial theme, and excerpts from an interview with 2008 Artistic Director Carolyn Christov-Bakargiev in which she discusses her thoughts on biennales, on the process of curating and on the meaning of 'contemporary' art.



THE CURATORIAL THEME

Carolyn Christov-Bakargiev has chosen to curate the 2008 Biennale of Sydney according to the theme *Revolutions – Forms That Turn*.

The concept *Revolutions – Forms That Turn* celebrates and explores the dynamics of revolving, rotating, mirroring, repeating, reversing, turning upside down or inside out and changing perspectives in both in art and life. Through installations, performances, films, texts, an evolving online venue, conversations and other events, *Revolutions – Forms That Turn* explores forms that express our desire for change.

The theme *Revolutions – Forms That Turn* suggests the impulse to revolt, a desire for change, and seeing the world

differently. This project explores the relationship and distance between 'revolutionary art' and 'art for the revolution', the space between form, on the one hand, and the role of art in society on the other. Many works in this year's exhibition are participatory, encouraging people to step inside art and discover new ways of looking and thinking about life today. Movement is a strong feature – works turn, spin, go in reverse, mirror, make noise and even blow up.

The 2008 Biennale of Sydney exhibition creates a platform where we can appreciate creativity as the expression of cultural changes: of revolutions in thought and society.

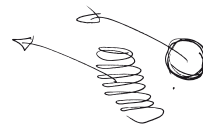
2. THE BIENNALE THEME: *REVOLUTIONS – FORMS THAT TURN*



1. What made you choose the theme *Revolutions - Forms That Turn?*

The first reason is that I am interested in the impulse to revolt and in the way the word 'revolution' – which had extremely positive connotations until the 1970s – suddenly was eradicated from the language of postmodernist culture because of its associations with the negative aspects of modernity, i.e. violence, the institutionalisation of revolution into state dictatorships etc. Because I am interested in **cultural amnesia** as well as in **etymology**, I found this loss of usage of the word interesting. Today it is used only by corporations and global industry, so the internet is 'revolutionary'; Nike shoes are 'revolutionary'; the latest Blackberry is 'revolutionary' and so on. It is also used to 'market' the Left i.e. Che Guevara t-shirts. It is a word that migrated from the radical left to very conservative areas. In one sense that was why I chose it.

The second reason is that the word means the opposite of its etymology: 'revolution' comes from *re* and *volvere*; *volvere* means to turn, so you turn once and then you turn again and you are in the same place you started. Its meaning is actually a lot closer to LP records, to



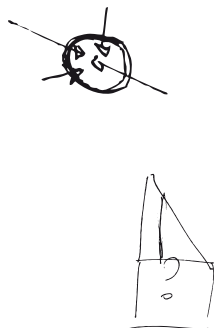
revolutions per minute, or to the revolutions of planets around a sun. So there is this contradiction between the daily usage of the word, which means a sudden and abrupt change (a 'revolutionary' artwork would be an artwork that changes your perception of what art is or could be) and the older etymological meaning of the word. Because I believe that the baby has been thrown out with the bathwater, and I believe that we are in a state of cultural depression and social conservatism all around the world, I think that there's a space for re-engaging with the notion of revolution by looking at its etymology rather than its current meaning. A going backwards to go forwards, re-spatialising, re-topologising the word: a more cyclical, ecological view of revolution. In terms of aesthetics, it is interesting to play a game in the history of modern art, and look at works that are formally connected with change: change of form, colour, movement, and look at the history of that, which moves from Futurism through Kinetic art in the 1950s and 1960s to experimental film and the loop in contemporary practices.

Finally, the third reason is that Australia, although it is probably the oldest continent in the world, was always imagined or 'projected' in the

European mind as an upside-down continent, the *Terra Australis* – in Latin and Greek philosophy this notion of the 'antipodes' is important – so I thought it was an interesting context to think about this concept of an upside-down world. This is also how a lot of artists think: if you change perspectives from the dominant perspective you open up possibilities for imagination and also for freedom.

2. Is there any connection to the current situation in the art, in Sydney, Australia, the Region?

I think that there are many interesting artists in Australia that for a number of reasons are actually thinking about these same issues. For example, Shaun Gladwell in his video works refers to skateboard or moving in a kind of dance through the video, but also thinks about the way video itself works, and the embedded meanings within video. Australians often think in two ways – someone in London will never say "I'm sorry, it's my winter and your summer", but an Australian will often say "I'm sorry, it's my summer and your winter". So Australians are taught since they are very young that they have to translate into an inverted view, which is



something interesting as it creates a double mind, in a way. If you think of Indigenous philosophy and Aboriginal ways of thinking about history and geography and memory and songs and storytelling, a cyclical view where things are repeated is very important to that culture, so I'm interested in the ways in which indigenous philosophies may interact with Western philosophies to produce a way of thinking about contemporary Australia.

3. How do you select participating artists?

Magic and listening. I would not use the word 'select' – I don't believe in the authority behind selecting. I invite artists through my own reactions as well as listening to other artists, other curators; young people; old people. The elders are very important to me, as is listening to my eleven-year-old daughter, who is one of my best assistants.

4. The biennale showcases contemporary works. What is your understanding for 'contemporary'?

My current understanding of 'contemporary' is the same understanding of 'contemporary' I have

always had – which is *con-temporaneo*: 'with my time'. I believe that everything that exists in the world is with, and of, my time, whether it is an old 1950s Bakelite telephone, or an artwork made two years ago or today. As such, this exhibition will contain works from the past as well as from today, ranging from Luigi Russolo's sound machines from the early twentieth century to the work of emerging artists of today.

5. What is your understanding of 'biennale'? What is the importance of having a biennale?

The importance of having a biennale is related to cultural exchange and dialogue. One brings culture from all around the world to a location and one foregrounds the culture of that location to the rest of the world. So it is a space of exchange of ideas, thoughts, political utopias, aesthetic positions and so on.

I feel that biennales have traditionally had a great importance as they have nurtured and furthered an internationalism which was very radical. Today, in an age when art fairs are growing all over the world and the market has taken over a large segment of the public's attention towards art, I think the space of biennales is even

more crucial, as it is a space of resistance to that marketisation of art that we are experiencing.

I think that the strength of the Biennale system is that there is an alternation between different perspectives on curatorial practice and different perspectives on the role of art in society, so it's a good thing if it differs greatly.

6. Do you require artists to submit new works, or do you select from old works that fit the theme?

Both. But I would never use the word 'require'. That's like the word 'select'. I don't *require* anything from anyone. There are no rules, because I hate rules. I believe in rebellion and breaking rules so that we can find new spaces of mental and personal freedom.

QUESTIONS TO CAROLYN CHRISTOV-BAKARGIEV
ARTISTIC DIRECTOR, 2008 BIENNALE OF
SYDNEY, C-ARTS MAGAZINE, 30 JAN 2008.

Questions & Activities

- Role-play an interview between an artist and a reporter about the 2008 Biennale of Sydney. Choose the questions each of them asks of the other. Discuss how these questions reflect each of their roles, interests and perspectives in the art world.
- Using a dictionary and the glossary in this Teachers' Kit, define the following words: revolution, forms, utopia, invert, cultural amnesia, radical, internationalism, marketisation, antipodes, dictatorships, conservatism.
- Imagine you are one of the artists in the Biennale of Sydney 2008. Give a five minute artist talk to your class in front of the artwork explaining why you made the work and what the work communicates.
- Visit the 2008 Biennale of Sydney website: www.bos2008.com. Find an image of one of the artworks in the exhibition, draw the work, and write down the title and name of the artist. Visit the exhibition, locate the artwork and compare your drawing of the art work to the 'real' art work. Discuss with a friend the difference you discovered about the artwork between the online image, your drawing and the artwork itself.
- List the different senses you use to experience the world. Create a drawing that describes visually your experience of one sense. List the works in the 2008 Biennale of Sydney which utilise more than one sense (for example, Sharmila Samant's installation engages audiences' senses of hearing, sight and sense of smell).
- Curate your own biennale. As a whole class or in small groups, decide on a theme for the exhibition. Talk about what interests you, which artists inspire you, or a recent, important event that happened in your community. Collect images about the event, and make artworks inspired by the theme. Gather your artworks together and arrange them for display. Include indoor and outdoor areas. Make labels for your artworks, include the student's name, title of the artwork and the year. Give the exhibition a title.
- Read Carolyn Christov-Bakargiev's Curatorial Statement which is included in the 2008 Biennale of Sydney Free Guide.
- Research curatorial statements from past Biennale of Sydney exhibitions. Compare the various ideas and approaches. Have some approaches been repeated across different Biennales? Debate in class whether you consider re-exploring an idea a valid approach or that a Biennale should try to present original or fresh ideas for an audience to contemplate..
- From the list of international biennales in this Teacher's Kit locate all the Biennales that will be presented in 2008. Compare the curatorial statement from *Revolutions – Forms That Turn* with these other Biennales. What are the similarities and differences?
- Using this Teacher's Kit and the Free Guide, read about the work of three artists in the 2008 Biennale of Sydney who are presented at different venues. Think about why each artwork has been displayed at each venue and discuss how the work relates to that site.

Questions &
Activities
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- Imagine you have been engaged as a graphic designer for the 2008 Biennale. Design an A4 page spread for an artist of your choice that includes a 300 word essay, a 100 word biography and at least two images.
- Choose an artwork in the 2008 Biennale of Sydney exhibition that explores the theme of ‘revolution’. Explain the reasons for your choice and outline the way the artist is interpreting the theme, either conceptually or through their material practice.
- Artworks in the 2008 Biennale of Sydney involve suitcases, gas tanks, bicycles, building materials, sails, bubbles, nails and a telephone. Make a list of some other unusual materials involved in the exhibition. Discuss why artists would use non-traditional art materials that they may have found. In what way does using these materials present a challenge to an audiences perception of what an art work is or can be?
- Compare and contrast two 2008 Biennale of Sydney venues; a museum institution such as the Museum of Contemporary Art or the Art Gallery of New South Wales, with a non-museum space such as Pier 2/3 or Cockatoo Island. List the positive and negative aspects of each venue; for example staffing levels, the quality of the facilities, the existence of climate control, possibilities of types of artworks, etc., including the decision for particular venues to display performance-based works. Consider materials used in works inside buildings compared with a work displayed outside - what are some conservation issues concerning each work?
- Think about the art work presented at Cockatoo Island. Why these particular artworks were presented in this location? Is this an art venue? What influence does this venue have on how you look at and think about the artwork?
- Identify the critical narratives or stories being communicated that are inherent in the work of two artists represented at the Biennale of Sydney 2008.



Overview

Within the overarching theme of the 2008 Biennale of Sydney: *Revolutions – Forms That Turn*, there are six themes which appear in the artworks, both historical and contemporary. Many of the works in the exhibition directly address these themes, which are as follows:

1. TURNING AROUND AND UPSIDE DOWN

How do art works explore the concept of turning objects, images and ideas around and upside down?

2. CHANGE

This theme considers art works that ask questions about change – Is change always for the best? Why should we have change and how can we make change?

3. RE-ENACTMENT AND RETURN

What can we learn by looking back at past moments or ideas from history, and by seeing them again and thinking about what they mean in a contemporary context?

4. REVOLUTIONS

What happened to the idea of revolution? Has it lost its political relevance today or should we rescue it from consumer culture and restore it to its original meaning. What is that original meaning?

5. SPEEDING UP AND SLOWING DOWN

We live today in a very fast world – how are artists working with that speed or working against it, to slow the world down?

6. MIRRORING AND REVERSING

What is the effect of reversing something or producing a mirror image of an object, a text, or an idea?

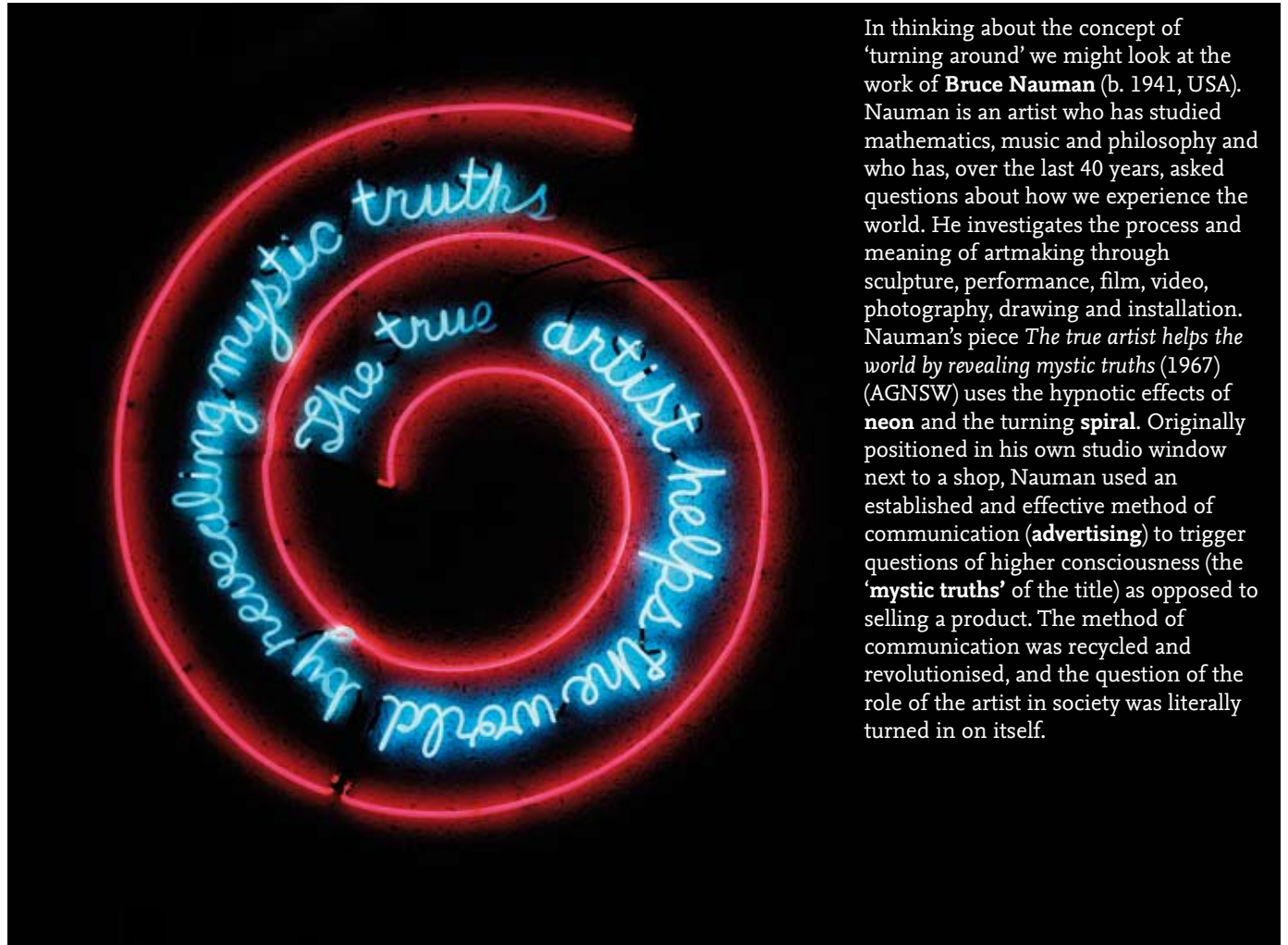
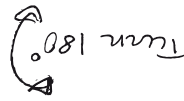
An exploration of these themes within the context of the 2008 Biennale of Sydney *Revolutions – Forms That Turn* exhibition reveals the many and varied ways in which artists now and in the past have understood the possibilities of 'revolution'.

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

3. EXPLORING THE THEMES OF *REVOLUTIONS – FORMS THAT TURN*

Vernon Ah Kee
What Is An Aborigine, 2008
installation of 12 paintings
Courtesy the artist and Milani Gallery, Brisbane
Photograph: Ben Symons

The turning around and upside down of objects has a potent ability to quickly alter our perspective and open up new modes of seeing. Doing this, creates new questions and possibilities regarding the nature of our world. Consider for example Marcel Duchamp's *Bicycle Wheel* (1913) (Art Gallery of New South Wales). By turning this everyday object on its head, Duchamp forces the viewer to think about its new orientation and renders the normally useful object completely useless. And yet, the wheel can still turn, so has a renewed potential as a moving sculpture, different from but related to its original use.



In thinking about the concept of 'turning around' we might look at the work of **Bruce Nauman** (b. 1941, USA). Nauman is an artist who has studied mathematics, music and philosophy and who has, over the last 40 years, asked questions about how we experience the world. He investigates the process and meaning of artmaking through sculpture, performance, film, video, photography, drawing and installation. Nauman's piece *The true artist helps the world by revealing mystic truths* (1967) (AGNSW) uses the hypnotic effects of **neon** and the turning **spiral**. Originally positioned in his own studio window next to a shop, Nauman used an established and effective method of communication (**advertising**) to trigger questions of higher consciousness (the '**mystic truths**' of the title) as opposed to selling a product. The method of communication was recycled and revolutionised, and the question of the role of the artist in society was literally turned in on itself.

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

TURNING AROUND AND UPSIDE DOWN

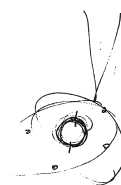
Bruce Nauman
The true artist helps the world by revealing mystic truths
 (Window or wall sign), 1967
 edition 1/3
 fluorescent tubes
 149.9 x 139.7 x 5.1 cm; backing board 165 x 165 cm
 Collection National Gallery of Australia, Canberra; Purchased 1978

Another work in the Biennale which has been inspired by differing points of view or changing perspectives is

Brian Jungen's *Crux* (as seen from those who sleep on the surface of the earth under the night sky), 2008 (Cockatoo Island). Jungen (b. 1970, Canada) is a member of the Doig River Reserve of the Dane-zaa First Nation. Jungen's artworks often manipulate familiar **consumer goods** with reference to sports culture and other forms or **spectatorship**.

Jungen creates sculptures which often reference natural or traditional images by modifying and combining existing objects. The viewer moves back and forth between the original identity and

function and the new role the objects perform. *Crux* is a mobile of Australian animals created from hard suitcases. Jungen references the experience of travel, long journeys, and feelings of frustration and **liberation** resulting from lost baggage incidents with airlines. The experience of sleeping underneath the unfamiliar **constellations** of the southern hemisphere, and Jungen's subsequent research into the mythology and symbolism of these star systems for the Aboriginal Australians, led the artist to combine the lost identity of unclaimed baggage with the lost identities of the Cockatoo Island site.



The Brazilian artist **Hélio Oiticica** (1937–1980, Brazil) is known as one of the most **experimental** artists of the 1960s. He was interested breaking down the boundaries between artwork and viewer in favour of **participation** and pleasure, creating **interactive** artworks to wear, enter into and inhabit. These were amongst the first examples of installation art, a medium commonly used by artists round the world today. Oiticica's *CC5 Hendrix War*, 1973 (MCA), collaboration with Brazilian filmmaker, Neville d'Almeida (b. 1941, Brazil), is one of his "quasi-cinemas" – almost cinemas – experiments in film, sound and slide projections. These are room-sized

installations of fractured and overlapping images and sounds. His work challenges the traditionally passive relationship between the cinematic image and the spectator. Viewers become participants in a playful, enveloping **sensorial** experience.



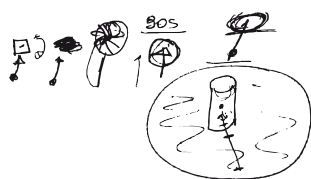
THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

TURNING AROUND AND UPSIDE DOWN

Brian Jungen
Crux (as seen from those who sleep on the surface of the earth under the night sky), 2008
mixed media
Courtesy the artist and Catriona Jeffries Gallery, Vancouver
With the assistance of The Canada Council for the Arts
Photograph: Jenni Carter

Hélio Oiticica and Neville D'Almeida
Quasi-cinemas / CC5 Hendrix War, 1973
slide projection and audio installation with hammocks
dimensions variable
Collection Inhotim Centro de Arte Contemporânea, Minas Gerais, Brazil
Photograph: Jenni Carter

Questions & Activities



PRACTICE / STRUCTURAL FRAME

How have artists in the 2008 Biennale of Sydney changed the way objects, images or texts are displayed? What sort of new meanings or experiences do these changes in perspective or perception create for the viewer?

STRUCTURAL FRAME

What other forms outside of art does the shape of the spiral in Bruce Nauman's artwork *The true artist helps the world by revealing mystic truths* remind you of? Where else would you expect to see a sign like this? How do you interpret the title of Nauman's work: Is he being ironic, serious, or insightful? Do you think that using words and statements is a powerful way to convey a message? (Think about the way Nauman constructed his work using neon). Come up with your own equivalent philosophical statement.

PRACTICE

How does Oiticica's multi-sensory art installation from the 1960s compare to our contemporary digital technologies and 'virtual worlds'? Compare and contrast two artists who work in contemporary 4D media with Oiticica's practice.

CULTURAL FRAME

Research the Tropicália movement, identify what the movement was reacting against, and identify three key figures in its development.

POSTMODERN FRAME

Oiticica likes to break down boundaries between the audience and art by directly immersing the viewer in the artistic experience. No two viewers will experience the same work. Describe the artist's intention and what effect this has for the viewer. Observe the audience in the gallery space and describe their reaction to the work.

CONCEPTUAL FRAMEWORK, POSTMODERN FRAME

Oiticica's installations provide a sensory experience. Does this enable the viewer to change their perceptions by being involved in the art? How does this experience differ from the traditionally approach to viewing art? How successful is this as a strategy?

PRACTICE

Consider Brian Jungen's practice. How does Brian Jungen's mobile refer to older sculptural practices, such as the work of Alexander Calder, seen in the MCA? Describe how Jungen has used the existing shape, colour and form of

the found object suitcases to represent parts of the animal's bodies. How has he achieved a sense of lightness and movement through the use of simple industrial materials?

CULTURAL FRAME

Research how the constellations feature in the myths and knowledge of traditional cultures, including Indigeneous Australian and First Nations cultures in Canada. What links might Jungen be making between these two cultures?

Whenever an artist makes an artwork they change the world. What initially began as an observation or an idea takes form and evolves into something new. This change can be influenced by the way we conceptually conceive or perceive an object, idea or experience or it could be a physical change in shape, scale, colour and form.

A number of art works in the Biennale ask questions about change – Is change always for the best? Why should we have change and how can we make change?



Sharmila Samant's (b. 1967, India) work in the Biennale (MCA) directly addresses the negative effects of change in farming in India. Her work engages with problems caused by **globalisation** by raising money to help the farmers in need. Samant has created a work that deals with the **local** and the **global**, in relation to a specific agricultural crisis in India.

A key element of her work is **collaboration** with the farmers in the affected region. *Against the Grain* is a field of handcrafted cobras woven from grain and bamboo, made in **collaboration** with the Devguniya, an Indigenous community from Bolangir, and representing the destructive impact of multinational companies on the farmers of this region in India (in particular in relation to **genetically modified** seeds). In *Sounds of the Silenced*, a **soundscape** has been created using seed-storage barrels collected from across India and refashioned into resonance chambers for the songs sung by women in the fields. The final element of the work, *Gilt*, will take place at the conclusion of the exhibition. The rice sculptures of cobras from the work will be auctioned, with proceeds returning to afflicted communities.



Sharmila Samant
Against the Grain, 2008
 BT cotton, camphor, 1000 paddy craft objects (snakes) individually placed on metal stands
 dimensions variable
 Courtesy the artist and Bose Pacia Gallery, New York
 Photograph: Jenni Carter

The work of **Nedko Solakov** (b. 1957, Bulgaria) asks questions about change in a more literal way. Solakov's **conceptual installations** are radical, witty and **ironic**. One of Nedko Solakov's life-long projects is *A Life (Black & White)*, which is presented in the lobby of the Art Gallery of New South Wales. This work is an artistic project which Solakov has been repeating over and over since 1999 and presumably will continue to do so forever. In this work, two painters repaint the walls of the exhibition space

in black and white for the entire duration of the exhibition. One paints the walls white while the other paints them black, round and round in an endless loop. The work is a way of looking again at whether **futility** in human life is necessarily a negative thing – whether everything we do always has to have a progressive outcome: a change of some sort. Solakov's work challenges us to reconsider the concept of change for change's sake.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

CHANGE

Nedko Solakov
A Life (Black & White), 1998
 edition 5/5 and 1 artist's proof
 black-and-white paint; 2 workers/painters constantly repainting
 the walls of the exhibition space in black-and-white for the entire
 duration of the exhibition, day after day (following each other)
 dimensions variable

Past editions: Courtesy collections of Peter Kogler, Vienna; Susan
 and Lewis Manilow, Chicago; Hauser & Wirth, St. Gallen; Museum fur
 Moderne Kunst, Frankfurt am Main.
 This edition: Collection of the artist.
 Courtesy Galerie Arndt & Partner, Berlin/Zurich
 Photograph: Jenni Carter

The art practice of **theweathergroup_U** (Cockatoo Island) is focused on engaging **change** in a more direct way. **theweathergroup_U** is an artistic **collective** interested in pursuing experimental methods of audio-visual media production, environmental mapping and other technologies. Their work explores weather as a **metaphor** for the way contemporary society understands change, and how **traditional knowledge** about the weather and the land found in Indigenous Australian cultures can challenge and overturn mainstream and modern ways of thinking. Their work aims to use digital storytelling methods to bring this knowledge and experience into the space of the art exhibition, to look at themes of **ecology**, climate, geography, communications and **collaboration**. Through their work we can consider how communities are adapting to rapidly changing environments and climate conditions. Members of group come from a range of backgrounds, including artists and people working in the media and at universities.



theweathergroup_U
theweathergroup_U, 2008
 events, video, maps, diagrams, writings, images
 Photograph: theweathergroup_U

Questions & Activities

POSTMODERN FRAME, CULTURAL FRAME

The snakes in Sharmila Samant's installation are handcrafted cobras woven from grain husks and bamboo. What is the significance of the recycled and craft elements, and the collaborative nature of this work in a contemporary context? What do the snakes symbolise?

CULTURAL FRAME, CONCEPTUAL FRAMEWORK

Sharmila Samant's work deals with issues of globalisation and trade by looking at the demise of farming communities in India. Discuss this approach with reference to changes in farming techniques in recent times.

CULTURAL FRAME

Research the current situation of Indian cotton farmers. Do you think that change and the demise of the traditional role of these farming communities is inevitable? How can these cultures be protected and made sustainable? Analyse how successful Sharmila Samant's installation is in raising these questions.

PRACTICE

Using objects from nature (sticks, grasses, rocks, etc.) with bright coloured cotton thread create your own creatures to display as a group in a place in school where lots of people will see them.



PRACTICE

Compare the community-based practice of Sharmila Samant with Australian artists who also work with or engage with local communities.

POSTMODERN FRAME

How do you respond to Solakov's work *A Life (Black & White)*? How does this work relate to the development of a new economic system in a post-Communist country like Bulgaria?

STRUCTURAL FRAME

How has Solakov used the associations we have with the colours black and white to produce meaning in this work? Write a review of this art work in relation to associations of duality: for example, life/death, day/night, yin/yang. How do these associations work with the theme of change/renewal?

PRACTICE

Solakov is a Conceptual artist. He plays with ideas using humour and philosophical questions. What other artists do you know who work in the same way, or are considered Conceptual artists?

PRACTICE

Consider how the theweathergroup_U uses the space of an art exhibition to engage with the theme of change in a direct way. How do they communicate their ideas to the audience?

CONCEPTUAL FRAMEWORK

Consider the name of theweathergroup_U collective. How might weather be seen as something that is a metaphor for change? Research other artist who have made work about the weather – what themes did they explore by looking at the weather?

CULTURAL FRAME

Research some traditional knowledge about the land and weather, such as that found in Indigenous Australian cultures. Look specifically at how Indigenous understandings of climate, geography, communications and collaboration differ from European knowledge or understanding. Research other examples of traditional or indigenous knowledge in these areas from around the world.

When we re-enact we enact again, we perform again, we go through an experience or an activity a second time, and we return to something that happened in the past. A re-enactment of any sort always sees a return to a place that we once were, but in the state we are in now. Re-enactment thrusts the fragments of our past into our present, to re-form experiences otherwise left to memory.

Vernon Ah Kee (b. 1967, Australia) is of the Kuku Yalandji, Waanji, Koko Berrin, Yidindji and Gugu Yimithirr peoples. For the Biennale, Ah Kee exhibits 12 paintings that **re-create** older images while also creating a new meaning to those images. *What Is An Aborigine* (2008), his painting series shown on Cockatoo Island, is related to a collection of photographs of Aboriginal people living on missions and government stations. These photographs were taken between 1921 and 1957 by Norman Tindale, who wanted to make a sort of 'scientific' record of Aboriginal people. His photographs are like mug shots, with the subjects posed front and side on, identified by a number. Ah Kee's great-grandfather was one of the men photographed.

These large-scale charcoal and pastel paintings recreate the fixed gaze of the photographed person and have both positive and negative undertones. On one hand, Ah Kee's drawings emphasise the humanity of his subjects, focusing on their eyes and giving the viewer a sense of **empathy** with the individual. On the other hand, by representing his family in this same format, there is an implication that Aboriginal people today are still caught in **repressive** conditions like those experienced in the first half of the twentieth century. This is the sort of complicated meaning that Ah Kee seeks to produce. His works re-enact the Tindale images but return the **gaze** with a new sort of presence. Looking at the oversized portraits with their large eyes at the viewer's eye level, the viewer experiences a sense of discomfort as the confrontational act of the stare, of facing an accuser, of exercising a right of reply, is strongly felt.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

RE-ENACTMENT AND RETURN

Vernon Ah Kee
What Is An Aborigine, 2008
installation of 12 paintings
Courtesy the artist and Milani Gallery, Brisbane
Photograph: Ben Symons

The work of **Sam Durant** (b. 1961, USA) explores language, conflict and the public sphere. For the 2008 Biennale, Durant has created a series of large illuminated signs containing **de-contextualised** quotes from placards used during **protest** demonstrations. Statements including '200 YEARS OF WHITE LIES', 'THIS IS FREEDOM?' and 'ASK US WHAT WE WANT' are drawn both from the Aboriginal civil rights movement in Australia and from African American and Native American civil rights movements in the United States.

These signs are presented as a **site-specific installation**, displayed in the foyer and on the façade of the Museum of Contemporary Art. The MCA is a heritage building situated in the middle of one of the busiest tourist areas in Australia: Circular Quay. Like street signs or advertising billboards, Durant's signs are visible from afar, especially when they are illuminated at night.

Like Bruce Nauman, Durant appropriates the format and techniques of advertising to make his text stand out. By overlapping this past American history with the current Australian context, Durant makes a poignant comment on conditions within contemporary Australia. He also explores the politics of **memory**, by looking at the way in which we remember moments of protest, both as individuals and as a society.



Michael Rakowitz (b.1973, USA) works with **communities** to create forms of 'social sculpture' that address social problems through personal encounters and stories which bring art together with practical, everyday concerns. Past works have taken shape in urban spaces and explored **public** environments, such as *paraSITE*, an ongoing project in which the artist custom builds inflatable shelters for homeless people, utilising the vents of a building's heating, ventilation or air-conditioning system.

For the Biennale, Michael Rakowitz has engaged with contemporary Indigenous life in Australia to create new associations with the history of **visionary** architecture and its **failures**, and with the collapse of historical ideas of revolution. In collaboration with a number of individuals and groups, Rakowitz has constructed a full-scale contemporary version of avant-garde Russian artist Vladimir Tatlin's model for *Monument to the Third International* (1919). Tatlin's tower, which was to have been made of spirals, was never built; today, it is a symbol of revolutionary and visionary thought. Rakowitz's Tatlin tower represents a rebirth of collective hope, as it recycles discarded materials from old houses, soon to be demolished, owned by the Aboriginal Housing Company in Redfern, Sydney.

The tower was first installed in the Redfern Community Centre before being relocated to the entrance of the Art Gallery of New South Wales for the Opening Week of the 2008 Biennale.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

RE-ENACTMENT AND RETURN

Sam Durant
200 Years of White Lies, 2008
 electric sign with vinyl text
 243.84 x 339.09 cm
 Courtesy the artist and Blum & Poe, Los Angeles; with support of the Farrell Family Foundation

Sam Durant
End White Supremacy, 2008
 electric sign with vinyl text
 243.84 x 345.19 cm
 Courtesy the artist and Blum & Poe, Los Angeles; with support of the Farrell Family Foundation

Sam Durant
Ask Us What We Want, 2008
 electric sign with vinyl text
 243.84 x 345.19 cm
 Courtesy the artist and Blum & Poe, Los Angeles; with support of the Farrell Family Foundation
 Photograph: Jenni Carter

Michael Rakowitz
White man got no dreaming, 2008
 mixed media
 465 (height) x 336 (diameter) cm
 Courtesy the artist and Lombard-Freid Projects, New York
 Project supported by the Dena Foundation
 Photograph: Jenni Carter

Questions & Activities

SUBJECTIVE / STRUCTURAL / CULTURAL FRAME
Vernon Ah Kee, Michael Rakowitz and Sam Durant use different media to express socially-engaged messages. Explain, with reference to the Structural, Subjective and Cultural Frames, which work, in your opinion, most effectively expresses the artist's intentions.

STRUCTURAL FRAME
Explain the importance of the materials Rakowitz uses in his work. Focus on the relationship between materials used and the form of the work.

CONCEPTUAL FRAMEWORK
Vernon Ah Kee uses portraiture, which traditionally focuses on the individual, to explore community issues. Discuss the relationship between individual and collective experience. How does exhibiting a series of portraits communicate Ah Kee's world view?

PRACTICE
Discuss as a class what you think are some key problems or issues in today's society. Make a list of the five most important issues. In small groups, brainstorm word lists for each issue,

then make a sign as a response to one of these problems.

PRACTICE
Develop a project about public art. Walk around Sydney, or your local area, and explore the different kinds of public art you can find. Make large scale photocopies of landmark buildings, and draw banners with humorous or serious statements and images on the front of the buildings. Display your plans in your classroom.

CULTURAL FRAME
What are some other ways people have protested in the past? Research in small groups some 'protest' songs from history, political movies or art projects that have drawn attention to problems in society (you might want to ask your parents). Present your research to your class.

POSTMODERN FRAME, CONCEPTUAL FRAMEWORK
Write a short analysis of the effect produced when Sam Durant takes political statements out of their original context and places them in a more modern/contemporary context in the public sphere. Observe and

record how the public, or your classmates, respond to this work.

CONCEPTUAL FRAMEWORK
What is the relationship between the Durant works on the exterior of the MCA/Artspace and the local environment and audience? Brainstorm or mind-map three other public spaces in Sydney Durant could position his work in. Why would you put the work in these alternative places/spaces? Who could the potential audiences be?

PRACTICE, CULTURAL FRAME
Research other artists who use text to make political statements, for instance American artist Jenny Holzer or Vernon Ah Kee (in his text works). Compare their practice to Durant's works in the 2008 Biennale. How do the artists' and/or the artworks' cultural context impact on the words selected? Make a series of small works, or sketches in your VAPD, drawing on the practice of these artists.

PRACTICE
Investigate the design and form of towers. Document their variations and

Questions &
Activities
(continued)

uses, using photography and drawing. Discuss how a tower be sculptural or architectural? Examine closely Rakowitz's *White man got no dreaming*. Consider its materials, the process to make it and its purpose. Form a group and design a tower that you would like to make and that would be situated in your community or environment. Use any materials and process such as moving parts or a radio transmitter or a garden.

STRUCTURAL FRAME / PRACTICE

Why do we tear old houses down? What happens to the materials that they are made of once they are torn down? Take some recycled materials which are not being used and recreate an iconic building in Sydney or from somewhere in the world. Present to the class why you chose this building and the materials used to re-create it.

STRUCTURAL FRAME / CULTURAL FRAME

Rakowitz's work comments on social issues, and for the Biennale he collaborated with an urban Indigenous community. What is he trying to say? And how is he expressing his opinion/comment through his art? The idea of rebuilding 'hope' is part of Rakowitz's

work. How does he do this and is he successful?

POSTMODERN FRAME / PRACTICE

How does Rakowitz draw new themes out of the recreation of an iconic building from the history of modernist architecture? How is the original vision of Tatlin's tower changed by being appropriated into the Redfern context? What does Rakowitz achieve by using public environments for his art, as opposed to housing his work in a gallery or museum?



At various times and with different levels of intensity we all experience the urge to revolt, to object, to make a stand or to speak out, either against the way things are or in support of something new. Artists have always used their art as a way to communicate thoughts and feelings in response to the recognition that things are not as they should be. Art can often express things that we may not be able to say in other ways, or help us to experience the world in ways that words alone cannot describe.

The concept of 'revolution' is central to the artworks exhibited in the 2008 Biennale of Sydney – however, the ways in which this concept has been explored by the artists are many and varied.



Tracy Moffatt (b. 1969, Australia) is one of Australia's leading contemporary artists. Working since the late 1980s as an experimental filmmaker and a producer of music videos, she has created photography, film and video works that are concerned with power relations, hysteria, the media and forms of escape from stereotyped subjectivities. Past filmic **montages** produced in collaboration with editor Gary Hillberg (b. 1982, Australia) include *Lip* (1999), *Artist* (2000), *Love* (2003) and *Doomed* (2007). For the 2008 Biennale of

Sydney, Tracey Moffatt presents *REVOLUTION*, (2008) (MCA), a new video work made using Moffatt and Hillberg's signature cut-and-paste editing technique, a visual **collage** or **bricolage**, close to the practice of a DJ sampling pre-existing music. The work is a study of the stereotypes associated with revolution in historical and contemporary movies. It explores constructions of those stereotypes, both by showing the glory and drama of the depiction of revolutions on the wide-screen and also by portraying the

presumed disastrous after-effects of revolutions. Excerpts from well-known blockbuster films are **juxtaposed** with clips from B-movies in a dynamic, humorous and highly crafted composition accompanied by a rhythmic and melodramatic soundtrack. Moffatt's freedom and defiant impulse to revolt is subtly present in the illegal activity she performs as a provocation – brashly appropriating fragments from movies without clearing copyright. It is as if she were saying: So what if I do this? What will you do to me?

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

REVOLUTION

Tracy Moffatt and Gary Hillberg
REVOLUTION, 2008
video, film montage, 14 mins
Courtesy the artists and Roslyn Oxley9 Gallery, Sydney

Dan Perjovschi (b. 1961, Romania) and his wife **Lia Perjovschi** (b. 1961, Romania) have been making art, including performances, paintings, sculptures, drawings, photographs, videos, installations and conceptual art since 1986. They grew up under a dictatorship that ended in 1989 with the Romanian revolution. Dan Perjovschi draws directly on walls, floors and windows in art exhibitions. Expressed through an essential and basic form of drawing that lies somewhere between a comic book cartoon and a **graffiti** style of quick line sketching, Perjovschi's humour addresses serious issues – world politics, social life, the cultural scene, the relations between local **contexts** and **globalisation**, as well as his own personal concerns. In his notebooks, he has created an set of drawings that he selects from and repeats from exhibition to exhibition, adding new ones as he encounters new **contexts**. After his exhibitions end, his drawings are erased or painted over. Unpretentious, they represent one of the most radical expressions of personal freedom in today's world, where art itself has become a commodity to a degree never seen before. For the Biennale, Perjovschi has drawn in chalk on the façade of the Art Gallery of New South Wales as well as in black marker on a glass wall. His drawings suggest the breaking of taboos – such as the rule that it is not proper to scribble on walls generally – let alone at a museum.



Emory Douglas (b. 1943, USA) has over his life been directly engaged with the role of visual art in a revolutionary cause. Douglas was the appointed Minister of Culture for the Black Panther Party in Oakland from 1967 until its demise in the early 1980s. The **Black Panther Party** was an African-American organisation established to promote **civil rights** and self-defence. Founded in Oakland by Huey P. Newton and Bobby Seale in October 1966, the organisation fought for the protection of African-American neighbourhoods from police brutality, for the interests of African-American rights and justice. The Party's ten-point program called for 'Land, Bread, Housing, Education, Clothing, Justice and Peace'. Many of the programs initiated by the Black Panther Party continue today, such as its school breakfast programs. Douglas trained as a commercial artist during the time he spent in prison. When he was released he became the official 'artist' of the Panthers, his revolutionary designs featured in the Party's posters and newspapers, which were distributed widely through its networks and pasted on buildings, walls and windows across the United States. Douglas's distinctive and powerful illustrations in marker, ink, gouache and graphite made him one of the most influential and radical artists

of the era. His art and **activism** played an important part alongside the Party's other radical activities, debating issues critical to African-American communities fighting against injustice. For the Biennale, historian and archivist for the Black Panther Party, Bill (Billy X) Jennings, has lent a selection of posters, newspapers and films documenting this time, which are exhibited on Cockatoo Island.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

REVOLUTION

Dan Perjovschi
The Sydney Drawing, 2008
 chalk and marker drawing
 dimensions variable
 Courtesy the artist and Lombard-Freid Projects, New York

Emory Douglas
 newspapers from 'The Black Panther', 1969–73

Questions & Activities

STRUCTURAL FRAME

Dan Perjovschi, Emory Douglas and Tracey Moffatt all use art to respond to social and cultural environments. Discuss the signs and symbols used by these artists to parody, undermine or contest mainstream society.

PRACTICE

Make a layered collage using old magazines or newspapers. Cut out a person and place them in a collaged landscape where you don't think they belong. Add clothes, objects, other figures or trees to make the image look even more out of place.

STRUCTURAL FRAME

Research wars or revolutionary actions in Australia. Locate some visual imagery, and come up with three to five key words or short sentences about these events. Compile the images and words you have collected into a poster advertising the war or revolution.

POSTMODERN FRAME

View or download two recent music videos. How do the videos support and repeat images, power hierarchies and stereotypes that are common in the media, or do they work against these conventions? Identify and compare how the videos do this.

POSTMODERN FRAME

Moffatt's work uses collage, bricolage, stereotypes, and appropriation. Describe how these techniques give new meaning to previously existing images and footage when combined in a new artwork or context. How does this technique challenge conventional film-making techniques and questions of authorship? Why would an artist be interested in breaking rules? Are there certain things we do / want to do only because we're not allowed?

PRACTICE

Give an example of three other Australian artists who utilise appropriation in their practice and explain how and why they do so. Compare their practice to Moffatt's in a short essay.

PRACTICE

Using a black marker and several large sheets of paper (a wall if possible) make some quick drawings in the same way Dan Perjovschi does, commenting on contemporary society.

SUBJECTIVE FRAME

Dan Perjovschi lived through a dictatorship (research the Romanian Revolution of 1989). Think about why and how his art is a form of revolution, both for himself and for art practice in general.

STRUCTURAL FRAME / PRACTICE

Dan Perjovschi draws on the walls, floor and windows, only to have it erased once the exhibition is over. Is this kind of 'ephemeral' art effective or not? Give reasons for your answers. Dan Perjovschi breaks the rules and conventions by writing on these walls and windows. Is his work truly revolutionary? How effective is it in reaching his aims?

CULTURAL FRAME / STRUCTURAL FRAME

Research the history of the Black Panther Party. With this history in mind, explain the relationship between Emory Douglas's illustrations and posters and the Black Panther Party's aims and belief systems.

PRACTICE

Working in a group, produce a newspaper which deals with problems you and the group identify in today's society. Write opinion pieces, craft headlines and illustrate your newspaper so as to communicate your message in a powerful way. How will your newspaper have an impact on the reader?

STRUCTURAL FRAME / POSTMODERN FRAME

Identify and explain the history of three different visual references Emory Douglas has used to create his work. Outline how his use of intertextual reference underpins the ideas he is trying to convey.

Nowadays, the world seems to be turning more and more quickly, at a dizzying pace, which makes it hard to keep up. We are living in an age of digital revolution and life moves at an accelerated pace. The ultimate question might be: How can artists make works of art - which might require slowness, care, and reflective thought - within such a sped-up world?

Escape Carnival, (2008) by **TV Moore** (b. 1974, Australia), displayed in the Dog-Leg Tunnel on Cockatoo Island, depicts a man endlessly running. The sound of his breath is mixed with music in the sound installation which fills the tunnel. Moore works with film, video and theatrical forms. Inspired by the

marathon efforts of ultra-runners and by the figure of a homeless man he glimpsed in Los Angeles, *Escape Carnival* uses the **temporal** nature of both sound and video to consider ideas of the duration of a journey, asking us: where is the beginning and where is the end? Moore's work is a **site-specific**

installation, made for the Dog-Leg Tunnel, which uses its dramatic location to explore the psychological space of the individual, at once within and estranged from society, and **progressing** only through his own **propulsion**.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

SPEEDING UP AND SLOWING DOWN

TV Moore
Escape Carnival, 2008
single-channel video installation/sound installation
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

The work of **Bari Kumar** (b. 1966, India) is also about progression and propulsion. Kumar's *Army of Forgotten Souls* (2005) is a short mournful video depicting **rickshaw** cyclists in Kumar's birthplace, Nellore. Bound to their **rickshaw** cycles all day and night with nothing but their limited physical strength, these men formerly provided the primary mode of transportation to this area. With the **progress** of **urban development** came the automated three-wheelers, threatening the meagre livelihood of these labourers. Stripped bare, working in the scorching heat and struggling to keep up with the changing

times, the abstracted image of moving muscles in the cyclist's back is touching as it is overtaken by a motorised **rickshaw**. Kumar's film, made with musical inspiration from Transglobal Underground, is a homage to the rickshaw wallah; a sad celebration of the end of an era.



Speed is used rather differently, as a **formal** device in the work of **Attila Csörgő**, (b. 1965, Hungary). Csörgő often works with light and photography and with structures that move. He is interested in changeable geometrical forms and in exploring elements of reality that we might not normally see or think about. By observing ordinary phenomena under extraordinary conditions Csörgő creates **experiments**, often surprising and entertaining, to foreground questions about **perception** and how we construct our vision of the world. *Slanting Water* (1995), shown at the MCA, is a key early work in Csörgő's

practice. It is a small black and white photograph in which two glasses filled with water appear to be simply placed on a table. In this image the water is not level and appears to be artificially altered, since it slants in opposite directions in the two adjacent glasses. However, this photograph was not digitally altered to create an illusion but instead was created by spinning the table on which the glasses and camera all stood, so that the water was pictured in a **centrifugal** movement. The revolving object is a recurring **motif** in Csörgő's practice.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

SPEEDING UP AND SLOWING DOWN

Bari Kumar
Army of Forgotten Souls, 2005
 video loop, colour, sound, 3 mins
 Courtesy the artist and Bose Pacia Gallery, New York

Attila Csörgő
Slanting Water, 1995
 photograph
 28 x 40 cm
 Courtesy the artist; Galerija Gregor Podnar, Ljubljana/Berlin

Questions & Activities

POSTMODERN FRAME

Research TV Moore's practice. Create a ninventory of how he uses film, video and sound in his work. Define the qualities of postmodern practice that are evident in his use and approach to these elements of his work.

STRUCTURAL FRAME

All three works by TV Moore, Bari Kumar and Attila Csörgő imply movement but do not actually embody movement (unlike kinetic art). Explain the ways in which movement is represented in each work. Discuss the implications of implying movement without creating an artwork which moves for the artist and the audience who is viewing the artwork.

CULTURAL FRAME

Research the public transport available in India and compare it to the transport available where you live. Discuss how the options differ and who uses them in each country. Outline any conclusion you can draw about social status in each society through what you have learned. What is a Rickshaw wallah? Investigate their role in Indian society, thinking about the caste system and the manner in

which individuals are classified by their profession.

CULTURAL FRAME

Kumar's work could be considered a metaphor for social change. Outline other social issues which Kumar's work potentially addresses.

PRACTICE

Explore why water moves sideways when it is spun in a circle. Work in pairs to experiment with water to test what centrifugal movement is. Spin a billy-can over your head to separate tea from the leaves, or invent another similar experiment. Record your findings and report back to your class.

PRACTICE

Investigate other visual distortions in nature. Experiment with domestic and natural objects, such as a straw placed in water or an image turned upside down when reflected in the back of a spoon. Draw or photograph your results.

PRACTICE

Csörgő's photograph is a result of a scientific experiment, but he also draws on the history of still life

photography. In your classroom, use objects such as glasses, cups, vases and bowls to make a simple still life arrangement. Use a light source to create strong shadows. Use a viewfinder to select smaller sections of the still life, and develop small paintings or drawings using tonal colours.

Throughout history, artists have been thought of as creating works that act as a 'looking glass', reflecting upon their lives and mirroring the world they live in. Some writers view art as a mirror that continually reflects the history of the world, rather than a window that opens onto another world, removed from our own.

As a form of social comment many artists have created art that is opposite or contrary in character or nature in order to challenge and question the social and political norms of society. In other cases, mirroring can be used as a formal device that provokes the viewer to question where they stand in the world and how they look at the world.



The work by artist and filmmaker **Mark Boulos** (b.1975, USA) displayed on Cockatoo Island, uses two screens facing each other to depict two sides of a contemporary issue. Boulos works with documentary film to investigate the relationship between ideas, ideology and materiality. In his two-channel **video installation** *All That is Solid Melts into Air*, (2008), the corporate colonisation of Nigerian oil resources frames a clash of cultures and beliefs.

Two factions indirectly battle over the control of oil. In Chicago, **financial**

traders represent the financial power of the oil companies. In the Nigerian delta, **guerillas** wage war against the corporations that mine and exploit their land with the support of the Nigerian government. The film focuses on the Ijaw people and the war god Egbisu, who inspires their struggle against foreign companies and their movement for independence, protecting them from bullets and machetes with charms made of leaves. Boulos shows the belief systems of these two distinct but connected worlds.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

MIRRORING AND REVERSING

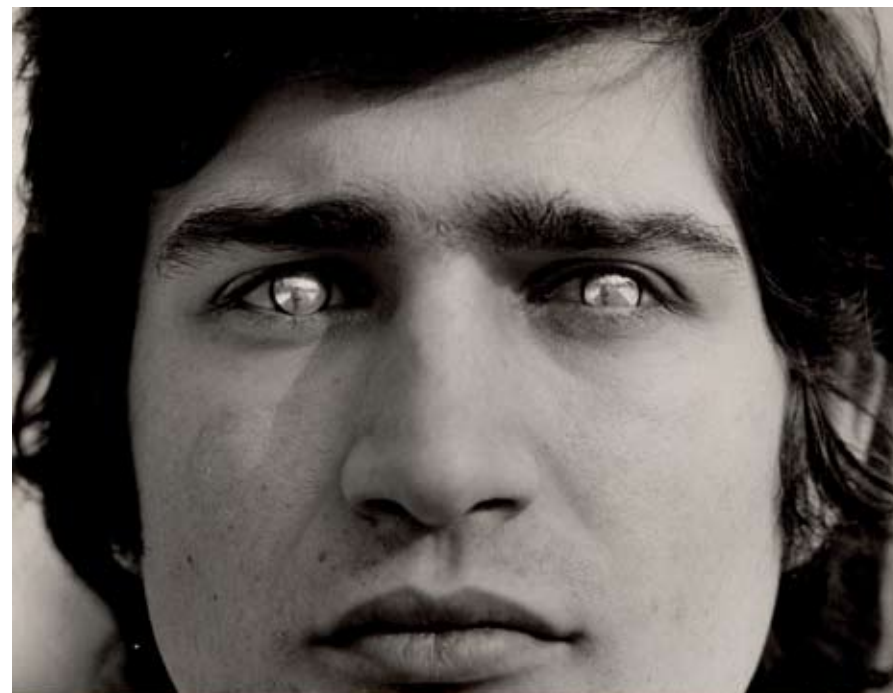
Mark Boulos
All That is Solid Melts into Air, 2008
 video installation, 2 screens, DVD transfer from HD video, colour,
 sound, 30 mins
 Funded by Arts Council England, London, with the support of Film
 London Artists' Moving Image Network
 Photograph: Jenni Carter

A prominent conceptual artist since the 1960s, **Dan Graham** (b. 1942, USA) has run a gallery, published articles as artworks, explored performance and film, and bridged art and architecture in his critical practice. In his early films, Graham experimented with how **perception** and **perspective** can be played with using film and video. In artworks made between 1969 and 1974, the body and the camera become one machine, moving and sensing and seeing. In *Helix / Spiral*, and the similar work *Helix / Spiral* (Simone Forti), there are two cameras filming, one from the 'outside' and one from the 'inside'. In *Helix / Spiral*, the 'outside' viewpoint is that of a performer who moves in a spiral around and towards a second performer standing at the centre of a space. The second performer, the 'inside' viewpoint, rolls a camera around his body in a spiral movement with the lens turned outwards. In Graham's works, our bodies, and our intersecting **gazes** are constantly being explored from new, sometimes previously unseen angles.



The work of **Giuseppe Penone** (b. 1947, Italy), at the MCA, also explores the **reversed gaze**. Penone became one of the key **Arte Povera** artists in the late 1960s. **Arte Povera** is Italian for "poor art". These artists used everyday materials and natural processes in their artworks, which were often based on simple ideas. In the performance work *Rovesciare i propri occhi* (to reverse one's own eyes) Giuseppe Penone walked the streets wearing contact lenses made out of mirror glass, blinding himself. The people he met and who approached him

saw in Penone's eyes the reflection of what the artist would have seen had he not given up his visual field to the other person opposite him. A poignant metaphor of **generosity** through the **reversal** of the **gaze**, in this work Penone **inverts** the common perception that artists are privileged people who 'show us' their visions. Images of this performance are displayed on the gallery walls as a series of slides, placing the gallery audience in the place of the people "receiving" the artist's **gaze**.



THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

MIRRORING AND REVERSING

Dan Graham
Helix / Spiral 1973
 2 Super 8 films, enlarged to 16mm, colour, transferred to video
 5:26 mins
 Collection: Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin;
 permanent loan Fondazione CRT Progetto Arte Moderna e Contemporanea

Giuseppe Penone
Rovesciare i propri occhi (To Reverse One's Eyes), 1970
 Slide projection
 7 colour slides
 2.4 x 3.6 cm each
 Courtesy the artist and Marian Goodman Gallery, New York and Paris

Questions & Activities

PRACTICE

Using aluminium foil and pipe cleaners make your own mirror-glasses that stop you seeing the world and others in it but lets others see themselves in the reflection. Record the comments that people make when they see themselves in your glasses.

PRACTICE

Select a partner for this collaborative activit. Ask them to walk somewhere in the school or in the room, and come back to describe what they can see. Draw a picture of the view they described. Ask them to do the same with you. What are the differences between the two representations?

PRACTICE

In your class, each student secretly picks another student and draws a picture of what they think that person can see. Put all the pictures up on the wall and see if you can guess whose view each picture belongs to.

PRACTICE

Select two of the following: Teacher, police officer, fireman, bus driver, giraffe, nurse, clown, baby in a pram and a dog. Imagine what they could see. What would they experience? What is their viewpoint? How is their view different from the other person/animal

you have selected? Write an illustrated short story, or draw a cartoon with captions to describe what they see.

CONCEPTUAL FRAMEWORK

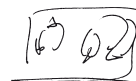
As an audience member, do you expect the artist to have a perspective more valuable than your own? Why? Survey your classmates or members of your family to discover what they think, and write up your findings.

PRACTICE

Research Arte Povera artists and their practice. Identify and list some materials these artists utilised in their work. How was this selection of materials challenging for the general public? Why would an artist select only these materials to use? What unusual materials can you find in your home, backyard or classroom which could be used in a sculpture or mixed-media paintings?

PRACTICE

Research other artists who have used mirrors in their work. Analyse why the mirror is such a significant object in art practice. What other materials, aside from glass, have been used to explore qualities of reflection? Plan a series of small drawings, maquettes or multi-media works exploring the effects of mirroring.



POSTMODERN FRAME

'The gaze' is a term used in art history and theory referring to the relationship between the viewer and the subject, often in visual art or cinema. The term suggests a position of power by the viewer over the subject. Analyse and describe how Penone explores or inverts the 'dominant gaze'. What is the effect of this on the gallery audience?

CONCEPTUAL FRAMEWORK

Explain how each artist uses 'mirroring' to alter the audience's perception of the world.

CULTURAL FRAME/STRUCTURAL FRAME

In *All That is Solid Melts into Air* Mark Boulos presents two opposing cultures. Compare and contrast why the financial trader and the guerilla members both seem to equally attract our attention. Take into account both visual and cultural stimuli.

CONCEPTUAL FRAMEWORK

Through performance Giuseppe Penone's work entails him becoming a part of the artwork itself. Hypothesise how it affects the audience and the world when artwork and artist are one and the same. Research two other artists who create artwork in this manner.

Overview

This section contains artists' quotes, selected references and keywords for each of the artists mentioned in Section 3, organised by theme. It also contains a glossary for the keywords and further resources for researching the 2008 Biennale of Sydney *Revolutions – Forms That Turn*.



THE 16TH BIENNALE OF SYDNEY TEACHER'S ART

4. ARTISTS' QUOTES, KEYWORD LIST AND SELECTED REFERENCES AND GLOSSARY

Nedko Solakov
A Life (Black & White), 1998
edition 5/5 and 1 artist's proof
black-and-white paint; 2 workers/painters constantly repainting
the walls of the exhibition space in black-and-white for the entire
duration of the exhibition, day after day (following each other)
dimensions variable

Past editions: Courtesy collections of Peter Kogler, Vienna; Susan
and Lewis Manilow, Chicago; Hauser & Wirth, St. Gallen; Museum für
Moderne Kunst, Frankfurt am Main.
This edition: Collection of the artist.
Courtesy Galerie Arndt & Partner, Berlin/Zürich
Photograph: Jenni Carter

BRUCE NAUMAN

“If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product.”

Bruce Nauman
(art:21, Biography: Bruce Nauman,
www.pbs.org/art21/artists/nauman/)

REFERENCES

- www.pbs.org/art21/artists/nauman/
- *Video Data Bank: Bruce Nauman*
[www.vdb.org/smackn.acgi\\$artistdetail?NAUMANB](http://www.vdb.org/smackn.acgi$artistdetail?NAUMANB)

KEYWORDS

- spiral
- neon
- advertising
- mystic truth

HÉLIO OITICICA

“[...] Oiticica’s works, resisting the labels of Body Art, Conceptual Art, Performance and Happening, stressed the meaning of participation as opposed to its form. Their emphasis on meaning emphasized the experiential aspect of viewer participation.”

Simone Osthoff, “Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future”, www.leonardo.info/isast/spec.projects/osthoff/osthoff.html

REFERENCES

- www.whitechapel.org/content513.html
- J.J. Charlesworth, *Hélio Oiticica: Colour the World*, Art Review, May 2007
- www.artreview.com/profiles/blog/show?id=1474022%3ABlogPost%3A2228

KEYWORDS

- sensorial
- experimental
- participation
- interactive

BRIAN JUNGEN

“I never set out to make a joke or anything... I just think it’s a good way to get people interested in the ideas that I’m trying to illustrate in my work. If people can look at my work and see the humour in it, the seriousness and the material sensibility in it might also be equally interesting to them.”

Brian Jungen
Culture Shock, Interview by Alexander Varty
www.straight.com/article/culture-shock?#
Accessed 15 July 2008.

REFERENCES

- www.nativeonline.com/brian.htm

KEYWORDS

- consumer goods
- spectatorship
- constellations
- liberation



SHARMILA SAMANT

“Just like the venom of this snake paralyzes the nervous system causing death of the victim, so are the genetically engineered seeds paralyzing the agrarian economy in India.”

Sharmila Samant, Artist Statement provided to Biennale of Sydney (2007)

REFERENCES

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- *India warned over GM rice crops*, Jyotsna Singh, BBC News, Delhi: http://news.bbc.co.uk/2/hi/south_asia/6103700.stm
- www.lindenarts.org/show/2005/0916/samant.html

KEYWORDS

- global/local
- globalisation
- genetically modified
- collaboration
- soundscape



NEDKO SOLAKOV

“Capitalism can be funny, much funnier than Communism, but Bulgaria is going through an absolutely illogical moment. It's good to have democracy, but they are waiting for utopia, which makes it a schizophrenic situation.”

Nedko Solakov

Nedko Solakov: interview, by Michael Hodges, *Time Out London*, April 2008

REFERENCES

- *Official website*
http://nedkosolakov.net/content/index_eng.html
- *Interview with Nedko Solakov*
www.coolhunting.com/archives/2008/02/nedko_solakov.php

KEYWORDS

- conceptual installations
- ironic
- futility

THEWEATHERGROUP_U

“At the Biennale of Sydney 2008, theweathergroup_U is collaborating with CDU through one of their members, artist and researcher Bryce Anbins-King, to display a version of the e-gipsi which is designed to provide internet access to a local area network anywhere in Australia, and to use this connection to provide live on-line content to the exhibit... In order to operate on Cockatoo island for three months over winter, a wind turbine was introduced to supplement the power production of the solar panels, and we are currently experimenting with the use of remote access software over satellite connection with the hope of providing access to computers being operated at events in Arnhem land to visitors to theweathergroup_U exhibition space on the island.”

theweathergroup_U blog

www.theweathergroup.org

REFERENCES

- *Official website and blogspot*
www.theweathergroup.org/

KEYWORDS

- change
- collective
- metaphor
- traditional knowledge
- ecology
- collaboration

THE 16TH BIENNALE OF SYDNEY TEACHER'S KIT

THEME: CHANGE

VERNON AH KEE

“The art we make is Aboriginal art ... because the way we live our lives is an Aboriginal experience. Now what happens in the deserts and remote communities is that the people create art and they try to make their art in a way that correlates to ... [a] romanticised idea, and it’s a white construction. That’s why I say the only authentic Aboriginal people in this country are the urban Aboriginal people, they are the only ones whose lives aren’t wholly and solely determined by white constructs.”

Vernon Ah Kee, interview by Robert Leonard, *Art & Australia*, Winter 2008. www.artaustralia.com/article.asp?issue_id=182&article_id=120 Accessed 4 August 2008.

REFERENCES

- Vernon Ah Kee, interview by Bruce McLean, *Artlines*, no.2–2007, pp.14–15
<http://cs.nga.gov.au/Detail.cfm?IRN=163688>

KEYWORDS

- re-enact
- empathy
- gaze
- repressive gaze

SAM DURANT

“It would [...] be a mistake to consider [Durant’s work] a form of nostalgia, for Durant’s desire to revive the ‘60s – one shared by many artists and scholars of his generation – is neither entirely melancholic nor entirely celebratory. It is a critical effort to recoup a workable political legacy.”

David Joselit, Review: Sam Durant: Museum of Contemporary Art, Los Angeles, *Artforum*, 2003.

REFERENCES

- www.blumandpoe.com/samdurant/
- Sam Durant interview with John LeKay, *Heyoka Magazine*: www.heyokamagazine.com/HEYOKA.3.SCULPT.SAM%20DURANT.htm

KEYWORDS

- de-contextualised
- protest
- memory
- site-specific installation

MICHAEL RAKOWITZ

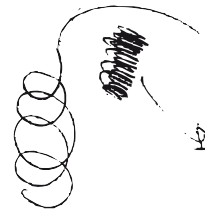
“I’m very interested in a public art that enlists its audience as vital collaborators in the production of meaning, such as in my recreation of Tatlin’s *Monument to the Third International* from the building materials gathered from The Block in Redfern. The idea is that a group of people will always be involved in the making, and a conversation usually accompanies that making.”

REFERENCES

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- *Michael Rakowitz: Circumventions*, by Carolyn Christov-Bakargiev (Author), Michael Rakowitz (Author), Giuliana Carusi Setari (Contributor), Onestar Press, 2004

KEYWORDS

- communities
- public
- visionary
- failures



TRACEY MOFFATT

“No one person ever inspired me to make art, but art itself has; I’ve been inspired by an extraordinary film or a novel that stayed with me for days, or weeks, or years, or my whole life — like the other day, when I *needed* to watch David Lean’s 1946 *Great Expectations* again. I’ve always seriously studied the history of photography and film, or just generally picture books, encyclopedias, etc., even before I started to exhibit my own photography and short films in Sydney in the mid ‘80s.”

ArtKrush Interview, July 23, 2008
www.artkrush.com/169759
Accessed 5 August 2008.

REFERENCES

- www.roslynnoxley9.com.au/artists/26/Tracey_Moffatt/
- Catherine Summerhayes, Maureen Barron, Tracey Moffatt, Adam Shoemaker, *The Moving Images of Tracey Moffatt*, Charta, 2007.

KEYWORDS

- montage
- juxtaposed
- collage
- bricolage



DAN PERJOVSCHI

“I come, I draw, I leave,” the artist says. “Half of the drawings are from previous projects. I keep moving them from one wall to another, city to city, continent by continent. I travel the world drawing it.”

Dan Perjovschi, Artist Statement, April 2007

REFERENCES

- www.perjovschi.ro/
- Dan Perjovschi, *Mad Cow, Bird Flu, Global Village: The Art of Dan Perjovschi*, Verso, 2007

KEYWORDS

- contexts
- graffiti
- globalisation

EMORY DOUGLAS

“I was 16 years old, and after having read the Black Panther newspaper and most of my older brother’s Black history and literature books that he brought home from UCLA, I was convinced that this was my calling. I had heard from my brother and his college friends that the brothers up north in Oakland had a program to deal with the ‘man.’ [...] In general, I wanted to be a Black Panther so that I could help my people overcome the oppression they and I were experiencing. In particular, I wanted to get back at the San Diego policeman who had been harassing me since I was 12.”

Emory Douglas

Forbes, Flores Alexander. “Point No. 7: We Want an Immediate End to Police Brutality and the Murder of Black People: Why I Joined the Black Panther Party.”

Nelson, Jill, ed. *Police Brutality*. (New York: W. W. Norton & Company, 2000). p. 225

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- Art for a Change: Black Panther Artist: Emory Douglas
- www.art-for-a-change.com/blog/2005/02/black-panther-artist-emory-douglas.html

KEYWORDS

- Black Panther Party
- civil rights
- activism

TV MOORE

“The thing that I’m really interested in is things that operate outside of a normal space, different paradigms, that’s why I’m interested in the outsider and things like that, and from the get-go I wanted to do my work in the Dog-Leg tunnel (on Cockatoo Island) [as it fit with] the claustrophobia that existed in the work and in the story of the outsider, the ultra-runner.”

www.themonthly.com.au/tm/node/1091
Accessed 5 August 2008.

REFERENCES

- www.roslynnoxley9.com.au/artists/67/TV_Moore/profile/
- The Monthly: Biennale of Sydney artists TV Moore and Stuart Ringholt in conversation: www.themonthly.com.au/tm/node/1091

KEYWORDS

- temporal
- site-specific
- installation
- progressing
- propulsion

BARI KUMAR

“Dhaka [Bangladesh] is known as the rickshaw capital of the world. But increasingly life for rickshaw wallahs - often persecuted by bullying traffic cops - gets harder and harder. They ride all day earning less than three dollars in stifling heat and ferocious rain. Pedal-power is often used to move huge loads in Bangladesh. There are police officers to pay off, suicidal coach drivers to be avoided and some of the world’s most crowded and pot-holed roads to be navigated. The air pollution from the ceaseless flow of traffic is so bad that many visitors to the city feel nauseous. But thousands of rickshaws can be seen every day, either carrying up to four passengers or transporting huge loads which are often twice their bodyweight.”

Alastair Lawson, “Dhaka’s beleaguered rickshaw wallahs”, BBC World, 5 October, 2002. Available at http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/2300179.stm. Accessed 30 June 2008.

REFERENCES

- www.barikumar.com
- Holland Cotter, ‘ART IN REVIEW, Bari Kumar’, *New York Times*, March 19, 2004. Available at www.nytimes.com

KEYWORDS

- rickshaw
- progress
- urban development

ATTILA CSÖRGŐ

“*Slanting Water* applies an ordinary phenomenon under extraordinary conditions. A glass filled with water standing on a table is a fairly ordinary sight. The level of the water (the horizontal) and the vertical form the basis of our system of co-ordination — what mathematicians describe as x and y. However, while mathematical co-ordinates can be rotated, our everyday system of co-ordinates is less flexible. In *Slanting Water*, I present the possibility of an alternative system. I placed two glasses on a revolving table next to a camera. The camera has captured the hydraulics of the “closed system” — slanting water.”

Attila Csörgő
www.c3.hu/~acsorgo/angol/ferdeviz_leiras.html
Accessed 4 August 2008.

REFERENCES

- www.c3.hu/~acsorgo/
- Attila Csörgő : Platonic Geometry
www.galeria-arsenal.pl/arsenal.php?id=399

KEYWORDS

- formal
- experiments
- perception
- centrifugal
- motif

MARK BOULOS

“The Ijaw tribe and Egbisu Boys, while militant, are not criminal, and are indeed waging an idealistic independence struggle.”

Mark Boulos, Artist statement provided to Biennale of Sydney, 2007.

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- *Bloomberg New Contemporaries 2007: Mark Boulos*: www.newcontemporaries.org.uk/artist_single.php?aid=1322

KEYWORDS

- guerillas
- financial traders
- video installation

GIUSEPPE PENONE

“[Penone] has said that he regards the role of the artist not to invent form but ‘to indicate things that are already there, that are existent.’”

Grace Glueck ‘ART REVIEW; Nothing, Not Even a Pen, Between Artist and Paper’, *New York Times*, February 6, 2004. Available at www.nytimes.com

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KEYWORDS

- reversed gaze
- generosity
- Arte Povera
- invert

DAN GRAHAM

“When I was 14, I read *Being and Nothingness* by Jean-Paul Sartre, and a key section, which Jacques Lacan took for his mirror stage, is a child’s first sense of himself in a primitive way. This involves seeing himself as other people see him, which is an important awareness of intersubjective gazes, and I often go back to that concept. When I had a gallery, I showed Sol LeWitt and other minimal artists, but as much as I like minimal art, I was more interested in intersubjectivity. In the modern city, when you look at a shopping arcade you see yourself superimposed on the mirror reflection of the thick glass on top of the product, and there are also mirrors inside as a kind of fragmented apathy. I am interested in the surface of the cities and social interaction inside cities, but my work is often in parks, and I am very much interested in suburbia.”

Dan Graham

ArtKrush Interview, September 19 2007

<http://artkrush.com/142780>. Accessed 15 July 2008.

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- Dan Graham (Author) & Alexander Alberro, *Two-Way Mirror Power: Selected Writings by Dan Graham on His Art* - The MIT Press 1999
- Dan Graham: Rooftop Urban Park Project www.diabeacon.org/exhibs/graham/rooftop/

KEYWORDS

- perception
- perspective
- gaze

ACTIVISM: the involvement in action that attempts to bring about social, political, environmental, or other change. This action is often in support of or opposition to one side of a controversial argument.

ADVERTISING: the activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media.

ARTE POVERA: Italian for 'Poor Art', Arte Povera was a collective identity for a number of young Italian artists, working in the late 1960s and early 1970s, who used any medium they could get hold of for very cheap.

BLACK PANTHER PARTY: an African-American organisation established to promote civil rights and social justice for African-Americans, predominately active in the mid-1960s to 1970s. Originally only accepting African-American members, the party changed as it grew and eventually became an icon for social activism and counterculture in the 1960s.

BRICOLAGE: construction (as of a sculpture or a structure of ideas) achieved by using whatever means comes to hand.

CENTRIFUGAL: moving or directed outward from the center usually as a result of some kind of rotational force.

CIVIL RIGHTS: rights that are bestowed by nations on those within their boundaries. In civil law jurisdictions, a civil right is a power which can be exercised under civil law.

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

COLLAGE: a technique of composing a work of art by arranging on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope. It is often considered a key postmodern technique as it facilitates pluralism, eclecticism, contradictions and fragmentation.

COLLECTIVE: of or characteristic of a group of individuals taken together, also can be used as the collective noun referring to a group of artists, activists, thinkers etc.

COMMUNITIES: social, religious, occupational, or other group sharing common characteristics or interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists.

CONCEPTUAL INSTALLATION: conceptual installation art refers to artworks where sculptural materials and other media modify the way a particular space is experienced to communicate a particular concept(s) or idea(s). Frequently the ideas themselves take precedence over traditional aesthetic and material concerns. Installation art is not necessarily confined to gallery spaces and can be any material intervention in everyday public or private spaces.

CONSUMER GOODS: final **goods** specifically intended for the mass market.

CONTEXT: the set of circumstances or facts that surround a particular event, situation or text which usually shaping or informing the readers understanding.

CULTURAL AMNESIA: a collective inability to remember or recall historical events or cultural phenomena, in particular from many decades or centuries past.

ECOLOGY: in science, the relationship between organisms and their environment. Ecology is also used as a term for the study of the relationships between human groups and their physical and social environments.

EMPATHY: the identification with or vicarious experiencing of the feelings, thoughts, or attitudes of another.

ETYMOLOGY: the study of the sources and development of words.

EXPERIMENTAL: to try or test, especially in order to discover or prove something. Experimental art usually attempts to expand current debates and ideas in contemporary art and culture.

EXPERIMENTS: tests conducted under controlled conditions that are made to demonstrate a known truth, examine the validity of a hypothesis, or determine the efficacy of something previously untried.

FAILURES: the non-performance of something due, required, or expected; a lack of success.

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FINANCIAL TRADERS: individuals working in a financial institutions or a corporations, or casual individual investors or speculators, who buy and sell financial instruments traded in the stock markets, derivatives markets and commodity markets.

FORMAL: in art, this term refers to the properties or characteristics of form, i.e. shape, colour, texture, scale, depth, delicacy, mass, material.

GAZE: to look steadily and intently, as with great curiosity, interest, pleasure, or wonder; to look or see with fixed intention. The gaze is a term used in art history and theory referring to the relationship between the viewer and the subject, suggesting a position of power by the viewer over subject.

GENEROSITY: readiness in giving and sharing, freedom from small-mindedness.

GENETICALLY MODIFIED: relating to a product or living organism whose genetic material has been altered, changing one or more of its characteristics

GLOBAL: relating to the whole world.

GLOBALISATION: can be described as a process of ongoing economic, technological, socio-cultural and political integration of the world whereby once autonomous communities are increasingly unified into an interdependent, single society.

GRAFFITI: markings, as initials, slogans, or drawings, written, spray-painted, or sketched on any manner on property.

GUERRILLAS: members of an irregular, usually indigenous military or paramilitary unit operating in small bands in occupied territory to harass and undermine the enemy, as by surprise raids.

INVERT: to reverse in position, order, direction, or relationship; to turn upside down.

IRONIC: The essential feature of irony is the indirect presentation of a contradiction between an action or expression and the context in which it occurs. Irony is frequently used to

convey a meaning that is the opposite of the text's literal meaning.

JUXTAPOSED: to place close together or side by side for the purpose of comparison or contrast.

LOCAL: pertaining to a particular place or particular places usually within a restricted geographical area.

MEMORY: the mental capacity or faculty of retaining and reviving facts, events, impressions, etc., or of recalling or recognizing previous experiences.

METAPHOR: something used, or regarded as being used, to represent something else.

MONTAGE: the technique of combining in a single composition pictorial elements from various sources, as parts of different photographs or fragments of printing, either to give the illusion that the elements belonged together originally or to allow each element to retain its separate identity as a means of adding interest or meaning to the composition.

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

NEON: a chemically inert gaseous element occurring in small amounts in the earth's atmosphere, used chiefly in a type of brightly glowing electrical lamp. Often used in signs and advertising.

PARTICIPATION: the fact of taking part.

PERCEPTION: the act of apprehending by means of the senses or of the mind this may involve immediate or intuitive recognition or appreciation, as of moral, psychological, or aesthetic qualities; insight; intuition; discernment

PERSPECTIVE: the state of one's ideas, and the relationship between those ideas and the facts known about a particular subject, text, place or event.

POSTMODERNISM: a late 20th century style and concept in the arts, architecture and criticism. Typical features include a deliberate mixing of styles and media, self-conscious use of earlier styles and conventions, and the incorporation of images relating to the consumerism and mass communication of society.



PROGRESS:

a movement toward a goal or to a further or higher stage.

PROPULSION:

to drive, or cause to move, forward or onward.

RE-ENACT:

to represent on or as on the stage for a second or multiple time.

REPRESSIVE:

the state of enforcing control.

REVERSAL:

the state of turning something opposite or contrary to its intended position

REVERSED GAZE:

an experience of art where the expected practice of viewing a work of art is turned upside. The viewer “receives” the embodied gaze of the work of art, not the reverse. As this process does not employ everyday critical faculties, the viewer is held a contemplative state.

RICKSHAW:

a mode of human-powered transport where a runner draws a two-wheeled cart which seats one or two persons.

SENSORIAL:

pertaining to the senses or sensation.

SITE-SPECIFIC INSTALLATIONS: are designed to only exist in the space for which they were created; they frequently refer to their surrounding environment to inform the work and enrich the ideas explored through contextual support.

SOUNDSCAPE: an atmosphere or environment created by or with sound; usually consisting of various components which come together as a whole.

SPECTATORSHIP: the process of being an observer of an event. In the context of the art, spectatorship can refer to how ‘subject positions’ are constructed by texts by way of the relationship between the spectator and the observed.

SPIRAL: an ancient form, one that is used as a decorative motif in traditional cultures, as a cosmic symbol for the natural process of growth or of the eternal movement of nature and the universe.

TEMPORAL: enduring for a particular period of time only.

TRADITIONAL KNOWLEDGE: generally refers to the long-standing traditions and practices of certain regional, indigenous,

or local communities. Traditional knowledge also encompasses the wisdom, knowledge, and teachings of these communities.

URBAN DEVELOPMENT: a process which involves the growth and progress of the built and social environments of urbanised municipalities and communities. Whilst predominately referring to physical built environment urban development also changes the socio-economic and cultural dynamic of an area.

VIDEO INSTALLATION: is a contemporary art method that combines video technology with installation art, the installation aspect embodies all elements of the surrounding environment as a vehicle of affecting the audience.

VISIONARY: given to or characterised by idealistic ideas, views, or schemes.





Find out more about the 2008 Biennale of Sydney, including artist information, video interviews, vodcasts, blogs and information about special events at: www.bos2008.com

Visit the Online Venue to see artist projects, videos, texts and links. www.bos2008.com/revolutionsonline

Pick up the Biennale of Sydney Free Guide in venues during the exhibition period.

Have a look at the Biennale of Sydney catalogue, which features drawings from every artist in the exhibition, as well as essays on the themes of the Biennale.

Visit the venue websites:

- Art Gallery of New South Wales
www.artgallery.nsw.gov.au
- Artspace
www.artspace.org.au
- Cockatoo Island
www.cockatooisland.gov.au
- Museum of Contemporary Art
www.mca.com.au
- Royal Botanic Gardens
www.rbgsyd.nsw.gov.au
- Sydney Opera House
www.sydneyoperahouse.com

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WHERE TO FROM HERE? FURTHER 2008 BIENNALE OF SYDNEY RESOURCES

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Biennale of Sydney Free Guide, Biennale of Sydney catalogue,
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