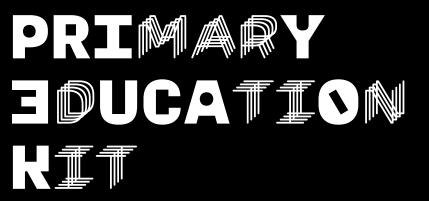
### HTC ENNALE HSYDNEY

ARCH — UNE 2016









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Part I	Introduction	Part 2	integrated Learning Topics	Acknowledgements
<b>—</b> 03	How to use this resource	<b>—</b> 09	Materials, objects and ideas	Produced by the Biennale of Sydney
			Sheila Hicks / Helen Marten / Yuta Nakamura	Alana Ambados, Public Program and
<b>—</b> 04	Activities and resources  Contemporary art and the  Biennale of Sydney	— 19	Memory and disappearance Neha Choksi / Lee Mingwei / Chiharu Shiota	Education Coordinator
				Melissa Ratliff, Curator and Manager
<b>—</b> 05				of Public Programs and Education
		— 29	Performance and choreography	Lauren Giusti, Public Program and
<b>—</b> 06	20 <sup>th</sup> Biennale of Sydney: The future is already here — it's just not evenly distributed		William Forsythe / Mella Jaarsma / Adam Linder / Justene Williams	Education Assistant
— 00		— <del>4</del> 1	Science fiction and stories Lee Bul / Heman Chong / Mette Edvardsen	Text Consultants
				Bree Richards, Nick Waterlow OAM
				Curatorial Fellow
<b>—</b> 07	Venues and Embassies	<b>—</b> 51	Spaces and the city Keg de Souza / Agatha Gothe-Snape /	Tai Spruyt, Curatorial
				Research Manager
<b>—</b> 08	Artistic Director		Archie Moore	Art Direction
		<b>—</b> 61	The world around us	For The People
			Marco Chiandetti / Charles Lim / Taro Shinoda	Design
				Lauren Barber and Brittney Griffiths

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Catriona Murdie

Contributors

Ellen Kozakiewicz

With thanks

Margaret Bradley Debbie Bourke

**Matthew Smith** 



Taro Shinoda Ginga, 2010 Installation view (2010) at the Mori Art Museum, Tokyo. Courtesy the artist and Mori Art Museum, Tokyo. Photograph: Kozo Takayama

The Primary Education Kit has been designed to support educators in creating exciting and engaging learning opportunities before, during and after a visit to the 20<sup>th</sup> Biennale of Sydney: The future is already here — it's just not evenly distributed.

The resource is divided into introductory and integrated learning topic sections. Each section is supplemented by a glossary of key terms and suggested questions and activities.

The **introductory** section contains information about the exhibition, the Artistic Director and the key people and artists involved in the Biennale. This section is intended as an overview to the 20<sup>th</sup> Biennale and its approach, and is designed to provide a broader understanding about contemporary art practice, the role of exhibition venues and how audiences think about, respond to and engage with contemporary

art. It also provides insight into the behind-thescenes operations of the Biennale of Sydney.

The integrated learning topic sections profile a selection of artists whose work explore or relate to a particular theme or idea. There are six topics, with one to three artists featured per topic. Each artist profile includes one full-page image of their artwork. Questions and activities are presented through a cross-curricula lens and are specific to the NSW syllabus. The cross-disciplinary style of the questions will allow students to learn about History, English, Science and Maths, and interact with the content through practical visual arts activities. When exploring questions and activities, the image of the associated artwork could be left on the SMART Board for the inspiration of the students.

The Kit aligns its content and activities to NSW syllabuses: boardofstudies.nsw.edu.au/k-6/

### Integrating resources and content

We encourage you to use this Primary
Education Kit as a ready-to-use case study,
educator resource or student handout, as a
projection or in conjunction with a SMART Board.

Previous and ongoing resources may also be used to supplement discussion about contemporary art practice in relation to the history of the Biennale of Sydney and its broader context.

### Feedback

Education resources have been developed to be adaptable and practical in their classroom use to ensure content can be applied across a range of learning settings. If you have any **feedback** relating to our resources, please get in touch: programs@biennaleofsydney.com.au

Activities are listed throughout each section of this Kit and have been conceived to relate to more than one subject area of the NSW K-10 syllabus. Activities may be inspired by the artist's work directly or combine the practice and themes of the artists listed in their respective integrated learning topic section. Other activities relate to the exhibition's themes or help unpack ideas about contemporary art and society more broadly. Use the materials and equipment list on this page to help with practical lesson planning.

### Each integrated learning topic includes

Connections to the curriculum and are listed as syllabus codes underneath each activity.

Related artists lists which can be used to inform further research or comparison to the ideas and techniques employed by the featured 20th Biennale artists.

**Resources** that link to artist's websites and other interesting and related articles, interviews and videos.

### Questions to get started

What is your first impression of the artwork?

How does the artwork make you feel?

What does it remind you of?

What materials have been used?

How do you think the artwork was made?

What message or story do you think the artist is trying to tell?

### Materials and equipment

**Construction:** glue, masking tape, scissors, staplers, string, thread, wool, hole punch

Digital: cameras, iPads, printer, photocopier

**Drawing materials:** coloured markers, oil pastels, crayons, pencils, lead pencils, charcoal

Painting and printmaking: watercolour paint, brushes, scratch foam or lino printmaking plates, water based print making ink, rollers, acetate sheets, palette knives, printmaking tools for carving or scoring

Paper: white and coloured paper and cardboard of different sizes, crepe paper, tissue paper, newspaper, cardboard, old magazines, cellophane, watercolour paper, foil

**Sculptural:** found objects, paddle pop sticks, fabric such as hessian, calico, other off cuts

**Software:** iMotion software, Sketchbook Express, Photoshop, Microsoft Office

### What is contemporary art?

The word 'contemporary' means now, but contemporary art can mean both art made today as well as art that is made in the twentyfirst century. It often relates to current issues in society that impact others, the world and us. Contemporary art can encompass painting, drawing, video, installation, sculpture and performance, or be made up of a combination of different materials and techniques. Artists often work collaboratively – with other artists or people from different fields, such as engineers, curators, designers and architects - and the artworks created might be exhibited in a museum or public space. The viewer or audience might also be involved in the making of the artwork and could be asked to interact with

### What is a biennale?

'Biennale' is an Italian word that means an event that occurs every two years. For artists and the people who work with art, biennales have come to mean a large-scale exhibition or festival, generally held once every two years, that showcases contemporary visual art. A biennale is usually held in a city, town or region for approximately one to three months, and can be located in traditional museums and galleries as well as in unique and historic sites around a city or area.

The 1985 Venice Biennale was the first biennale ever held. The second biennale in the world was the São Paulo Biennial 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. There are now around 100 biennales occurring around the world in places such as Berlin, New York, Marrakech, Taipei, Istanbul, Sharjah and Shanghai.

### **About the Biennale of Sydney**

The Biennale is one of the oldest and most significant biennales in the world. A different curator is chosen for each Biennale and is known as the exhibition's Artistic Director. The Artistic Director is selected approximately two years before the Biennale opens, and usually spends around a year travelling internationally and around Australia, meeting artists and doing research for their exhibition. Each Biennale has a different theme and artists exhibit existing or new artworks that relate to the exhibition's ideas in some way. The 2016 Biennale is the 20th exhibition in the organisation's 42-year history.

### Art exhibitions

An art exhibition is a display of artworks often in a museum or gallery. They can be held anywhere and at any time, and usually represent either one artist or multiple artists who are chosen according to a theme. The artist(s) may be living or deceased. Exhibitions can consist of artworks hung on walls, sculptures and installations that sit in or fill a room, sound art or screenings of video. Artworks can also be exhibited in unique buildings and public spaces in a city or other environment.

### Activities

From the Biennale's website (20bos.com), choose one exhibition from the Biennale's history. Who was the curator? What was the title of the exhibition? What ideas, venues and artists were included in the show?

Use the internet to research an exhibition from a local or international art gallery and answer the same questions as above.

List the similarities and differences between the two exhibitions you researched. What artworks were exhibited? How did they look in the gallery or exhibition space?

## The future is already here — it's just not evenly distributed

Ming Wong
Windows On The World (Part 1), 2014
Mixed-media installation with
video. Courtesy of Para Site
and Spring Workshop, Hong Kong.
Photograph: Glenn Eugen Ellingsen



The 20th Biennale of Sydney is titled **The future is already** here — its just not evenly distributed and is curated by Stephanie Rosenthal. The exhibition explores ideas about technology, virtual reality, science fiction and the ways in which individuals and communities are living in an increasingly digital and technological world. Rosenthal is interested in our relationship with technology and wants us to think about how technology has the ability to transport us to another dimension or reality, opening up new ideas and possibilities while also disconnecting us from our physical bodies and surroundings. This is like an 'in-between' place, where a person can be in a physical and online space at the same time.

The Biennale's venues are the galleries, museums, historic sites and public spaces where artworks are exhibited. The main venues are called **Embassies** and each Embassy has its own theme or group of ideas. These ideas represent the interests of the group of artists that Rosenthal met and spoke to, and are explored in the artworks in the 20<sup>th</sup> Biennale. There are seven Embassies in the 20<sup>th</sup> Biennale.

### Cockatoo Island: Embassy of the Real

Move between artworks that explore virtual reality, physical bodies, science fiction and future worlds.

### Museum of Contemporary Art Australia: Embassy of Translation

Here, artists create artworks that transform or change traditional ways of working to fit within a contemporary time and place.

### Art Gallery of New South Wales: Embassy of Spirits

This embassy includes artworks about belief, spirituality, nature and philosophy.

### **Artspace: Embassy of Non-Participation**

At Artspace, two artists want to change our understanding of art by thinking about protest and how we might stand up for ourselves and each other.

### Mobile Book Stall: Embassy of Stanislaw Lem

An artist has set up a mobile book stall just to sell science fiction books written by Polish author Stanislaw Lem.

### **Mortuary Station: Embassy of Transition**

Think about moving from one phase of life to another at Mortuary Station.

### Carriageworks: Embassy of Disappearance

This embassy investigates things that can disappear over time, such as language, landscapes and memory.

Some smaller venues are located near the Sydney Central Business District (CBD) and inner-city suburbs of Sydney. These venues include a cemetery, library, small art gallery and the Royal Botanic Gardens, and special individual artist projects will be exhibited in these places. The idea behind this is that people who visit the Biennale will be able to experience contemporary art in new and unusual spaces – surprising places, where art is not usually seen.

The Artistic Director of the 20<sup>th</sup> Biennale of Sydney is Stephanie Rosenthal. Like most of the Biennale's Artistic Directors, she is a curator – someone who puts together art exhibitions with artworks by different artists. She is also the Chief Curator (main curator) at the Hayward Gallery in London, England. She is particularly interested in bringing dance, choreography and performance together with visual art in exhibitions. Another of her interests is the way that art can transform city spaces and change our thinking about the environments in which we live, work and travel. For the 20<sup>th</sup> Biennale, Rosenthal has worked with other curators and peers (known for this exhibition as **Attachés**) to help her organise the exhibition. This process of collaboration is a way of bringing new and different skills, areas of knowledge and viewpoints to the final exhibition.



Stephanie Rosenthal Biennale of Sydney Media Launch, Customs House, 28 October 2015

### Glossary

**Embassy**: An embassy is usually the official government building of a particular country that is located in another country. People who are travelling overseas may seek help or protection when they are in a new country and their country's embassy provides a safe space.

**Attaché:** A person who works at an embassy. For the 20<sup>th</sup> Biennale, Attachés bring unique or specialised skills and knowledge to a group.

### **Activities**

As a class, create a timeline that shows key developments in technology. What objects were invented? How were they used? How did they improve or affect the lives of the people who used them?

From this line of technological developments, what new technology do you think might be invented in the future? What impact might this have on society?

From the list of Embassies, select one and research the venue. What is the venue? What does it look like? How is it used? What objects are typically on display there? Who visits these spaces? Has the venue had an interesting history? Was it previously used for something else?

## MATERIALS, OBJECTS AND IDEAS



Sheila Hicks Biennale of Sydney Sketches, 2015 Watercolour on paper. Courtesy the artist; Alison Jacques Gallery, London; and Espace Louis Vuitton, Munich. Photograph: Christian Kain



Yuta Nakamura
Atlas of Japanese Ostracon
(Yamazakicho, Higashiyama-ku
Kyoto-shi, Kyoto), 2014
Shard, picture postcard, 3.8
x 38.4 x 26.7 cm. Courtesy the
artist. Photograph: Nobutada
Omote



Helen Marten
Parrot Problems, 2014
welded steel, aluminium,
fabric, wood, string, cast
plaster, rubber, stitched
suede, prosthetic eyeballs,
rivets, hammer, galvanised
painted cardboard, 135 x 150
x 130 cm. Courtesy the artist
and K11 Kollection, Hong Kong.
Photograph: Annik Wetter

Artists have experimented with different materials and objects in their artworks for centuries. From drawing with charcoal, painting with oil and acrylic paint, and sculpting marble, to bringing together recycled or **found objects**, making videos and recording sound – these are all things that make an artwork. While these things are like the ingredients used to create an artwork, they might also have **symbolic** meanings. These symbolic meanings might cause us to think differently about the material as well as the overall message of the artwork.

### **Activities**

What materials have the artists on this page used to create their work?

Make a list of the physical qualities of these objects.

What might these objects represent?



The Embassy of Chromatic Delegates, 2015-16, linen, cotton, nylon, polyester, bamboo, wood ensemble of sculptural elements installed dimensions variable. Courtesy the artist; Alison Jacques Gallery, London; and Sikkema Jenkins & Co., New York. Photograph: Cristobal Zañartu

Textiles are created by crossing over, knotting and knitting long pieces of thread or **fibre** to make fabric. Cotton, wool, grass, paper, plastic and rubber are all materials that can be used to make textiles. Produced in a range of colours, patterns and textures, they can have a practical function, such as clothing, rugs and blankets; or be used for artistic or cultural purposes, such as **tapestries** and wall hangings.

American artist Sheila Hicks became interested in the textile and weaving traditions of South America while studying art at university in Chile. Hicks was inspired not only by the colours, materials and patterns she discovered in that part of the world, but by how these textiles were also made, as a way of telling stories, recording history and communicating thoughts and feelings about the world.

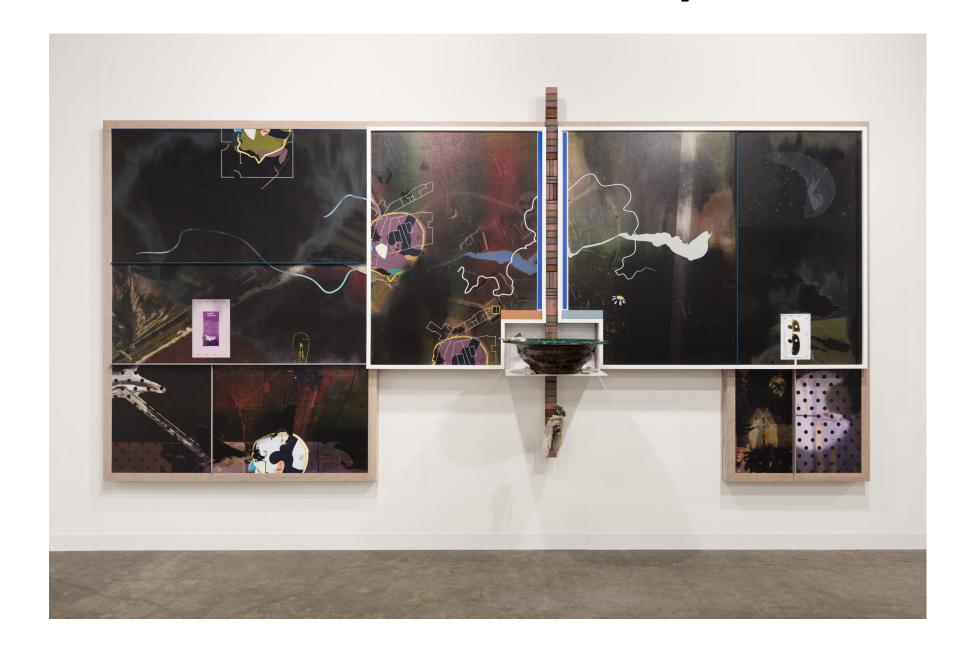
Questioning Column, 2016 has transformed the front of the Embassy of Spirits. Brightly coloured and soft textiles hang down from one of the columns of the building, drawing our attention to the many shapes and forms of the architecture. Hicks brings the old building to life, making us look at the gallery in a new way. She invites us to think about how we might normally use that space and how we move and behave within it.

Born 1934 in Hastings, USA Lives and works in Paris, France and New York, USA



Biennale of Sydney Sketches, 2015 Watercolour on paper. Courtesy the artist; Alison Jacques Gallery, London; and Espace Louis Vuitton, Munchen. Photograph: Christian Kain





Smoke Description, 2015, screenprinted suede, leather and PVC, hand thrown glazed ceramic, lacquered hardwood, Formica, steel, oyster shells, stitched fabric, tree. 233.5 x 458.5 x 47 cm. Courtesy the artist and Sadie Coles HQ, London



(left)
Night-blooming genera,
2015 (detail)

Spun aluminium, airbrushed steel, welded steel, lacquered hardwoods, stitched fabric, hand-thrown glazed ceramic, leather, glass, feathers, acid etched concrete, dimensions variable. Courtesy the artist and Sadie Coles HQ, London. Photograph: Annik Wetter

Objects can be made, bought, collected, recycled and used for various purposes. Some objects relate to specific aspects of everyday life. For example, forks and knives are used for eating, while traffic lights help people and vehicles move around safely on our roads. English artist Helen Marten is interested in objects of all kinds – not just what they do, but their textures, materials, surfaces, colours and sizes. She creates sculptures that are made up of a mixture of objects and materials, put together in new and interesting ways so that they become something else altogether. Her sculptures prompt us to think about the **original** object and how, by using different combinations, we can create new meanings, stories and memories.

For the 20<sup>th</sup> Biennale, Marten is exhibiting Parrot Problems, 2014 at the Embassy of Translation. Although the objects in Marten's sculptures may look like real things, not everything is as it seems – on closer inspection we can see that the objects are, in fact, fake. The artist has **handcrafted** each object using materials such as steel, plaster and rubber to create clever copies of the originals. Depending on what angle you view the work from, objects may appear to be a sculpture, a genuine object or something else entirely. When we realise that an object is not real, it changes how we think and feel about it.

Parrot Problems, 2014
Welded steel, aluminium,
fabric, wood, string, cast
plaster, rubber, stitched
suede, prosthetic eyeballs,

suede, prosthetic eyeballs, rivets, hammer, galvanised painted cardboard, 135 x 150 x 130 cm. Courtesy the artist and K11 Kollection, Hong Kong. Photograph: Annik Wetter



Born 1985 in Macclesfield, England Live and works in London, England



Atlas of Japanese Ostracon (Kitaama Igano, Minamiawaji-sji, Hyogo), 2012 Shard, picture postcard. 3.8 x 26.7 x 19.2 cm. Courtesy the artist. Photograph: Nobutada Omote Do you ever collect interesting or curious objects on your travels? What untold stories might those objects carry? We can learn a lot about history, people and places by uncovering and restoring hidden or lost objects. Japanese artist Yuta Nakamura collects broken pieces of **ceramics**, piecing them back together in new and interesting ways to tell the story of traditional Japanese pottery and **craftsmanship** in a world of new technologies and processes.

Presenting Atlas of Japanese Ostracon, 2016 at the Embassy of Disappearance, Nakamura has made a pottery shed inspired by the famous pottery collection of Edward Sylvester Morse, an American **zoologist** who visited and collected pieces of pottery from different beaches and rivers all over Japan. The artist has created an **installation** that displays this collection of objects, and has arranged images, pieces of ceramics and postcards into careful and balanced **compositions**.

Born 1983 in Tokyo, Japan Lives and works in Kyoto, Japan

Atlas of Japanese Ostracon, 2015. Video, 2:46 mins. Courtesy the artist





**Ceramics**: Pots and other objects that have been made from clay and hardened by heat.

Composition: The placement or arrangement of elements, such as colours, shapes, objects and lines in a work of art. Composition makes an artwork interesting, and can be balanced and organised, or messy and abstract.

**Craftsmanship:** The quality of design and work shown in something that is made by hand.

**Fibre**: A material like cotton, wool, grass or plastic that can be spun into long pieces of string for making fabrics or textiles.

Found objects: Everyday objects that an artist uses to create their artwork. They don't necessarily make the objects themselves or change them in any way.

**Handcrafted**: To make something skilfully by hand rather than with a machine.

Installation: An artwork that combines different art forms, usually sculpture, and places these objects in a particular way in the exhibition space. This might change the way visitors walk throughout the room, or how they think about the ideas and objects the artwork is about.

**Original**: Something that is the first or earliest of its kind. 'Original' may also refer to something that is new, fresh and inventive.

**Symbolic**: When an object or image represents another object, image or idea.

**Tapestry**: A fabric consisting of a warp upon which coloured threads are woven by hand to produce a design, such as a picture. They are often used as wall hangings and furniture coverings.

Zoologist: A scientist who studies animals.

### Sheila Hicks, Helen Marten, Yuta Nakamura

VAS2.2; VAS3.1; MA3-14MG; MA3-15MG; English Objective A and D



Find three interesting objects in your classroom, or perhaps bring something in from home. As a class place these objects together on a table. Group objects according to size, colour, shape, material and function. Take notes and photographs of these various groupings and present your findings as categories in a graph or table.

Select one of the groups or categories that interest you the most. What is the relationship between these objects? Would you have thought to pair them together in the first place? Make a list of what these objects mean alone and together. What are they designed for? Talk about how people would normally use them. Do they hold an interesting meaning or personal memory to you or anyone else in your class?

Make a series of detailed drawings, paintings and photographs that record these objects alone, together and from different angles. Make photocopies of these artworks and cut up the originals and photocopies to create an abstract and distorted collage with a new image. You can introduce new colours, patterns and textures from old magazines and coloured paper if you like. Use the artists mentioned in this section for inspiration.

### **Related Artists**

Christine Streuli, Damien Hirst, Fiona Hall,
Gerda Steiner & Jörg Lenzlinger, Henri Matisse,
Kurt Schwitters, Pablo Picasso, Robert Rauschenberg, Rosalie
Gascoigne, Sean Cordeiro and Claire Healy, Tjanpi Desert
Weavers, Yayoi Kusama

### Resources

Collage www.saatchiart.com/collage

Found objects www.tate.org.uk/learn/online-resources/glossary/f/found-object

Helen Marten www.sadiecoles.com/artists/marten#hl-art-unlimited-2015

Japanese ceramics www.asia-art.net/japan\_ceramic.html

Sheila Hicks www.sheilahicks.com

Weaving techniques threadsofperu.com/pages/back-strap-weaving-in-peru

Yuta Nakamura nakamurayuta.jp/portfolio

# 



Chiharu Shiota Flowing Water, 2009
30 beds, bedding, telephones, photos, water. Installation view (2009) at Nizayama Forest Art Museum, Toyama. Courtesy the artist. Photograph: Sunhi Mang. @Chiharu Shiota/Bild-Kunst. Licensed by Viscopy, 2015



The Weather Inside Me (Bombay Sunset), 2010 (detail) 9 CRT television sets, 9 DVDs, 1 photograph, dimensions variable. Courtesy the artist and Project 88,



Lee Mingwei
Guernica in Sand, 2006/2015
Mixed media interactive
installation; sand, wooden
island, lighting, 1300 x 643
cm. Courtesy of JUT Museum
Pre-Opening Office, Taipei.
Photograph: Taipei Fine Arts
Museum



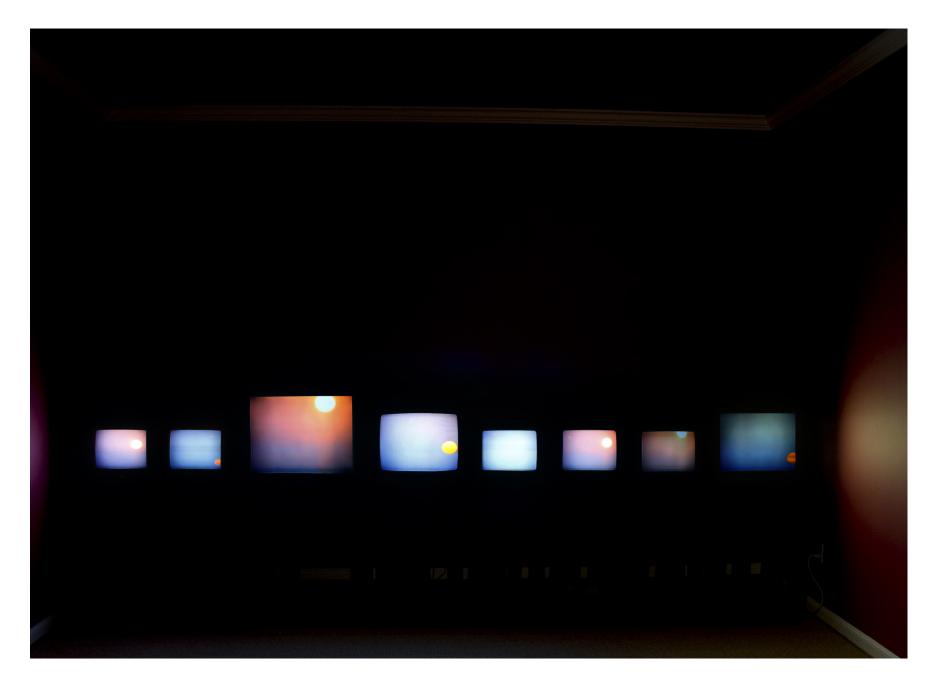
Memories are the record of different people, places and events that have some importance or significance to us. They can be positive or negative and exist as stories passing from one person to another, or we can be reminded of memories by the objects we collect. Museums and galleries are examples of places where objects are kept to remind us of history, culture and places. When memories are shared over time, their meaning might change whenever a person retells the story. That is, we might remember the things we think are important and the details of the original memory might become slightly different as time goes on. Sometimes memories, stories and histories disappear if there is no one there to keep them alive for the next generation.

### **Activities**

Make a list of people or events in your life that are important to you.

What makes them so special? What stories or objects do you have to remind you of these people and events?

Are there any memories you would rather forget? Why?



The Weather Inside Me (Bombay Sunset), 2010 (detail), 9 CRT television sets, 9 dvds, 1 photograph, dimensions variable. Courtesy the artist and Project 88, Mumbai



(above)

Leaf Fall, 2008

HD video, 14:15 mins.

Courtesy the artist and Project 88, Mumbai.



The sun is an important part of our life on Earth, helping to **sustain** our planet in many different ways. For example, it keeps us warm and creates energy for animals and plants to grow. Rising at the start of a new day, and setting before night falls, the sun also marks the passage of time. Can you imagine a world without the sun? What would happen if we experienced the last ever sunset?

On a large wall measuring around 4 m high x 7 m wide, Neha Choksi's The Sun's Rehearsal, 2016 at the Embassy of Disappearance is made up of large photographs of different sunsets layered on top of one another. Colours and clouds blur into each other, some with parts of the sun cut out and removed. During the exhibition, layers will be torn away, leaving behind **fragments** of faded sunset skies. Always transforming, sunsets remind us of the passing of time and how time itself affects our memories, feelings and emotions.

Born 1973 in New Jersey, USA Lives and works in Mumbai, India

(right)

Iceboat, 2013

HD video, 13:17 mins.
Courtesy the artist and
Project 88, Mumbai



Guernica in Sand, 2006/2015, mixed media interactive installation; sand, wooden island, lighting, 1300 x 643 cm. Courtesy of JUT Museum Pre-Opening Office, Taipei. Photograph: Taipei Fine Arts Museum

Spanish artist Pablo Picasso created the mural *Guernica* in 1937 to express his grief over the bombing of the town of Guernica, Spain during a **civil war**. This artwork has become a **symbol** of how people are physically and emotionally affected by war no matter where they are in the world.

The artist Lee Mingwei has **appropriated** Picasso's original artwork by creating Guernica in Sand, 2016 at the Embassy of Disappearance. Using metal puzzle pieces that, when put together, form the image of Picasso's mural, the artist pours different coloured sand into these moulds, slowly removing them to reveal the artwork. Midway through the exhibition, Lee Mingwei and his assistants will slowly sweep the sand, destroying the image of Picasso's Guernica while at the same time creating a new, **abstract** image.

As sand is easily moved and shaped, the artwork is very vulnerable to change if people were to touch it. The painting of *Guernica* and the story it represents is swept away, and the artist uses this movement as a **metaphor** for the way in which history can change over time.

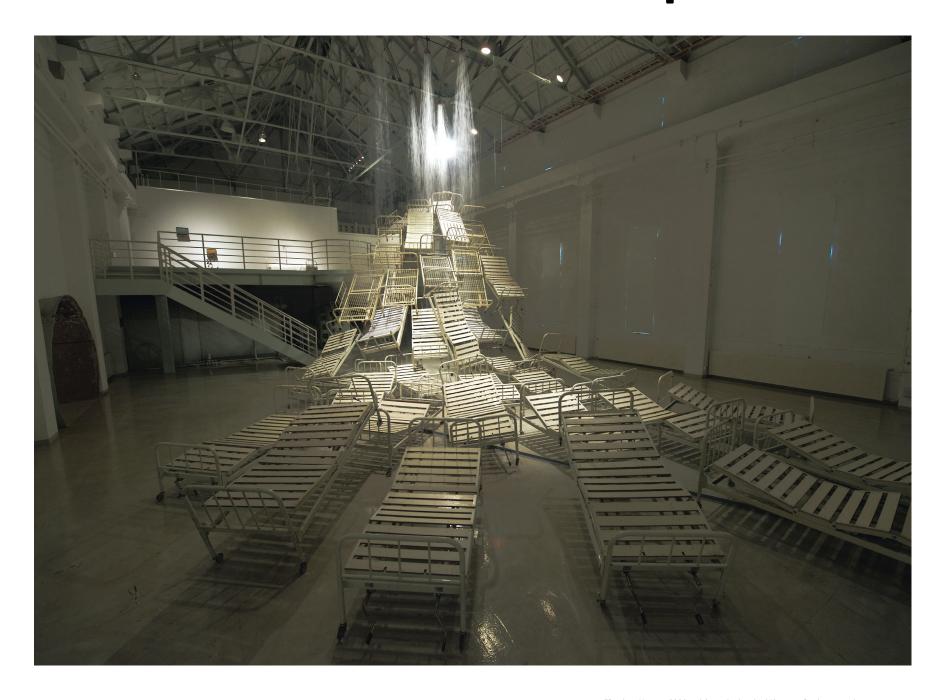
Born 1964 in Taichung, Taiwan Lives and works in New York and Berkeley, USA



(above and left)

Guernica in Sand, 2006/2015

Mixed media interactive
installation; sand, wooden
island, lighting. 1300
x 643 cm. Courtesy of
JUT Museum Pre-Opening
Office, Taipei. Photograph:
Taipei fine Arts Museum



Flowing Water, 2009, thirty beds, bedding, telephones, photos, water. Installation view (2009) at Nizayama Forest Art Museum, Toyama. Courtesy the artist. Photograph: Sunhi Man



One technician, six assistants, 20 beds, 2000 balls of wool, 40 LED spot lights and 12 days – this is what it takes to make Chiharu Shiota's **installation** Conscious Sleep, 2016. Thousands of metres of black thread have been carefully stretched, zigzagged and intertwined across the old convict barracks on Cockatoo Island. They form a complex web, trapping small empty beds inside.

The artist creates tangled-up environments that bring together personal objects such as beds, clothes, letters and keys – things that might hold special meaning for us. Beds are a symbol of sleep, dreaming, waking up, rest and perhaps even sickness and nightmares. Shiota uses these objects as a metaphor to express ideas about life and death, living and remembering, and the past and future. The room is dimly lit, dark and might leave us feeling gloomy. The black thread ties everything together – the space, beds, people and even the invisible spaces in between. The relationship between these objects helps us to focus on what is real, what we don't notice, what we feel and how this might affect others. We realise that everything is connected.

Born 1972 in Osaka, Japan Lives and works in Berlin, Germany **Abstract**: Something that is different from something that is real or does not exist as a physical object (an idea or thought).

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

**Civil war**: A war between people of the same country.

**Fragment:** A small part broken off or separated from something larger.

Installation: An artwork that combines different art forms, usually sculpture, and places these objects in a particular way in the exhibition space. This might change the way visitors walk throughout the room, or how they think about the ideas and objects the artwork is about.

**Metaphor**: A word or phrase for one thing that is used to describe another thing to suggest that they are similar.

**Sustain**: To help something grow or provide something with strength and support.

**Symbol**: An object or image that represents another object, image or idea.



Lee Mingwei

Guernica in Sand, 2006/2015

Mixed media interactive
installation; sand, wooden
island, lighting, 1300 x 643

cm. Courtesy of JUT Museum Pre-Opening Office, Taipei. Photograph: Taipei Fine Arts Museum

### Neha Choksi

VAS2.2; VAS3.1; English Objectives A and C

Go into your school playground and take photographs of the sky at different times of the day.

Recreate these images using watercolour paint on paper; or, using Sketchbook or Photoshop software on your iPad or computer, create layers putting the different images over the top of one another to create a new, hybrid image of the sky. You might like to change the hue, saturation and experiment with other filters to manipulate the original image.

As a class, print and display the various images and artworks of the sky to create a large mural. Discuss what moods and feelings these artworks evoke. What can you recall when looking at this new skyscape? Are your memories similar or different from your peers?

### Lee Mingwei

VAS3.3; VAS3.4

Use the internet to research Tibetan Sand Painting. What materials are used? What is painted? What is the purpose of this style of painting? How is this 'painting' process similar or different to Lee Mingwei's artwork at the 20th Biennale?

Print out images of famous artworks in history in colour on large A3 pieces of paper, then cut each image into small, 2 cm square pieces. Reassemble the smaller pieces to create a new artwork and glue them onto a separate piece of paper.

Come together as a class to discuss how these artworks have changed. Can everyone recognise the original artwork?

To further experiment with this new artwork, add collaged or painted elements over the top to highlight, cover and change different areas.

### Chiharu Shiota

VAS2.4; VAS3.2; English Objective E

Make a class installation by bringing an object from home that will fit into a small snap lock bag, such as a cinema ticket, pen, tea bag, plastic lid.

Using sticky tape and black thread, hang these objects. Alternatively, use different coloured thread to link objects together according to certain categories such as home, family, hobbies, favourite thing, school, travel and so on.

Write the meanings and memories that are associated with these objects on the backs of small pieces of paper. Using a hole punch and thread, hang these pieces of paper next to the objects.

### **Related Artists**

Christian Boltanski, Sean Cordeiro and Claire Healy, Olafur Eliasson, Sue Pedley, Pablo Picasso, Doris Salcedo

### Resources

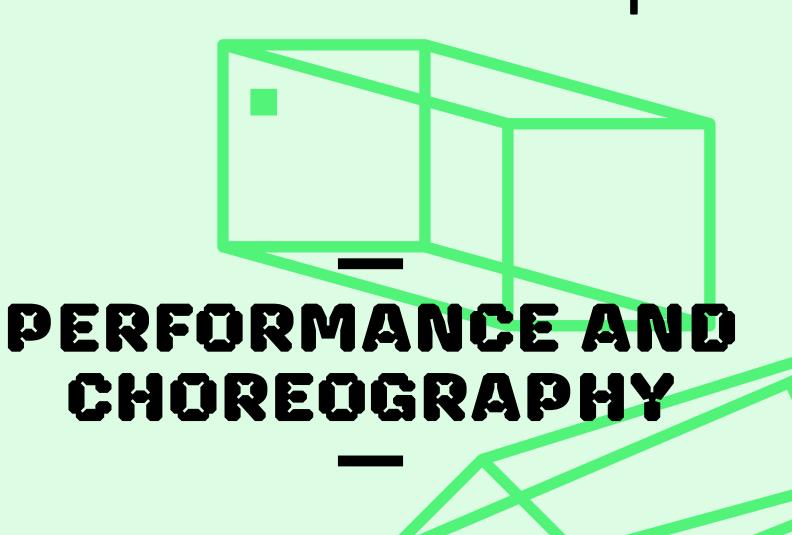
Neha Choksi blog.project88.in/artist-profile.php?artist=ART0011 www.youtube.com/watch?v=6ygE1djXL8I

Lee Mingwei www.leemingwei.com/projects.php www.youtube.com/watch?v=id6U9BFBuFU

Chiharu Shiota www.chiharu-shiota.com/en/ www.youtube.com/watch?v=DV3AwzrQblo

Tibetan Sand Painting www.gomang.org/mandala.html







Justene Williams
Your Boat My Scenic
Personality of Space, 2012
(video still)
2-channel video, colour,
sound. Courtesy the artist
and Sarah Cottier Gallery,
Sydney



Adam Linder Some Cleaning, 2013 Choreographic service, duration variable. Courtesy the artist and Silberkuppe, Berlin



Mella Jaarsma
Until Time is Old, 2014
Sea urchins, stainless
steel, thread, clips, fabric,
80 x 280 x 150 cm. Courtesy
the artist. Photograph: Mie
Cornoedus



William Forsythe
Nowhere and everywhere at
the same time, 2015
Plumb bobs, string,
compressed air cylinders,
aluminium frames. Courtesy
the artist. Photograph:
Dominik Mentzos

Performance is a form of art that uses a person's body to do or show something. Instead of drawing on paper, painting on canvas, or sculpting an object from clay or wood, artists can use their own bodies as art materials, or ask other people or even the audience to be their 'artworks'. This type of art is all about people, bodies and actions. It makes us reflect on how we look, behave, think and relate to others and ourselves. It may be carefully planned and **choreographed** or unscripted and **spontaneous**. Performance can be live and in front of an audience, and can happen for any length of time – sometimes for an hour or even for a year. As performance is not a permanent object we can collect for a museum, people often take photos or video so that there is a record of the performance.

### Activities

Describe the performances in the artworks above. What does the space look like? Who is in the space? What are they doing? Are they interacting with anyone or anything? What do you think performance is about?





Towards the diagnostic gaze, 2013, handheld feather dusters, instructions, dimensions variable. Courtesy the artist. Photograph: Dominik Mentzos

At the Embassy of the Real, dancer and choreographer William Forsythe presents his **interactive installation** Nowhere and everywhere at the same time, no. 2, 2013. A room is filled with **pendulums** that swing in different directions – some fast, some slow. Visitors are invited to move, step and dance through this field of objects, as they try to avoid hitting them.

Even though not everyone is a professional dancer or choreographer, certain situations might cause us to make a variety of interesting and beautiful movements **unknowingly**. Have you ever stepped on a hot road in summer without shoes on? Or jumped into a freezing pool? Think about the movements you may have **instinctually** made.

In Forsythe's artwork, the pendulums become the choreographers, and the audience the dancers, **spontaneously** performing a live dance routine. By changing the way dance is made and performed, the artist asks audiences to think about their movements next to these objects as a new form of **choreography**.

Nowhere and everywhere at the same time, 2015 Courtesy of the artist. Photograph: Dominik Mentzos

Born 1949 in New York, USA Lives and works in Frankfurt am Main, Germany



Dogwalk, 2015-16 (production still), leather, stuffed cow and goat feet, multi-channel video.

Courtesy of the artist and Arndt Fine Art. Photograph: Mie Cornoedus



(left)
The Pecking Order, 2015
Chicken leather, stuffed chickens, stainless steel, 180 x 70 x 70 cm each. Courtesy the artist.
Photograph: Mie Cornoedus



(above)
The Landscaper, 2013
Painted and carved wooden
panels, iron, leather,
Sufi dancer, HD video 3:40
mins. Courtesy the artist.
Photograph: Mie Cornoedus

(right)
Dogwalk, 2015-16
(production still)
Leather, stuffed cow and
goat feet, multi-channel
video. Courtesy the
artist and Arndt Fine Art.
Photograph: Mie Cornoedus

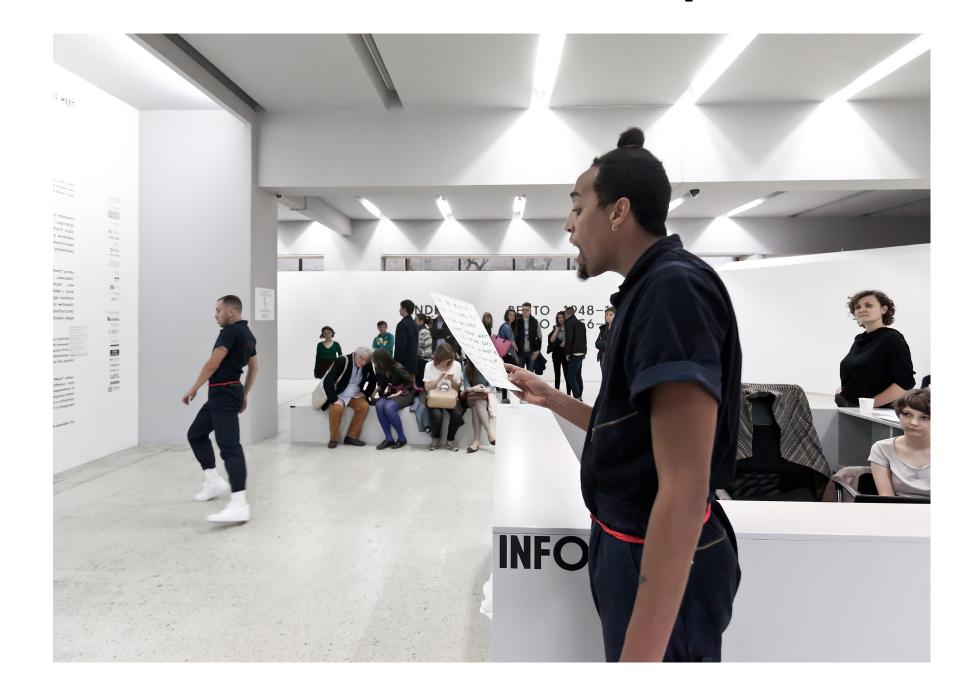


Clothing forms a part of the way people present their personality and **identity**, both as individuals and groups. People often follow fashion trends to feel as though they are part of a group, or to show off styles that are new. Other people wear clothing for cultural or religious reasons. We might dress to show who we are, who we want to be or to hide something about ourselves. Mella Jaarsma considers clothing to be a 'second skin' and has created costumes that reveal different personalities and characters of not only humans, but animals and objects as well.

The **trickster** – a playful character appearing in traditional stories from different cultures that can be either human or animal – is the inspiration for *Dogwalk*, 2015–16, Jaarsma's new artwork. She has made 12 costumes using the skins of cows, sheep and goats to help us to think about the relationship between humans and animals. Many people keep dogs as pets and develop a special bond with them. Dogs are sometimes trained to be **obedient** and to assist with specific tasks. For example, guide dogs help visionimpaired people to find their way, while farm dogs are used to herd other animals. Cows are **sacred** animals in some parts of the world, however they are eaten in other places.

In Dogwalk, performers walk around wearing costumes that make them look half-human and half-animal. They not only change the usual ways in which clothes are modelled and presented but they also make us think about our actions and how they affect our relationship with animals.

Born 1960 in Emmeloord, The Netherlands Lives and works in Yogyakarta, Indonesia



Some Proximity, 2014, choreographic service, duration variable. Courtesy the artist and Silberkuppe, Berlin

We hire many things instead of buying them – movies, electrical appliances, cars and even people to help us move into a new house. In the same way, museums hire objects and artworks for special exhibitions; these objects are loaned for a short period of time and then returned to the gallery or collection from which they originally came.

At the Museum of Contemporary Art Australia, artist Adam Linder has been hired to perform his artwork Some Proximity, 2016. As a choreographer, he is tasked to develop a series of movements and actions that are performed live in front of museum-going visitors. This means that the artwork the Museum is hiring is not a fixed object, such as a painting that can be easily displayed or hung on a wall. Rather, it is a person who is moving, talking, breathing and dancing around the exhibition space. The artwork is spontaneous and unplanned; we feel a sense of energy and excitement watching the artwork being created especially for us in that moment, right in front of our eyes. The artist wants visitors to understand that creative work should be valued just like other types of work, whether it be cleaning, painting or dance.

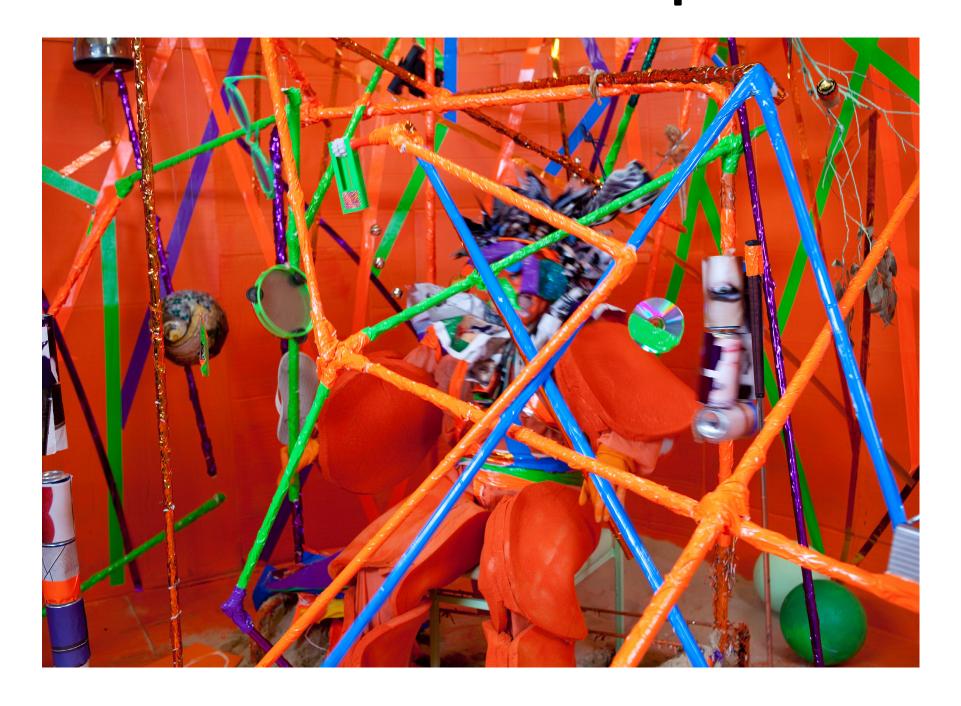
Born 1983 in Sydney, Australia Lives and works in Berlin, Germany



(above)
Some Riding, 2015
Choreographic service,
duration variable.
Courtesy the artist and
Silberkuppe, Berlin.
Photograph: Mark Blower

(right)
Some Cleaning, 2013
Choreographic service,
duration variable.
Courtesy the artist and
Silberkuppe, Berlin





Cosmic Armature, 2012 (video still). Courtesy the artist and Sarah Cottier Gallery, Sydney





Costume and stage designs for the opera Victory Over the Sun (after Kazimir Malevich), 2015 Courtesy the artist and Sarah Cottier Gallery, Sydney



Inspired by the way in which photographs record history, Justene Williams brings old images to life by pulling the characters and stories off the page to create environments of energy and chaos. Cheap and recycled materials such as paper, fabric and plastic are used to construct costumes and set designs, which fill her **fantastical** worlds with textures, patterns and colours that dazzle and delight.

At the Embassy of the Real, Williams has created stage sets, costumes and sculptures for an opera that is all about nonsense. Working with a group of musicians, she has created a new version of Victory Over the Sun, a 1913 Russian opera with made-up language, unusual music and large geometric costumes. Retelling the original performance for audiences today, Williams' new mismatched and multidimensional world of sound, colour and light transports us back to the past and pulls us forward into the future all at the same time, to blur stories and moments in history.

Born 1970 in Sydney, Australia Lives and works in Sydney **Choreography:** An arrangement of steps and movements as an instruction for people to follow or perform, such as a dance.

**Fantastical**: Something relating to imagination and the fanciful, often very strange, unusual or unlikely.

Identity: The different aspects that make up who a person is, such as their age, gender, likes, dislikes and the connection they have with different social, cultural, religious or political groups.

Installation: An artwork that combines different art forms, usually sculpture, and places these objects in a particular way within the exhibition space. This might change the way visitors walk through the room, or how they think about the ideas and objects the artwork is about.

**Instinct**: A natural impulse or action that the body makes; something that cannot be learnt or taught.

**Interactive**: Artworks that ask people to directly touch or move around them.

**Multidimensional:** Something that has many parts and is complex. For example, a book with many characters, storylines and hidden meanings.

**Obedient:** To know and follow rules and instructions.

**Pendulum:** A weighted object that swings freely from a string or rope.

**Sacred**: Something considered to be holy or deserving great respect.

**Spontaneous:** Something happening at random, without a plan or without practice beforehand.

**Trickster:** A character that is found in traditional stories from different cultures who has a cunning, playful or cheeky attitude. Tricksters, who can be either human or animal, delight in causing trouble – but can also bring about positive change.

Unknowingly: To act or move without thinking.



Adam Linder

Some Cleaning, 2013

Choreographic service, duration variable.

Courtesy the artist and Silberkuppe, Berlin

### choreography Performance and

### **Activities**

DRA S3.1; DRA S3.2; DRA S3.3; DRA S3.4; DAS3.1: DAS3.2; DAS3.3

Compare and contrast performance works by the artists featured in this section.

- What actions do the performers use? Describe how they move their bodies.
- Describe the environment where the performance takes place. How do the performers use and respond to their environment?
- Describe any costumes and set designs that are used in each performance.
- What do you think each performance is about?

### Mella Jaarsma, Justene Williams

DRA S3.1; DRA S3.2; English Objective D; VAS3.2; VAS3.3

Pick a famous artwork in history and design a costume or item of clothing that represents your chosen artwork. Think about the costume's colour, texture, patterns, fabric, shape and form. Sketch your designs using coloured pencils. What elements of the original artwork will you include in your costume? What elements will you change? Why?

Using found materials, cardboard, masking tape or papier-mâché, create an element of the costume you have designed.

Take a variety of portrait photographs wearing this item, or hold a class fashion parade modelling your new designs.

### Adam Linder

DAS3.1; DAS3.2; DAS3.3; DRA S3.1; DRA S3.2; DRA S3.3; DRA S3.4

Think of a form of service that can be hired for your school. This might include writing on the board, teaching a subject or borrowing a book from the library. Make a list of different services, split into small groups and allocate a different service to each group.

In your groups, think about the actions or movements you might perform in this 'service'. Choreograph at least four different movements, changing and repeating them in different formations.

Perform this choreographic service for the class. Did the movements reflect the service that each group was performing? What did the group do to make their choreographic service interesting for the audience?





### William Forsythe

DAS3.1: DAS3.2: DAS3.3: VAS3.2

Bring an object from the classroom to life by creating a stop motion animation. Think about what the object is, what purpose it has and what movements you think it might make.

### **Related Artists**

Alexander McQueen, Allora and Calzadilla, Brown Council, Catherine Martin, Clark Beaumont, Gilbert and George, Mette Edvardsen, Sachiko Abe, Shaun Gladwell, Yoko Ono

### Resources

William Forsythe www.williamforsythe.de/williamforsythe.html vimeo.com/73804060

Mella Jaarsma mellajaarsma.com www.youtube.com/watch?v=9DORsHlqJw0

Adam Linder www.adam-linder.net/some\_proximity.html www.youtube.com/watch?v=ljjuJwKn78E

Justene Williams www.mca.com.au/collection/artist/williams-justene www.youtube.com/watch?v=CtXNM8IL5wc

## SCIENCE FICTION and stories



Lee Bul
Diluvium, 2014
Installation view (2014)
at the Korean Cultural
Centre UK, London. Courtesy
the artist and Korean
Cultural Centre UK, London.
Photograph: Junyong Cho



Heman Chong

Heman Chong

Everyday Life in the Modern World, What is the artist's role today?, Protest, Intimacy, 2005
4 books and 4 perfume bottles, dimensions variable. Courtesy the artist and Vitamin Creative Space, Guangzhou. Photograph:



Mette Edvardsen
Time has fallen asleep in the
afternoon sunshine
Performance. Photograph:
Silvano Magnone

Science fiction is a **genre** in **literature** that thinks about the future and its possibilities – improvements to technology, virtual reality, exploring outer space, human, animal and robotic intelligence, imagination and the way we communicate are all ideas that relate to science fiction. The 20<sup>th</sup> Biennale includes artworks that ask us to think about how stories of science fiction are actually coming true and existing in our world. We look at screens to access information on the internet, use **drones** to film or even deliver things, and play games with virtual reality headsets. How will the future change and evolve? How will we learn to live in our new and technological world?

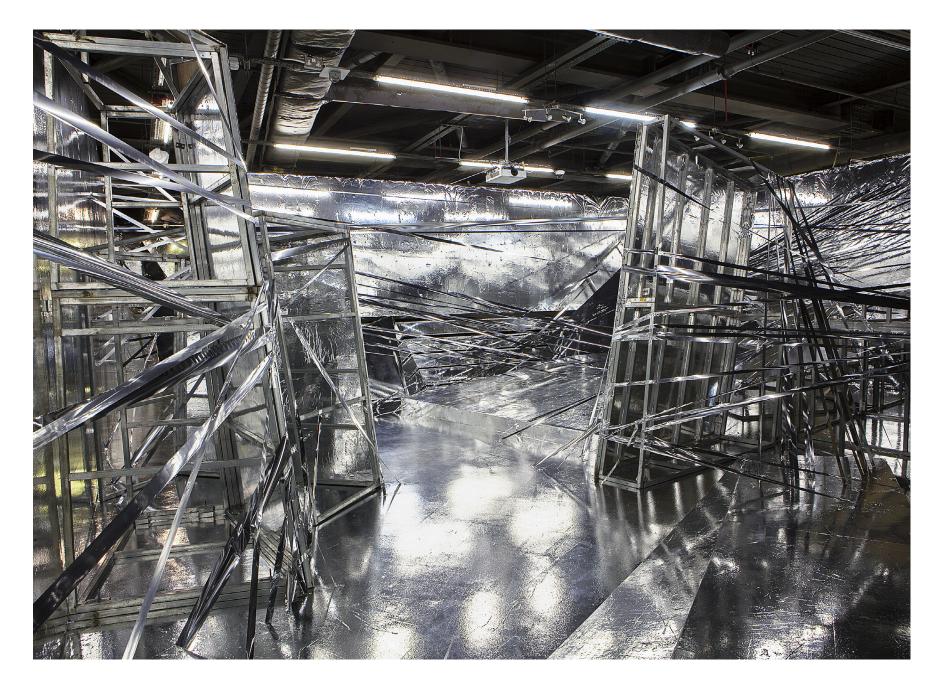


### **Activities**

Using the internet, research different books, TV shows and movies that explore the genre of science fiction. Make a list of the characters, their personality, where the story takes place, and the main plot and complications of the story.

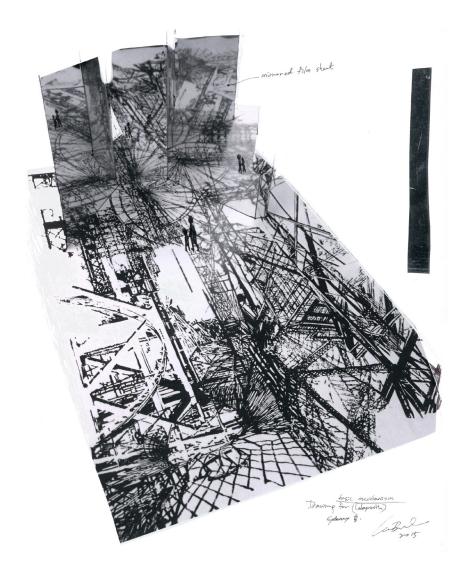
With someone in your class, compare notes that you have made about these stories. How are they the same? How are they different? Which one do you like the best? Why?

Write a story about what you think the future will look like 50 years from now. Include detailed descriptions about how people live and work, what the earth looks like and how animals and machines might behave.



Diluvium, 2014. Installation view (2014) at the Korean Cultural Centre UK, London.

Courtesy Korean Cultural Centre UK, London. Photograph: Junyong Cho



Drawing for the labyrinth (Turbine Hall, Biennale of Sydney), 2015

Acrylic paint, pigment ink, metalized polyester tape and pigment print on paper, 30 x 24 cm. Courtesy of Studio Lee Bul

To enter the Turbine Hall on Cockatoo Island is to become lost in Lee Bul's **futuristic** world Willing To Be Vulnerable, 2016. This **site-specific** artwork fills the incredibly large building with balloon-like forms floating in the air, tents and banners hanging from the ceiling, and crane structures drawn with tape on the floor. Visitors are immersed in an environment bursting with light, fog, mirrors and other metallic elements, walking through a space that is familiar yet strange and out of this world.

Inspired by **science fiction**, Bul has created a space where the real and non-real are combined, exploring and **proposing** what the future may look like. Cities and countries are always looking to improve the ways in which people live, work, communicate and create. From students striving to do better in exams to technology that improves with each year, we are a society in search of a perfect world – a paradise that we may not ever reach.

Born 1964 in Yeongju, Korea Lives and works in Seoul, Korea



!emocleW, 2015, digital print on cloth, 150 x 750 cm. Courtesy the artist and Wilkinson Gallery, London. Photograph: Sang-tae Kim

From redesigning book covers to creating calendars that go far into the future, Heman Chong is interested in how people and communities think about stories, history and the time to come. The artist creates installations of different objects, images and texts that help people to have conversations about the world and consider the possibility of new worlds or alternate realities.

At the Embassy of Stanislaw Lem, the artist presents LEM2, 2016 – a mobile book stall with a collection of over 200 science fiction books by the Polish author Stanislaw Lem, each of which can be bought for a small price. Stanislaw Lem wrote about topics like outer space, virtual reality, aliens, robots and our relationship with technology and machines. He had a playful, creative and sometimes complicated way of writing, which made it difficult to translate his books into other languages. Nevertheless, his books have been translated into over 40 languages. By setting up an entire book stall for just one author, Heman Chong wants visitors to think about what inspires us as well as how people interpret and understand stories in different ways.

Born 1977 in Muar, Malaysia Lives and works in Singapore



Creative Space, Guangzhou.

Gallery, London. Photograph: Heman Chong

You have a need for other people to like and admire you, and yet you tend to be critical of yourself. While you have some personality weaknesses you are generally able to compensate for them. You have considerable unused capacity that you have not turned to your advantage. Disciplined and self-controlled on the outside, you tend to be worrisome and insecure on the inside At times you have serious insecure on the inside. At times you have serious doubts as to whether you have made the right decision or done the right thing. You prefer a certain amount of change and variety and become dissatisfied when hemmed in by restrictions and limitations. You also pride yourself as an independent thinker; and do not accept others statements without satisfactory proof. But you have found it unwise to be too frank in revealing yourself to others. At times you are extroverted, affable, and sociable, while at other times you are introverted, wary, and reserved. Some of your aspirations tend to be rather unrealistic.



Time has fallen asleep in the afternoon sunshine, performance. Courtesy of the artist. Photograph: Elly Clarke

When we borrow books, we pick them up from the library, read them and return them. At Newtown Library, for a few days during the 20<sup>th</sup> Biennale of Sydney, you can borrow a special kind of book – not just any ordinary book, but a person. When you loan the 'book', the 'book' will take you for a walk, lead you to a quiet spot – perhaps the study desks or bookshelf near the window – and then start to read you that book. The book is alive, the reader becomes the listener, and the story is told out loud as a conversation between two people instead of as words on a piece of paper.

With the rise of the digital age, how people use, view, share and store information and stories has changed over time. Time has fallen asleep in the afternoon sunshine, is a performance created by artist Mette Edvardsen, who was inspired by the science fiction novel Fahrenheit 451, which tells the story of a world where owning and reading books, and therefore learning, is **forbidden**. What do you think would happen if there were no more books? This performance is about how we gain information as well as how that is remembered and communicated between people over time.

Born 1970 in Lørenskog, Norway Lives and works in Brussels, Belgium



(above)

Time has fallen asleep in the afternoon sunshine Performance. Courtesy the artist. Photograph: Sveinn Fannar Johannsson

### (below)

Time has fallen asleep in the afternoon sunshine Performance. Courtesy the artist. Photograph: Liesbeth Bernaerts



Alternate reality: An imaginary reality that is said to exist but is separate from our world and what we know or understand.

Drone: A miniature aircraft (like a flying robot) that might be controlled by a remote or through other systems. Drones have been used by the military and for such things as monitoring traffic and weather, photography, filming and delivering wi-fi access to remote locations.

Forbidden: Something that is not allowed.

Futuristic: Something modern, advanced in materials or ideas, about the future or technology.

Genre: A style or category of art, music or literature.

Installation: Artworks that involve the arrangement and display of different objects in a space. Installations can change the way people walk around and view particular objects and spaces, and they help us to understand how different things relate to one another.

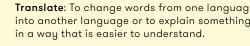
Literature: Books and writings published on a particular subject.

Propose: To put forward a suggestion or plan for review.

**Science fiction**: A genre of fiction dealing with imaginative content such as futuristic settings, futuristic science and technology, space travel, time travel, faster-than-light travel, parallel universes and extra-terrestrial life.

Site-specific: An artwork that is made about, or for, a certain location.

Translate: To change words from one language into another language or to explain something





Aubade III. 2014 Installation view (2014) at "MMCA Hyundai Motor Series 2014: Lee Bul". National Museum of Modern and Contemporary Art, Korea. Commissioned by National Museum of Moden and Contemporary Art, Korea. Sponsored by Hyundai Motor Company. Courtesy National Museum of Modern and Contemporary Art. Korea. Photograph: Jeon Byung-cheol

## Science fiction and stories

### **Activities**

English Objectives A-E

Using the internet, research a book, TV show or movie that explores the genre of science fiction. Make a list of the characters, their personalities, the location where the story takes place and the main plot and complications of the story.

Compare your notes with someone in your class. How are they the same? How are they different? Which one do you like the best? Why?

Write a story about what you think the future will look like 50 years from now. Include detailed descriptions of how people live and work, what the earth looks like and how animals and machines might behave.

### Lee Bul, Heman Chong, Mette Edvardsen

English Objectives A-E; VAS3.1; VAS3.2

New technologies allow us to read and buy books online, not only in libraries and bookstores. Research libraries and bookstores in your local community or in other cities and countries. What is it about these spaces that entice people to read? What purpose do these physical spaces serve in a world where it is easy to find information and stories online?

Design the perfect bookstore to read in, for you, your school or community members to enjoy. Create drawings, floor plans and small models of your design. Consider who will use the space. How are books displayed and stored? What furniture is there for quiet reading or storytelling? What kinds of lights are in your bookstore? Maybe your bookstore has a futuristic design - have a look at Lee Bul's installation for inspiration.

### Heman Chong, Mette Edvardsen

English Objectives A-E; VAS3.1; VAS3.2

Write a report on your favourite book. What is it about? How does it make you feel? What do you like and dislike about it? Give your book review a rating and a written recommendation for other people.

Through drawing, painting or collage, re-create the cover image of this book. How will you entice people to read the book? How will your cover be different from the original?

Photocopy your new book cover and print your review on the back. As a class, set up a bookstore in your classroom or school library and invite other students to read and purchase copies for themselves. You might like to have grand opening, reading parts of your favourite book, or signing copies of your new book covers.

### **Related Artists**

John Baldessari, Nathan Coley, Gyula Kosice, Joseph Kosuth, Heather and Ivan Morison, On Kawara, Panamarenko, Meriç Algün Ringborg

### Resources

Lee Bul www.mori.art.museum/english/contents/leebul/introduction

Heman Chong www.rossirossi.com/contemporary/ artists/heman-chong/artworks

Mette Edvardsen www.metteedvardsen.be/projects/thfaitas.html

Language and art www.moma.org/learn/moma\_learning/ themes/conceptual-art/language-and-art

Libraries around the world www.architecturaldigest.com/ architecture/2013-11/most-beautiful-libraries-trinity-collegemushashino-bodleian-sainte-genevieve-slideshow



### SPACES AND THE CITY



Keg de Souza
If There's Something Strange
in Your Neighbourhood, 2014
Embroidered inflatable
architecture, blowers, UV
torches, single-channel
video, mirrors, drawing
workshops, dimensions
variable. Courtesy the
artist. Photograph: Lucas
Abela



Agatha Gothe-Snape
A Planet with Two Suns, 2013
Performance documentation,
Agatha Gothe-Snape and Susan
Gibb, as part of WorkOut:
7 Days of Experimental
Performance, curated by Anna
Davies, Museum of Contemporary
Art Australia. Courtesy
Agatha Gothe-Snape and The
Commercial Gallery, Sydney



Archie Moore Clover, 2012 Acrylic paint, sticks, 300 x 200 x 150 cm. Courtesy the artist. Photograph: Erika Scott

Biennales are festivals that allow contemporary art to be exhibited in traditional spaces, such as galleries and museums, but also in different and unique venues. By placing artworks in unexpected spaces in the city, people of all backgrounds can view art without having to step foot in a gallery or museum. This encourages us to explore our city, get to know where we live a little bit better and find artworks in a mix of locations. It gets us thinking about different ideas and issues in new ways, and inspires us to be creative in our own neighbourhoods.

### **Activities**

Make a list of interesting natural and built environments in your local area. What kinds of spaces are they? How are they used? What do they look like?

Propose a new artwork for one of these locations. How will your artwork relate to the space it is located in? What materials will you use? What message are you trying to tell everyone?



Temporary Spaces. Edible Places: London, 2014, inflatable architecture, fan, food, dialogue, mapping performance, dimensions variable. Courtesy the artist and Delfina Foundation, London. Photograph: Sherief Gaber



(above)

If There's Something Strange
in Your Neighbourhood, 2014

Embroidered inflatable
architecture, blowers,
UV torches, single
channel video, mirrors,
drawing workshops,
dimensions variable.
Courtesy the artist.
Photograph: Lucas Abela

(right)
Impossible Utopia, 2011
Inflatable architecture
constructed from
discarded umbrellas,
blowers, offset printed
lightbox cartography,
walking tour, dimensions
variable. Courtesy the
artist. Photograph:
Museum of Contemporary
Art Australia. Sydney



Throughout history people have moved around, settled in different places and constructed spaces to suit their lifestyle and the environment around them. Some people choose to stay in one area for their whole lives, and other people might need to move for reasons they can't control.

Australian artist Keg de Souza is interested in how we deal with, and respond to, changes in society that have a dramatic impact on peoples' lives. **Tent cities** have popped up around the world to provide shelter for people who are affected by poverty, unemployment, natural disasters and war.

For the 20th Biennale, her work We Built This City, 2016 is a **temporary structure** made from a number of tents that have been sewn together. The audience is invited to enter this tent city in the hope they better understand the difficult living conditions people may experience. These tents are open for people to sit in, have conversations and perhaps offer suggestions about how communities can come together to help one another. On certain days, the artist will hold a special 'school' in her tent city, where guests are invited to have discussions about these topics.

Born 1970 in Sydney, Australia Lives and works in Sydney

# Agatha Gothe-Snape — with Brooke Stamp



Agatha Gothe-Snape with Brooke Stamp, Documentation of Outsiding, 2015, a scored walk from Dr Chau Chak Wing Building to Hollywood Hotel, 6 November 2015. Photograph: Zan Wimberley

# jatha Gothe-Snape - with Brooke Stamp

The 20<sup>th</sup> Biennale of Sydney gives visitors the chance to discover art outside a traditional art gallery and museum environment. Stephanie Rosenthal, the exhibition's **Artistic Director**, wants to focus on these outside or 'in-between' spaces and ideas and has asked Australian artist Agatha Gothe-Snape to help visitors to experience their city and neighborhoods in a new way.

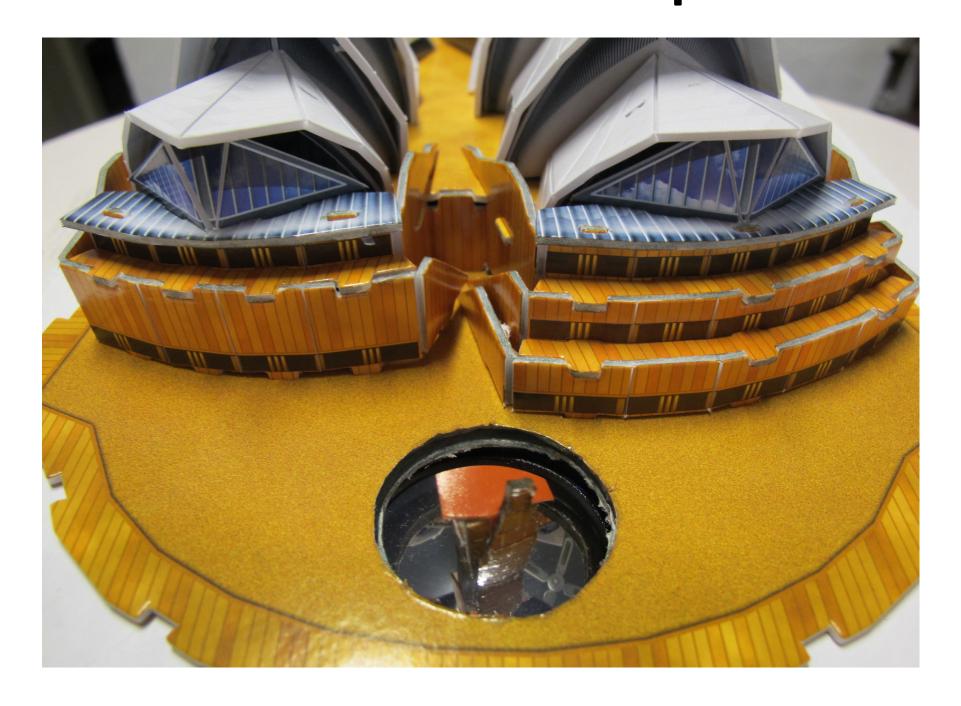
The artwork Gothe-Snape has created is definitely 'in-between'. Instead of a painting, sculpture or video, the artist has described her project Here, An Echo, 2016 as a 'choreography' for the city. Working with dancer Brooke Stamp, she will hold performances and other activities that aim to make us think about how we use, and walk through, our world.

Many aspects of each performance are left to chance, such as Gothe-Snape inviting others to join in, because **improvisation** and randomness are ideas that the artist thinks are most interesting and fun. The artist will **document** the journey through photographs, sound recordings and written notes, which means the artwork will become a collection of stories and memories people make in their city.

Born 1980 in Sydney, Australia Lives and works in Sydney



A Planet with Two Suns, 2013
Performance documentation,
Agatha Gothe-Snape and Susan
Gibb, as part of WorkOut:
7 Days of Experimental
Performance, curated by
Anna Davies, Museum of
Contemporary Art Australia.
Courtesy the artist and The
Commercial Gallery, Sydney



Bennelong Way To The Top, 2010, mixed media, dimensions variable. Courtesy the artist. Photograph: Mitch Cairns

Sydney has built up around us over time, developing into a busy and bustling city that is home to **iconic** buildings, bridges and beaches. Sydney is also the site of the first British settlement in Australia. The arrival of Europeans marked the beginnings of a new nation, but it also sparked an era of **displacement** and **dispossession** for Aboriginal people.

At a time of such change and conflict, Woollarawarre Bennelong, an Aboriginal man of the Eora Nation, helped to connect European and Aboriginal people and improve their relationships and understandings of each other's culture, community, history and land. Bennelong's impact on these two communities was so significant that Governor Phillip built him a hut on the site now known as Bennelong Point, where the Sydney Opera House stands.

Artist Archie Moore has recreated Bennelong's hut at the Royal Botanic Gardens for the 20<sup>th</sup> Biennale of Sydney to remind Australians of their nation's history, and the effects and **consequences** of our **colonial** past.

Born 1970 in Toowoomba, Australia Lives and works in Brisbane, Australia



(left)

Dwelling, 2010 (detail)

Mixed media, dimensions variable. Courtesy the artist. Photograph: Erika Scott

(below)

Clover, 2012

Acrylic paint, sticks, 300 x 200 x 150 cm. Courtesy the artist. Photograph: Erika Scott



Artistic Director: The person responsible for how works of art, theatre or dance are experienced by visitors. They make decisions about artists, artworks and performers information brochures and books, and the images and colours used in advertising and on websites.

**Consequence**: The positive or negative effect or result on something.

**Colonial**: Relating to a colony; that is, a country or area occupied by a group of people, often called settlers, who have moved from a different country. In the case of Australia, settlers took over the country from the original inhabitants of the land.

**Displacement:** Occurs when something or someone is moved from their home, place or position.

**Dispossession**: Occurs when a person loses, or is removed from, their home and relationships.

**Document**: To record something in written, photographic, or other form.

**Iconic**: A term for something that is widely recognised and well known.

**Improvisation**: Something (a dance, work of art or piece of music) that is created spontaneously, on the spot, without preparation or detailed planning.

Temporary structure: A small building or shelter created for a short period of time. They are often easy to transport and pack up, and might include demountable huts used in construction, stalls for markets and portable toilets for events.

**Tent city**: A large collection of tents, typically forming temporary accommodation for refugees or homeless people.



Keg de Souza
Tropical Thunder, 2013
Inflatable architecture
constructed from plastic
tablecloths, blowers, local
soft drink bottles, perspex,
plastic flowers, dimensions
variable. Courtesy the
artist and Auckland
Triennial. Photograph:
Auckland Triennial

### Keg de Souza, Archie Moore

ST3-10LW; ST3-14BE; VAS3.1; VAS3.2; English Objectives A-B; GE2-2: GE2-3; GE3-3; GE3-2; HT3-2; HT3-3

Research different shelters and structures used to house people from history. What materials and techniques were used to build the structure? Who was the shelter built for? What time in history does this shelter belong to?

Present information from your research through drawings and posters. Compare these historical structures with a contemporary type of shelter (for example, shelters made from shipping containers, mobile homes and sustainably designed housing).

As a class, make a list of different social, cultural, political or environmental issues that can have a negative impact on people and places (for example, unemployment, poverty, war, natural disasters, etc.)

In groups of three, research one of these issues and answer the following, presenting your findings to the class: What is the issue? When and how did it occur? What was the impact of this issue on the local community? How did the community recover from the situation?

As a class, select some of the issues previously researched and propose a solution that would help support people and cities in their recovery efforts. Your proposal can be a presentation involving drawings, models and posters, or perhaps a video.

From your research, consider the purpose of a shelter. Is it only for protection against weather or can it have decorative or cultural features too? Can a personal statement be made in the design of a shelter? Write an argument for or against this idea.

### Agatha Gothe-Snape

VAS2.4; VAS3.1; VAS3.2; VAS3.4; MA3-14MG; MA3-15MG; MA3-18SP

Make a list of different methods for recording memory and place. Find some examples of artists who create maps or aerial perspectives of landscapes and cities.

Using Google Maps, print both an illustrated and a satellite map of your suburb or your school and the area around it. What key features can you find? (For example, highways, roads, parks, beaches, restaurants, buildings, houses.)

Place a piece of tracing paper over your map and using textas or markers colour code, outline or draw symbols to represent the different features on the map. What interesting features stand out on the tracing paper? Can you see any new or interesting connections between places and objects that you didn't think of before?

Identify any abstract symbols and shapes in your drawing. Calculate their sizes and the distance between these objects. What directions and patterns can you find?

Using scratch foam or lino, create a linoprint of the map you drew in the previous activity. Experiment with the way you print and present your map. You might like to:

- Print the map over the top of itself a few times in different positions and with different colours. What new patterns emerge?
- Print the same map onto a piece of paper.
   When dry, cut up the image and rearrange it to create a new map or image.
- Print and cut your map into smaller pieces, then swap some pieces with other people in your class. Put the pieces together. What new city have you created?

### Related Artists

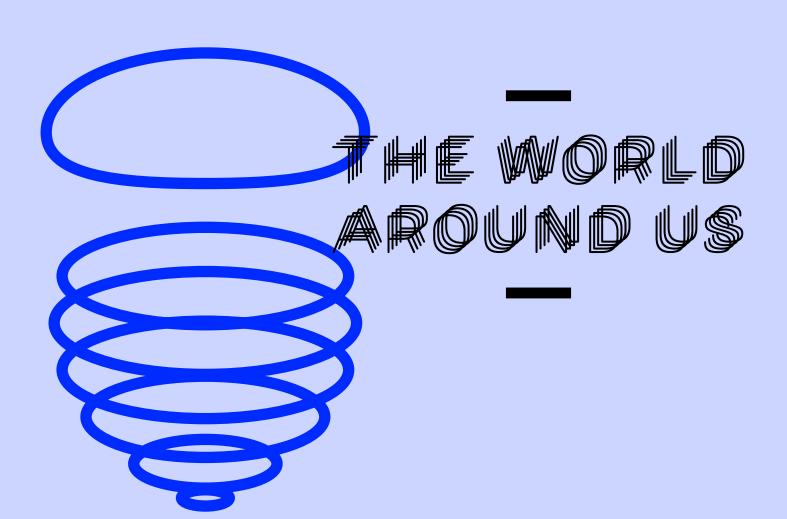
Brook Andrew, Daniel Boyd, Ingrid Calame, Robert Campbell Jnr, Sean Cordeiro and Claire Healy, Joseph Griffiths, Emily Kame Kngwarreye, Randi & Katrine, Albert Namatjira, Paula Scher, Rover Thomas, Rachel Whiteread, Nyapanyapa Yunupingu, Andrea Zittel

### Resources

Keg de Souza vimeo.com/nava/review/90720250/1f0bbbe62a

Agatha Gothe-Snape www.youtube.com/watch?v=8AvT5NILSMo

Archie Moore art.uts.edu.au/index.php/archie-moore





Marco Chiandetti Sculpture for a Bird (African Grey Parrot), 2015 Ceramic, African grey parrot,

Ceramic, African grey parrot, 19 x 10 x 10 cm. Courtesy the artist. Photograph: Willem-Dirk du Toit



Taro Shinoda Ginga, 2010 Installation view (2010) at the Mori Art Museum, Tokyo. Courtesy the artist and Mori Art Museum, Tokyo. Photograph: Kozo Takayama



Charles Lim
Sea State 7: Sandwich, 2015
(video still)
Single-channel HD digital
video, c. 5 mins. Courtesy
the artist

The world around us is diverse and fascinating. Countries around the world have their own unique people, cultures, **customs** and landscapes. This is what makes travelling so much fun – you can explore and learn about new places and see how things have changed and evolved over time. With changing lifestyles, new technologies and built environments, **sustainability** becomes an important issue in making sure we preserve our natural resources, animals and landscapes. People with different skills in engineering, architecture, industrial design, science and art may come together to invent new ways of living to protect and maintain our environment for the future.

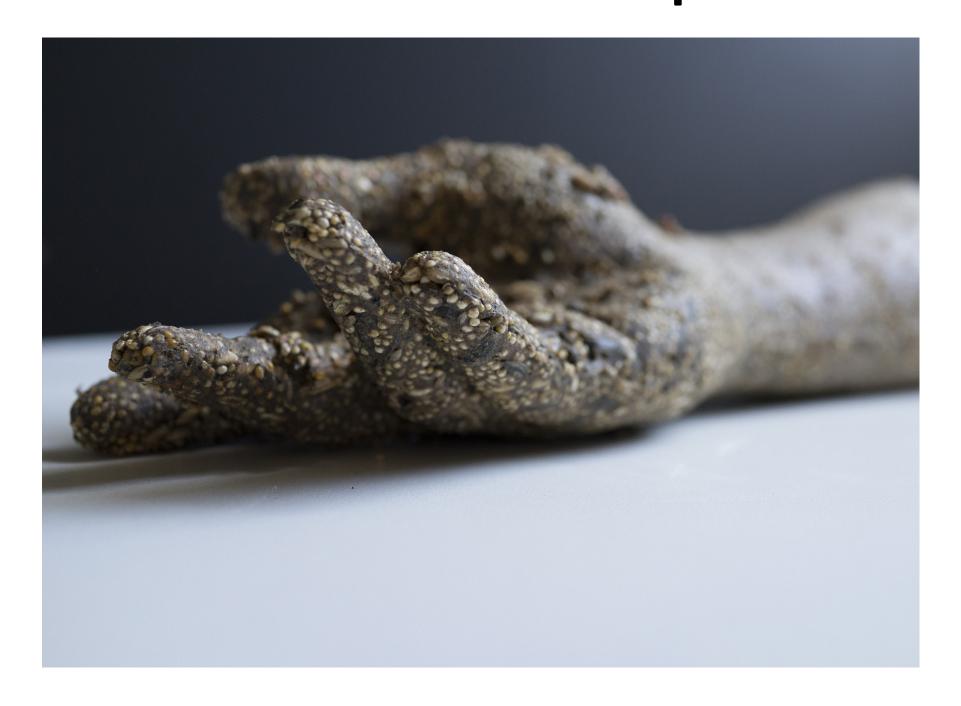


### **Activities**

Choose an issue that is affecting society locally and/or globally, such as energy and water reserves, transport, pollution and waste, social justice and equality, urban growth and affordable housing.

Use the internet or books in your library to research this issue. What is the issue? Who or what does it affect? Where is the issue taking place in the world now? How can we find solutions to this problem?

Create a drawing, painting, collage, short story or video that describes the issue. Present this artwork and your research to the class.



The hand of the artist in bird seed, 2015, bird seed, 40 x 10 x 9 cm. Courtesy the artist. Photograph: Marco Chiandetti

If you could be any animal, what would you be? Perhaps a dolphin to swim, a cheetah to run, or a bird to fly? Animals have been represented in art, religion and storytelling throughout history because of the special qualities they **symbolise**. Birds, in particular, symbolise freedom because they travel among the clouds, soaring high and free. Each species is unique; the eagle is a warrior, the dove a sign of peace, and in some places the Myna bird is seen as a messenger of God due to its ability to **mimic** voices.

The Common Myna is an **introduced species** that was brought to Australia to control insect pests. However, many people consider these birds as pests themselves. In the hope that people might understand their behaviour and role in a changing ecosystem, artist Marco Chiandetti has built an aviary at Mortuary Station to house these birds. He has created sculptures made of seeds, providing a source of food for the birds, and has made sure they have special areas to bathe, sleep, perch and chatter. What do you think they are trying to tell us?

Born 1973 in London, England Lives and works in London



Sculpture for a Bird (Masked Owl), 2015 Ceramic, masked owl, 18 x 11 x 11 cm. Courtesy the artist. Photograph: Willem-Dirk du Toit



silent clap of the status quo, 2016 (video still), three-channel digital video, 120 mins. Courtesy the artist



'Sport' and 'art' are two words you wouldn't normally see in the same sentence. It might seem like an unlikely combination, but not for Charles Lim. In between studying fine arts, Lim represented Singapore at the 1996 Olympics in Sailing. Combining his love of the ocean with his skills as an artist, Lim uses photography and video to explore the ways technology has **affected** and transformed the environment, particularly the water that surrounds our countries.

At the Embassy of Disappearance, Lim presents silent clap of the status quo, 2016, a **three-channel** video displaying hundreds of hours of **footage** filmed during the installation and repair of underwater **telecommunications** cables. Covering enormous distances, these cables form a path that connects people and continents to **data**, information, the internet and ultimately each other. With so much digital technology available to us, we spend a lot of time online and often forget the physical impact these advances have had on our natural resources and landscape.

Born 1973 in Singapore Lives and works in Singapore (right)
Sea State 7: Sandwich, 2015
Photographic print,
various dimensions.
Courtesy of the artist

(below)

silent clap of the status
quo, 2016 (video still)

Digital video, 120 mins.

Courtesy the artist





Karesansui, 2015. Installation view (2015) at Sharjah Biennial 12. Courtesy the artist and Sharjah Art Foundation. Photograph: Alfredo Rubio



(above)

Model of Oblivion, 2010

Installation view (2010) at the Mori Art Museum,
Tokyo. Courtesy the artist and Mori Art Museum, Tokyo. Photograph: Kozo Takayama

(below)

Reverberation, 2010

Installation view (2010)
at the Mori Art Museum,
Tokyo. Courtesy the artist
and Mori Art Museum, Tokyo.
Photograph: Kozo Takayama



Japanese artist Taro Shinoda trained as a garden designer before becoming an artist and is interested in the way humans and nature can **coexist** in simple and beautiful ways. When researching ideas for his 20<sup>th</sup> Biennale artwork, Shinoda visited **Yirrkala**, Arnhem Land and was inspired by the red earth and **spirituality** of the different cultures that live there.

At the Embassy of Spirits, Shinoda has created Abstraction of Confusion, 2016 – a room where the walls have been covered with white clay so that, during the exhibition, the clay will gently peel off the walls to reveal a vibrant red colour similar to the red earth in northern Australia. The artist hopes people will use this space to slow down, breathe deeply and find peace away from their busy lives, and to think about how diverse cultures create different spaces for **meditation**.

Born 1973 in London, England Lives and works in London **Affect**: To change or make a difference to something, for better or worse.

Coexist: Living together in harmony with each other or with the environment, even though people might have different beliefs or interests.

**Custom**: A habit or behaviour common to a particular place or group of people.

**Data**: Facts and statistics collected together for reference or analysis.

**Footage**: The collection of images and film that are recorded for photographs or video.

Introduced species: Animals, plants, fungi or microorganisms that have been moved by humans to an environment where they don't occur naturally. The introduction of species may have been accidental or deliberate.

**Meditation**: Spending time to quietly focus on an image, idea or movement of the body to relax or for religious reasons.

**Mimic**: To copy someone or something, an action or word, sometimes to make fun of or to entertain.

**Spirituality**: A feeling, belief and connection to things in the world that are not material or physical, but invisible, hard to explain or understand.



**Sustainability:** The ability of something to be maintained for a long period of time, usually on its own. Living sustainably is about thinking of what we really need in order to live, and acting in ways that don't affect resources for future generations.

**Symbol**: Something that represents or means something else, especially a material object representing something abstract.

**Telecommunications**: Sending information, as words, sounds, or images, usually over great distances, in the form of telephone, radio or television signals.

Three-channel: A way of describing a video artwork that is made up of three different videos, which you might see in a gallery or exhibition space on screens placed next to each other. The images on each screen may be the same, different or stretched across all screens at once to make one large image.

Yirrkala: An Australian Indigenous community in Arnhem Land, in the Northern Territory of Australia. The community is well known for didgeridoo making, traditional bark painting and the large number of artists who live there.

### **Activities**

GE3.1: GE3.2: VAS3.3: VAS3.4

Choose an artist from this section whose work interests you the most. Use the internet to find information how different artworks throughout history represent:

- Water (Charles Lim)
- Landscape and the colour red (Taro Shinoda)
- Birds (Marco Chiandetti)

Make a list, mind-map or table of the ways these objects and ideas have been represented in different artworks and in different cultures.

- What colours, patterns, shapes and materials have been used?
- Is the artwork contemporary, historic, abstract, realistic, large, small?
- What particular oceans, landscapes or birds are depicted and why?
- Do they have a certain importance to the country or culture they are from?
- What do you think the artwork is about?

What are the similarities and differences between the artworks you found in your research and the artwork of your selected artist?

Create a new artwork about the ocean, landscape or birds based on your research.

### Marco Chiandetti

ST3-10LW: ST3-11LW: GE3.1: GE3.2: VAS3.3: VAS3.4

Research an endangered species in Australia. What animal have you chosen? What is their role or behaviour in the ecosystem? How do they interact with other living things? What advantages and disadvantages to they pose to the environment or ecosystem they live in?

Design an environment for protecting this endangered species. Consider the habitats, sources of food and social activities that might help support their survival.

Write a speech that argues a case for or against the protection or captivity of your chosen animal. Present your findings to the class and discuss the role these animals play in positively or negatively contributing to the Australian ecosystem.

### **Charles Lim**

ST2-15I; ST2-16P; ST3-15I; ST3-16P; MA3-18SP

Research different data storage systems such as USB drives, computer hard drives, smart phones, camera memory cards, Google Data Centers, etc. Create a table to record this information (in a book or in a computer spreadsheet).

- What is their purpose? What kind of data and how much can these products hold?
- What materials have been used to make these devices? Are they portable or fixed to a certain location?
- What is the financial, energy and environmental cost of these devices?
- How are they repaired and looked after?

Design a new data storage device that you think will help people in contemporary society. Consider the purpose, materials, data storage and environmental impact of your design. Present your design to your class through posters, PowerPoint presentations, videos, and/or models and sketches.

### **Related Artists**

Andy Goldsworthy, Leila Jeffreys, Janet Lawrence, Jorge Macchi, Mark Rothko, Rover Thomas, Brett Whiteley, Fred Williams, John Wolseley

### Resources

Marco Chiandetti www.marcochiandetti.com

Taro Shinoda www.takaishiigallery.com/en/archives/5993

Charles Lim seastate.sg/about

Australian endangered species

www.australiangeographic.com.au/topics/scienceenvironment/2014/06/australian-endangered-species-list

Information on different world cultures www.timeforkids.com/around-the-world

Google Data Centers www.google.com.au/about/datacenters

