

rivus
23rd biennale of sydney
12.03–13.06.22

50 years of Mapping

MAJOR GOVERNMENT PARTNERS



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D Harding, Spine 3 (radiance), 2018. Plaster, haematite oxide, 445 x 1200cm. Installation view, Carslaw Building, The University of Sydney. Commissioned by The University of Sydney. Collection of The University Art Collection, The University of Sydney. Courtesy of the artist and Milani Gallery, Brisbane. Photograph: The University of Sydney.

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Introduction

This archival resource has been created to help learners and educators engage with distinct art making methods that are integral to the 23rd Biennale of Sydney, rīvus and across our 50-year history of delivering cutting-edge exhibitions in Australia. It is part of a larger project Liquid Languages that features participant videos, active exercises and archival PowerPoints that encourages learners to engage deeply with their local context and to map the water stories of their local environments.

50-years of Mapping charts the shifts and developments in approaches to art making across time, geography and space and aims to expand students’ understanding of what Mapping can be. The resource also demonstrate to learners and educators the diverse ways themes such as Found Material, Sound, Mapping, Words and New Materials have been dealt with by artists and creative practitioners and intends to inspire new methods of making and reflection in formal and informal classrooms.

50-years of Mapping is available for free download on the Biennale of Sydney’s website, and may be used to support a school visit to the exhibition, as a stand-alone tool or in learners and educators participation in our larger education project Liquid Languages. Educators are encouraged to adapt questions, focused artists and supporting activities to suit the interests and needs of the learner and to integrate this resource into other areas of study.

Why do we ‘Map’ the
environments that
surround us?

Things to consider

6th Biennale of Sydney (1986)

Michael Nelson Tjakamarra

Born 1949 in Vaughan Springs, Australia
Lives in Papunya, Australia

Michael Nelson Tjakamarra was taught sand paintings, body paintings and shield paintings by his grandfather when he was a boy. Tjakamarra had inherited key responsibilities for many sacred sites and rituals from his father, an important Warlpiri Medicine Man at Yuendumu. He is the custodian of many Dreaming stories and a full-time member of the Papunya Tula Artists of the Western Desert community. In *Possum Dreaming*, Tjakamarra represents five dreaming stories including the Possum Dreaming where the travels of Possum beings are indicated by the tracks and long sinuous lines; as well as the Flying Ant Dreaming at Yuwintji, West of Vaughan Springs; and the Yilkiri, a site near Mount Singleton where a willy-willy turned into the mythical Rainbow Serpent, Wanampi.



Michael Nelson Tjakamarra, *Possum Dreaming*, 1985, synthetic polymer on canvas, 122 x 182 cm. Installation view of the 6th Biennale of Sydney (1986).

7th Biennale of Sydney (1988)

Nikolaus Lang

Born 1941 Oberammergau, Germany

Died 1999

West German artist Nikolaus Lang travelled to Australia in 1979 as a participant in the 7th Biennale of Sydney. While on country, Lang began to collect coloured sands coming from iron and manganese oxides as well as inventories on ochres found while working in Adelaide and South Australia. In *Peter in the Sky - Dedicated to Puttapa Bob, Uncle Bert and Gary Fole - Imaginary Figurations NO 6*, Lang removed layers of sediment from sand quarries and ochre sites to create a cross section, allowing the earth's colours to be visible. Through his exploration of ochre, Lang explores the diversity and intensity of colour as it pertains to the Australian landscape, and more pertinently our relationship with the land of First Nations people, as dedicated to Puttapa Bob, Uncle Bert and Gary Fole.



Nikolaus Lang, *Peter in the Sky - Dedicated to Puttapa Bob, Uncle Bert and Gary Fole - Imaginary Figurations NO 6*, 1987, Cross-section of 'coloured sands' deposits (calico, glue on stick framework), Maslin Sand Quarry, 210 x 340 x 28 cm. Installation view of the 7th Biennale of Sydney (1988) Photograph: Grant Hancock



Nikolaus Lang, *Ochre And Sand: Dedicated To The Vanished Tribes Of The Flinders Range And Adelaide Area*, 1987, Ochre and sand displayed on paper, 6 x 600 x 504 cm. Installation view of the 7th Biennale of Sydney (1988). Photograph: Grant Hancock

What are some of the
different ways we can
‘Map’ places, spaces
and the body?

Things to consider

15th Biennale of Sydney (2006)

Ai Weiwei

Born 1957 Beijing, China Oberammergau, Germany

Lives and works around the world

Ai Weiwei is renowned for making strong aesthetic statements that resonate with timely phenomena across today's geopolitical world. From architecture to installations, social media to documentaries, Ai uses a wide range of mediums as expressions of new ways for his audiences to examine society and its values. In *Map of China*, TieLi wood known as ironwood, was reclaimed from dismantled Qing dynasty temples (1644-1911) and tessellated to create a puzzle-like map of China. The interlocking of traditional materials interweaves time past and present, as Ai tells us - "Tradition is only a readymade. It's for us to make a new gesture - to use it as a reference, more as a starting point than conclusion. Of course, there are very different attitudes and interpretations about our past and our memory of it. And ours is never a complete one, but is broken. In China, but also in my practice." Ai Weiwei cited in: Larry Warsh Ed., *Weiwei-isms*, Princeton 2013, p. 80.



Ai Weiwei, *MAP OF CHINA*, 2003, TieLi wood from destroyed temple, Height 50cm x Width 200cm. Installation view of the 15th Biennale of Sydney (2006) at the Art Gallery of New South Wales.



Ai Weiwei, *WORLD MAP*, 2006, TieLi wood from destroyed temple. Installation view of the 15th Biennale of Sydney (2006) at the Art Gallery of New South Wales.

What types of information
do 'Maps' hold?
Remember: Maps exist in
many different forms for
diverse cultures and
communities . . .

Things to consider

16th Biennale of Sydney (2008)

Dan Perjovschi & Lia Perjovschi

Dan Perjovschi

Born 1961 in Sibiu, Romania

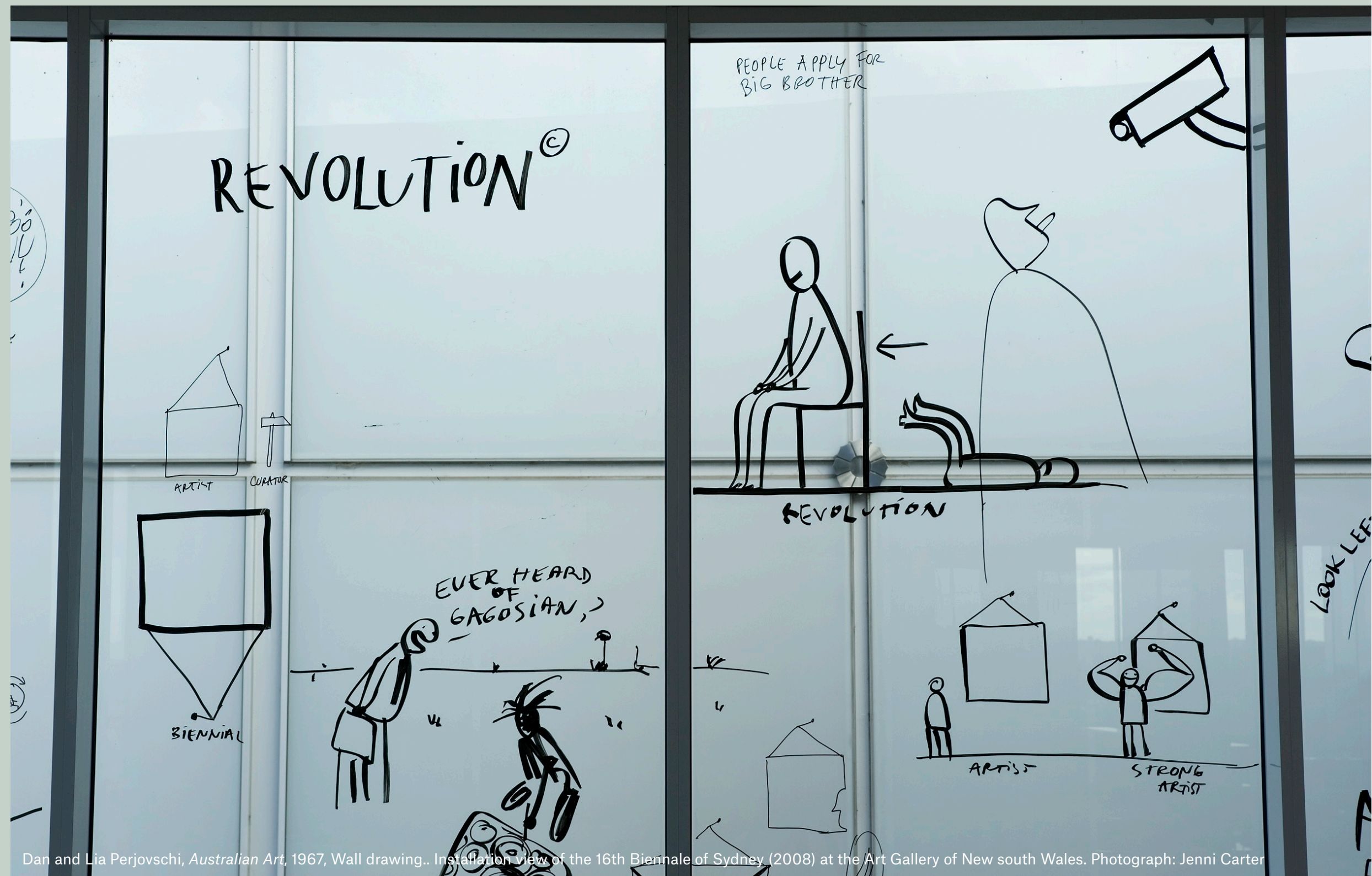
Lia Perjovschi

Born 1961 in Sibiu, Romania Lives and works in Bucharest, Romania

Dan and Lia Perjovschi have been making art since 1986. They are sceptics who matured under a dictatorship that ended in 1989 with the Romanian revolution. Dan draws directly on walls, floors and windows in art exhibitions. His humour addresses serious issues — world politics, social life, culture, the relations between the local and the global, and personal concerns. The freedom of critical thinking is crucial to Lia's practice, which involves recovering, collecting and disseminating information. She is — in sum — a personal alternative to the institutionalisation of knowledge and carries her own portable, emancipated system of knowledge with her. Her history of the world from pre-history to today appears in note form as a reading of ideas in hand-drawn diagrams that touch on history, art theory, politics and language — what she calls a *Mind Map* (Diagram).



Dan and Lia Perjovschi, *Australian Art*, 1967, Wall drawing.. Installation view of the 16th Biennale of Sydney (2008) at the Art Gallery of New South Wales. Photograph: Jenni Carter



Dan and Lia Perjovschi, *Australian Art*, 1967, Wall drawing.. Installation view of the 16th Biennale of Sydney (2008) at the Art Gallery of New south Wales. Photograph: Jenni Carter

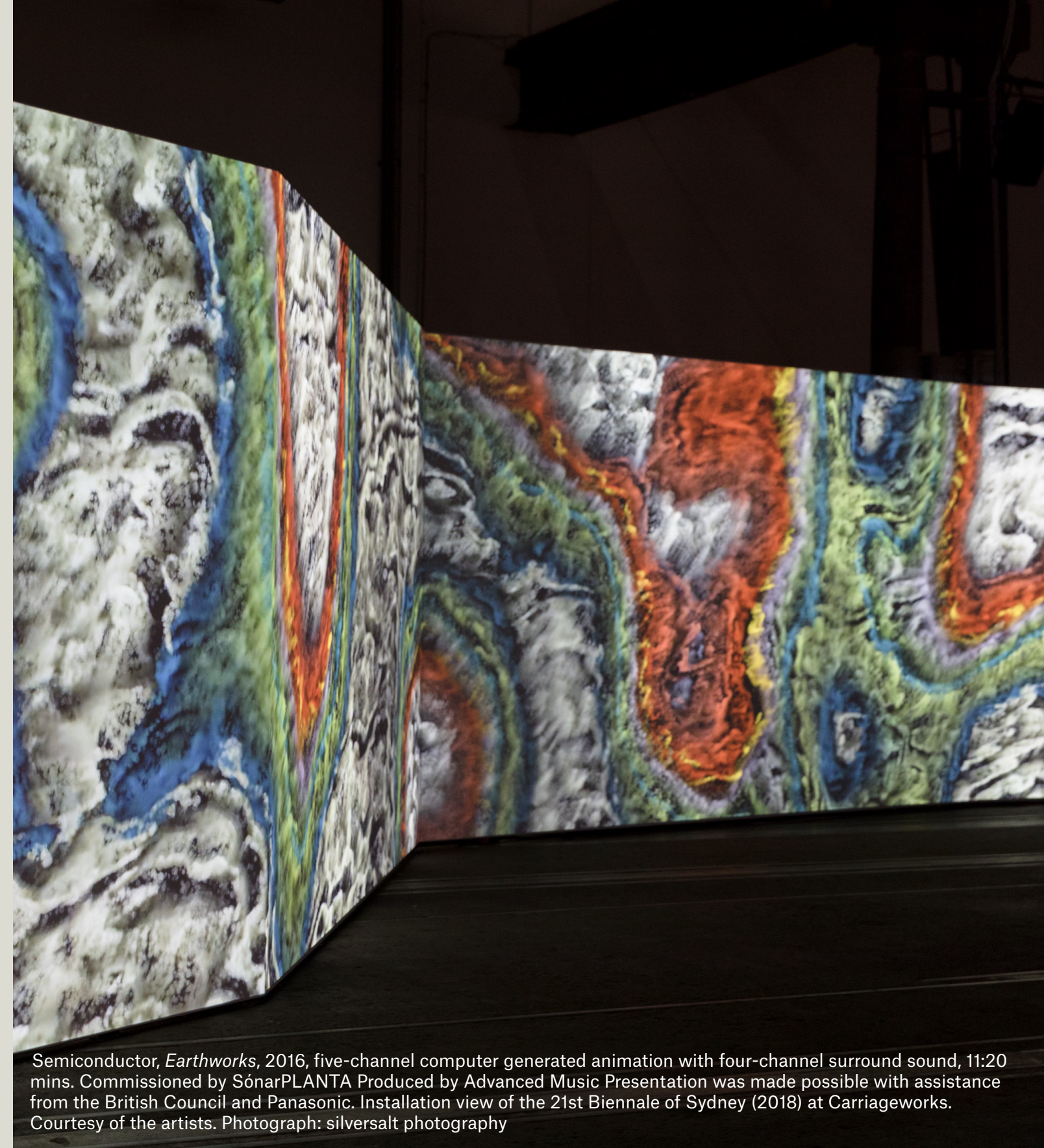
21st Biennale of Sydney (2018)

Semiconductor

Founded in 1997

Based in Brighton, England

Semiconductor's Ruth Jarman and Joe Gerhardt situate their artistic practice at the confluence of science, nature, and technology. At Carriageworks the duo presented *Earthworks*, 2016, a five-channel computer generated animation that interprets some of the geological phenomena associated with the formation of landscapes and topographies. To create *Earthworks*, Semiconductor combined a computer-generated animation featuring layers of colour with a recording created by converting seismic data into sound. The piece is made up of four distinct parts, each relating to different sets of data sourced from the formation of glacial landscapes, earthquakes and volcanoes, as well as human-made seismic activities. By using technology to give data and sound visual form. *Earthworks* enables the audience to bear witness to geological phenomena that normally takes place over thousands of years.



Semiconductor, *Earthworks*, 2016, five-channel computer generated animation with four-channel surround sound, 11:20 mins. Commissioned by SónarPLANTA Produced by Advanced Music Presentation was made possible with assistance from the British Council and Panasonic. Installation view of the 21st Biennale of Sydney (2018) at Carriageworks. Courtesy of the artists. Photograph: silversalt photography



Semiconductor, *Earthworks*, 2016, five-channel computer generated animation with four-channel surround sound, 11:20 mins. Commissioned by SónarPLANTA Produced by Advanced Music Presentation was made possible with assistance from the British Council and Panasonic. Installation view of the 21st Biennale of Sydney (2018) at Carriageworks. Courtesy of the artists. Photograph: Zan Wimberley

What is the relationship between memory and 'Maps'?

*In *Memory with a Grain of Salt*, German psychologist Ulric Neisser says, "remembering is not like playing back a tape or looking at a picture, it is more like telling a story...stories have lives of their own".*

How does this relate to maps, and the way we document and preserve different forms of knowledge?

Things to consider

23rd Biennale of Sydney (2022)

D Harding

Born Moranbah, Australia

Lives and works in Brisbane, Australia

D Harding works in a wide variety of media to explore the visual and social languages of their communities as cultural continuum. A descendant of the Bidjara, Ghungalu and Garingbal peoples, they draw upon and maintain the spiritual and philosophical sensibilities of their cultural inheritances within the framework of contemporary art internationally. Harding uses techniques such as stenciling to perform the same techniques as their ancestors, revealing complex and layered cultural heritage and aesthetic histories. *Spine 3 (radiance)* (2018) is an installation commissioned by the University of Sydney residing outside the Carslaw Building. D tells us, “I begin with a line of inheritance in rock art, but I am not bound to the rock art of my ancestors. Instead, my work is aligned to contemporary practice with different histories and new materials”.



D Harding, *The boys*, 2018, Xanthorrhoea resin on glass, 2 parts: 180 x 12 cm, 148 x 12 cm. Courtesy of the artist and Milani Gallery, Brisbane. Photograph: Carl Warner.



D Harding, *Spine of Radiance*, 2018. Plaster, haematite oxide, 445 x 1200cm. Installation view, Carlaw Building, The University of Sydney. Commissioned by The University of Sydney. Collection of The University Art Collection, The University of Sydney. Courtesy of the artist and Milani Gallery, Brisbane. Photograph: The University of Sydney.

Activity | Lines from the Past to the Present

On *Spine 3 (radiance)* D Harding tells us, *“I begin with a line of inheritance in rock art, but I am not bound to the rock art of my ancestors. Instead, my work is aligned to contemporary practice with different histories and new materials”*. What does it mean to map things from the past while living in the present? What maps are possible through remembering?

1. Gather in groups of three.
2. Each person is invited to share a story about their cultural identity that is significant to them.
3. Whilst sharing the story orally, other group members are invited to ‘map’ what they hear. Play with colour, scale, line, shape and speed of drawing to reflect moments of significance in the story – to you.
4. Place your maps in the centre of the table and see what is revealed.
5. Reflect upon moments of synergy – are there any common threads? And moments of disconnect – what appears different about each map?
6. Question for discussion: Is it possible to ever be ‘objective’ in the process of map making? Why or why not?