

̄rvus
23rd biennale of sydney
12.03–13.06.22

50 years
of
Sound

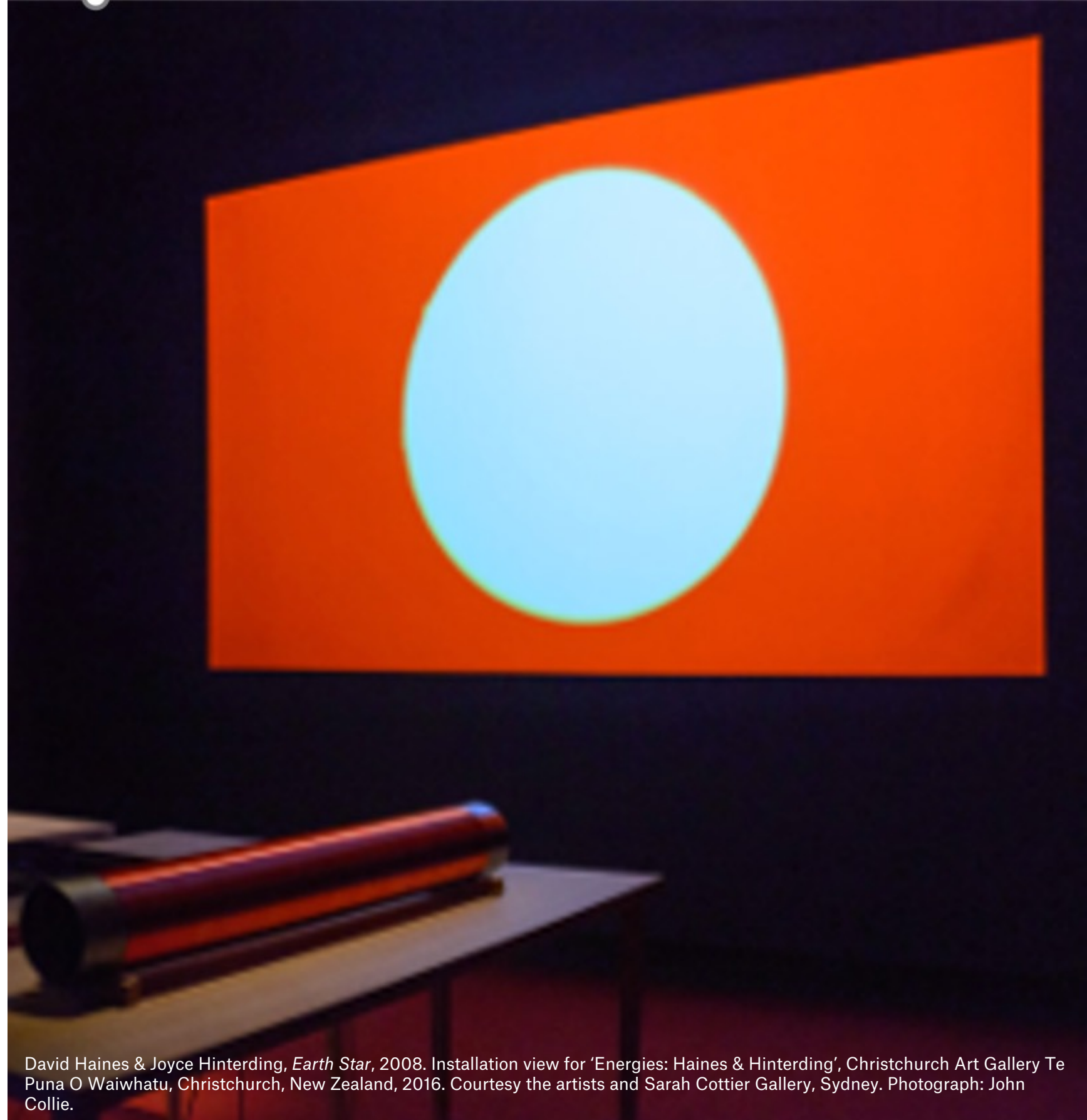
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David Haines & Joyce Hinterding, *Earth Star*, 2008. Installation view for 'Energies: Haines & Hinterding', Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, 2016. Courtesy the artists and Sarah Cottier Gallery, Sydney. Photograph: John Collie.

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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 Sound charts the shifts and developments in approaches to art making across time, geography and space and aims to expand students’ understanding of what Sound can be. The resource also demonstrate to learners and educators the diverse ways themes such as Found Materials, 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 Sound 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 is 'Listening' as
important as the
creation of 'Sounds'?

Things to consider

9th Biennale of Sydney (1992-93)

Tony Macgregor

Born in Australia, 1956
Lives and Works in Sydney, Australia

Nigel Helyer

Born in the United Kingdom
Lives and works in Erowal Bay, Australia

On the 9th Biennale of Sydney, sound artist and broadcaster Tony MacGregor collaborated with interdisciplinary artist Dr. Nigel Helyer on the installation and sound work *La zona del silencio* (1992). The work takes its title from an ancient sea bed in the Mapimi Desert in northern Mexico, where it is impossible to transmit or receive radio signals, and clocks and vehicles cease to function. In this Zone of Silence, MacGregor and Helyer proposed to witness the 500th anniversary of Cristobal Colon's first sighting of the Americas. The installation acknowledges the mythic nature of this story while addressing the historical narratives it generated and the political and social context of its telling. Containing clusterous manifestations of sound with metaphors to the notion of bells, silence and transmissions, *La zona del silencio* proposed a series of resonant geographic and historical metaphors that propose a dis-location in the social construction of history in the Americas.



Tony MacGregor and Nigel Helyer, *La zona del silencio* 1992, sound work and performance. Installation view of the 9th Biennale of Sydney at the Bond Store. Images courtesy of the Art Gallery of New South Wales.



Tony MacGregor and Nigel Helyer, *La zona del silencio* 1992, sound work and performance. Installation view of the 9th Biennale of Sydney at the Bond Store. Images courtesy of the Art Gallery of New South Wales.

16th Biennale of Sydney (2008)

Christoph Büchel

Born 1966 in Basel, Switzerland
Lives and works in Iceland

Christoph Büchel is known for his conceptual projects and complex large-scale installation pieces. In some of his projects he explores the unstable relationship between security and internment, placing visitors in the role of voyeur. For the Biennale of Sydney, Büchel presents the conceptual project *No Future*. In one of the galleries of the Museum of Contemporary Art Australia, he recreated a rehearsal space where a group of volunteers, aged over 80 years, come during opening hours to practise continuously the song 'God Save the Queen' (1977) by the English punk band The Sex Pistols.



Christoph Büchel, *No Future*, 2008, installation, dimensions variable. Installation view of the 16th Biennale of Sydney (2008) at the Museum of Contemporary Art Australia. Photograph: Greg Weight



Christoph Büchel, *No Future*, 2008, installation, dimensions variable. Installation view of the 16th Biennale of Sydney (2008) at the Museum of Contemporary Art Australia.
Photograph: Greg Weight

Consider the ‘Sounds’ of
life; of the urban and the
natural world.
How can the collection of
‘Sounds’ lead to the
creation of art?

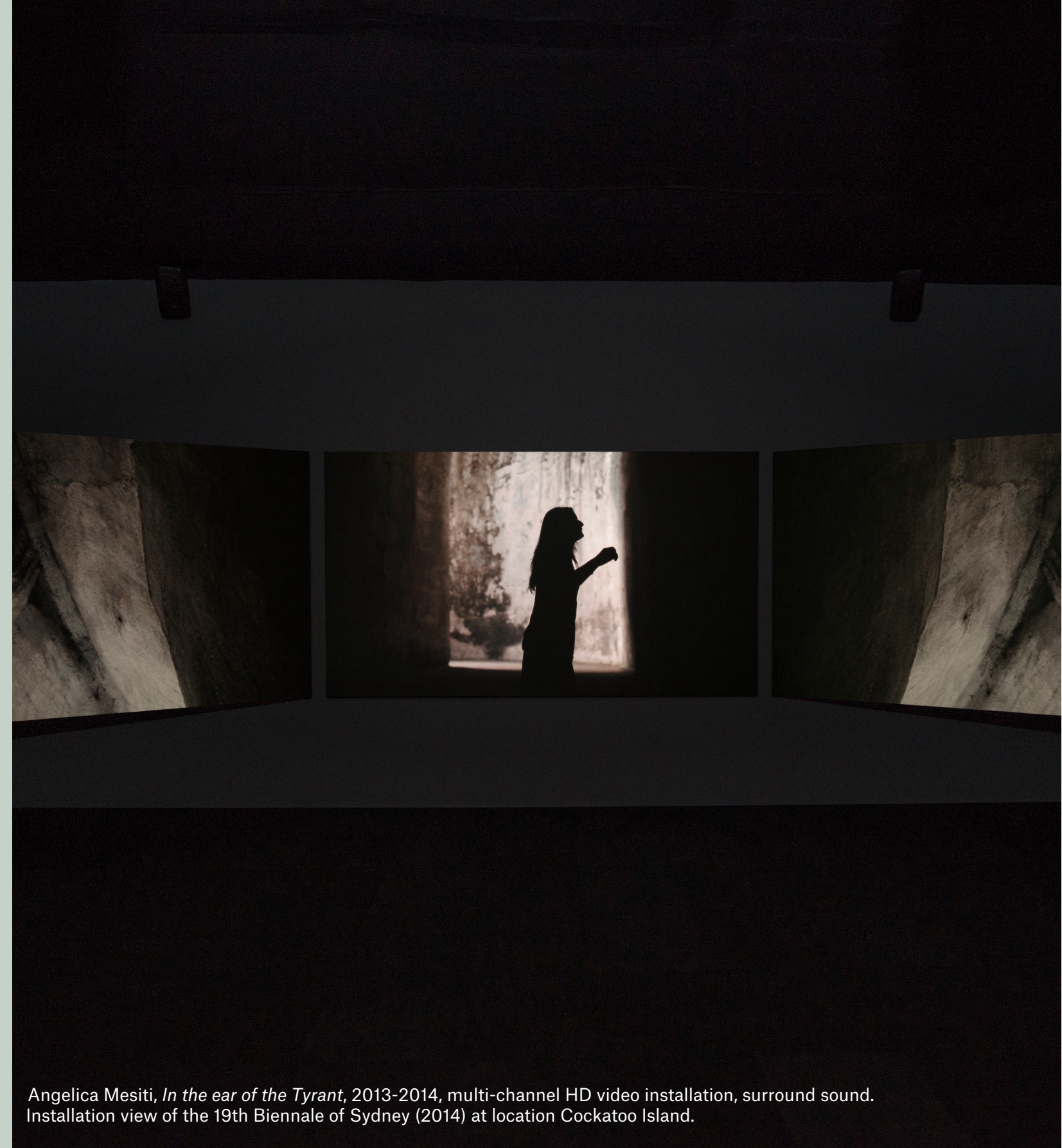
Things to consider

19th Biennale of Sydney (2014)

Angelica Mesiti

Born 1976 in Sydney, Australia
Lives and works in Paris, France

Filmed inside the Ear of Dionysius, a Limestone cave in Sicily famed for its extraordinary acoustic properties, Angelica Mesiti's *In the Ear of the Tyrant*, 2013-14, re-enacts the long-established yet now rarely used Italian tradition of the *Prefiche* — professional female mourners that accompany funeral processions. Drawing on her own southern Italian heritage, and in collaboration with Italian vocalist Enza Pagliara, Mesiti's new work centres around the Moroloja, a Greek Lamentation song that was in use in southern Italy until the 1950s. *In the Ear of the Tyrant* honours a musical and cultural tradition on the edge of extinction; Pagliara's evocative singing is not only an expression of the ritualisation of corporeal death, but also a lament for the death of the tradition itself. The work continues Mesiti's exploration of the body in states of rapture and as a site of cultural heritage enacted as a musical vessel.



Angelica Mesiti, *In the ear of the Tyrant*, 2013-2014, multi-channel HD video installation, surround sound.
Installation view of the 19th Biennale of Sydney (2014) at location Cockatoo Island.



Angelica Mesiti, *In the ear of the Tyrant*, 2013-2014, multi-channel HD video installation, surround sound. Installation view of the 19th Biennale of Sydney (2014) at location Cockatoo Island.

21st Biennale of Sydney (2018)

Samson Young

Born 1979 in Hong Kong
Lives and works in Hong Kong

Samson Young's practice centres upon an attempt to re-present and re-interpret lost or overlooked events of socio-political and personal significance. Young foregrounds the masked or unobserved moments that take place in our everyday experience, in his ongoing series 'Muted Situations'. In *Muted Situation #22: Muted Tchaikovsky's 5th*, Young invited the Flora Sinfonie Orchester in Cologne to perform Tchaikovsky's 5th Symphony in its entirety. The orchestra, however, has been asked to 'mute' the musical notes, suppressing the pitched foreground layer of the composition, and bringing forth the sounds produced by physical actions in a performance - the musicians' focused breath, the turning of pages, or the clicking noises of the instruments' keys.



Samson Young, *Muted Situations #22: Muted Tchaikovsky's 5th*, 2018, video with 12-channel sound installation, instructions 45 mins. Commissioned by the Biennale of Sydney with generous support from vA!, Leisure and Cultural Services Department, Hong Kong. Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales. Courtesy the artist; Edouard Malingue Gallery, Hong Kong; Galerie Gisela Capitain, Cologne; and Team Gallery, New York. Photograph: silversalt photography



Samson Young, *Muted Situations #22: Muted Tchaikovsky's 5th*, 2018, video with 12-channel sound installation, instructions 45 mins. Commissioned by the Biennale of Sydney with generous support from vA!, Leisure and Cultural Services Department, Hong Kong. Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales. Courtesy the artist; Edouard Malingue Gallery, Hong Kong; Galerie Gisela Capitain, Cologne; and Team Gallery, New York. Photograph: Zan Wimberley

How can we think of
'Sound' as a
sculpting material?

Things to consider

22nd Biennale of Sydney (2020)

Latai Taumoepeau

Born 1972 in Sydney, Australia

Lives and works in Sydney, Australia

Latai Taumoepeau is a performance artist who explores the politics of race, colour and power. For the Biennale of Sydney, Taumoepeau presented *The Last Resort* which excavates a dystopian image and experience of idyllic island landscapes, mostly considered as holiday destinations to Outsiders. Void of Piña Colada cocktails, hypnotic hip-swaying and rugby balls, this performance installation documents a dangerous current of transformation and dispossession due to human-induced climate change. This endurance performance installation explores the fragility and vulnerability of saltwater ecologies and communities of Pacific Island nations in Oceania. It responds to the emotional, geopolitical and physical labour of Pacific people and their struggle against the acceleration of sea levels rising due to the melting of ice glaciers, threatening mass exodus and displacement.



Latai Taumoepeau, *The Last Resort*, 2020, performance. Installation view of the 22nd Biennale of Sydney (2020) at Cockatoo Island. Commissioned by the Biennale of Sydney with generous assistance from the Oranges & Sardines Foundation. Courtesy the artist. Performer / Co-devisor: Talia Aloga; Lighting Designer: Amber Silk; Soundtrack: James Brown; Costume: Anthony Aitch. Photograph: Zan Wimberley.



Latai Taumoepeau, *The Last Resort*, 2020, performance. Installation view of the 22nd Biennale of Sydney (2020) at Cockatoo Island. Commissioned by the Biennale of Sydney with generous assistance from the Oranges & Sardines Foundation. Courtesy the artist. Performer / Co-devisor: Talu Aloia. Lighting Designer: Amber Silk. Soundtrack: James Brown. Costume: Anthony Aitch. Photograph: Zan Wimberley.

23rd Biennale of Sydney (2022)

David Haines & Joyce Hinterding

David Haines

Born 1966 in London, England

Lives and works on Darug and Gundungurra land (Blue Mountains, Australia)

Joyce Hinterding

Born 1958 in Melbourne, Australia

Lives and works on Darug and Gundungurra land (Blue Mountains, Australia)

David Haines and Joyce Hinterding live and work in the Blue Mountains in New South Wales, Australia and work both collaboratively and independently. Their solo and collaborative practices span various media from large-scale immersive video installation and experimental audio works for performance to discrete objects, images and aroma compositions. They often combine mediums with a concern for energies and the intersection between hallucination and the landscape, incorporating sound, installation, video, performance, sculpture, photography, drawing and computer game technologies.

Earthstar (2008) presents an installation of objects that emphasise the sun's elemental and mythic qualities, exploring its arcane energies and hidden frequencies.



David Haines & Joyce Hinterding, *Earth Star*, 2008. Installation view for 'Energies: Haines & Hinterding', Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, 2016. Courtesy the artists and Sarah Cottier Gallery, Sydney. Photograph: John Collie.



David Haines & Joyce Hinterding, *Geology*, 2015. Installation view for 'Energies: Haines & Hinterding', Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, 2016. Commissioned by the Museum of Contemporary Art Australia. Supported by Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand. Courtesy the artists and Sarah Cottier Gallery, Sydney. Photograph: John Collie



David Haines & Joyce Hinterding, *Geology*, 2015, real-time 3D environment, 2 projections, game engine, motion sensor, spatial 3D audio, dimensions variable. Installation view for 'Energies: Haines & Hinterding', Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand, 2016. Commissioned by the Museum of Contemporary Art Australia. Supported by Christchurch Art Gallery Te Puna O Waiwhatu, Christchurch, New Zealand. Courtesy the artists and Sarah Cottier Gallery, Sydney. Photograph: John Collie.

Activity: Where is the water around you?

This activity invites quiet reflection. It asks you to 'tune into' your environment and to connect with and to objects related to water, via sound and through deep listening.

1. Close your eyes and listen. Listen to your environment (natural/built) for 10-minutes. Ask a friend to keep track of time. What did you hear?
2. Look around your environment. Consider the objects that surround you that are connected to and with water. What is that connection? Do these objects make a sound? What is that sound?
3. Form groups of no more three and share your chosen objects with the group. Vividly describe how and why theses object relates to water – for you.
4. Each group will now require access to an iOS device. Download the free music app Keezy to and commence the making process.
5. Start a new Keezy board and record your objects and their sounds. Be creative with the way you record it; you can play with volume, pitch, rhythm and melody.
6. Now DJ your sounds and create a new watery track!