

biennaleofsydney

24th BIENNALE OF SYDNEY – Ten Thousand Suns | Educator Led Experiences Breakdown

Educator Led Experiences for the 24th Biennale of Sydney can be broken into two categories:

- General Tours – Showing students are shown up to eight works in language scaled to their age and ability
- Senior Case Study Tours – Showing students four works with a greater focus on construction and fabrication methodology

The works on the tour are detailed below. For teachers opting for Senior Case Study Tours, please review the eight works below and nominate the four on which you would like our Educators to focus.

ARTIST	TITLE	NOTES
Kaylene Whiskey	Kaylene TV	The work is a commission for the Biennale, and is a large, immersive work where gallery attendees can step into a large diorama of a television screen. Within and around the TV are various figures from pop culture merged with Whiskey's own hybrid Black superheroes, kungka kunpu (strong women). These icons of Whiskey's world are painted using dot painting techniques commonly employed by Pitjantjatjara artist from central Australia; creating a stylist blend of Desert Painting and Pop Art.
Doreen Chapman	Untitled I–IX (new commission)	Born deaf and non-verbal the Manyjilyjarra artist Doreen Chapman creates her work at pace, often using her own fingers and thumbs to render scenes of native flora and fauna as well images of contemporary Indigenous life. Her paintings are highly expressive and joyful. This commission for the Biennale features paintings of ATMs, each placed at the entrance of the Biennale of Sydney exhibition sites. As a deaf artist painting is a primary form of expression and communication for Chapman.
Dylan Mooney	Malcolm Cole – larger than life, 2024	A proud Yuwi, Torres Strait and South Sea Islander man from North Queensland Mooney's practice spans painting to digital illustration. His work both reveals and revels in the complex queer history of Indigenous Australian art and activism. This commission for the Biennale is a mural inspired by the inaugural Indigenous float of Sydney Gay and Lesbian Mardi Gras in 1988, wherein dancer Malcolm Cole led a recreation of the landing in Botany Bay dressed as Captain Cook. Mooney is also legally blind and his use of digital painting in planning and sketching works allows him to set colour contrasts more accessible for his vision.



biennaleofsydney

Orquideas Barrileteras	Strengthening Deaf Culture	<p>For 200 years in Sumpango, Guatemala the locals have created large paper kites (barriletes) as part of a local festival. The practice is said to have begun in response to the presence of errant spirits unsettling the dead. A local spiritual leader recommended creating the kites so as to drive the spirits out of town, allowing the dead to rest in peace.</p> <p>The vibrant kites are still made to this day, and tend to feature iconography and depictions of cultural, social, and religious issues as a contemporary evolution of their original purpose. They are traditionally created by local men, and Orquideas Barrileteras collective are the first all-female group of kite makers in Guatemala.</p> <p>Their work for the Biennale of Sydney speaks to issues faced by Deaf communities in Guatemala.</p>
Lawrence Lek	Nepenthe (Summer Palace Ruins)	<p>Lawrence Lek is a digital artist and game designer who creates immersive digital worlds. The work is set within a sculptural neon replica of the gate over the gardens that once surrounded the Old Summer Palace in Peking (now Beijing). The palace and the grounds were destroyed by Anglo-French forces during the Second Opium War of 1860. The work is also accompanied by an interactive game depicting a fictional island where artefacts looted by colonists can be salvaged and placed out of reach of the imperialist machine.</p>



Left:
Kaylene
Whiskey

Right:
Doreen
Chapman



biennale of sydney



Left Top: Orquideas Collective

Left Bottom: Lawrence Lek

Right: Dylan Mooney



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Andrew Thomas Huang	The Beast of Jade Mountain: Queen Mother of the West (西王母)	For American Chinese filmmaker and digital artist Andrew Thomas Huang, who understands queerness as the transgression of boundaries, the tiger is a symbol of liberation. The tiger is also an iconic figure within the Chinese zodiac, symbolising nobility and fearlessness. For the Biennale of Sydney, Huang is presenting his first ever sculptural work, depicting a tiger obscured behind the serene mask of a bodhisattva (a Buddhist deity who has attained the highest level of enlightenment), drawing on the hybridity of his own sexuality and cultural identity.
Nikau Hindin	Aumoana	Long before European colonisation Maori ancestors, understood to be shared by islands across Te Moana Nui a Kiwi (The Great Ocean of Kiwa / Pacific Ocean), used knowledge of the constellations to travel and spread over a third of Earth's surface. For the 24 th Biennale of Sydney aute (bark cloth) artist, Nikau Hindin, has assembled a collective of artists from across the Pacific, to collaborate on a large scale bark cloth project, creating manu aute (bird kites) and aute or tapa cloths using techniques specific to each artist's culture.
Cristina Flores Pescorán	Abrazar el sol (Embrace the Sun)	Cristina Flores Pescorán's delicate cotton sculptures spread across the spaces, displayed like organic material or dust suspended in fragmented light, at times evoking disembodied nervous systems. The Peruvian artist creates these sculptures in response to the often invasive procedures (common to Western medicine), that she experienced for two decades stemming from a serious illness which began in adolescence. Her works relate Western medical interventionism to experiences of colonisation as an Indigenous Peruvian woman.



biennale of sydney



Left: Andrew Thomas Huang



Right Top: Nikau Hindin



Right Bottom: Cristina Flores Pescorán

