

BIENNALE OF SYDNEY

4 JUN - 15 AUG 2004

ON REASON AND EMOTION

ART GALLERY OF NEW SOUTH WALES
EDUCATION SUPPLEMENT & IMAGE RESOURCE

One of the world's major contemporary art exhibitions, the Biennale of Sydney presents significant new international work alongside innovative Australian art. This year's exhibition looks at the idea of creating a bridge between the poles of reason and emotion.

The 14th Biennale of Sydney features 51 artists from 32 countries.
The Art Gallery of New South Wales will host 14 international and 2 Australian artists.

'ON REASON AND EMOTION has at its core an exploration of perception and its borders. There are several complex threads intertwining throughout the exhibition: the balance and connection between human consciousness and physicality; the architecture of the built environment as a parallel anatomy, and conversely that the body is my house (Lygia Clark); and the politics and poetics of human relationships, where communication is a mutual exchange rather than a passing on of information, and thus serves to connect ideas and people rather than become a platform for individual expression.'

Isobel Carlos. Adapted from Biennale of Sydney 2004 website: *Theme*

'I believe a Biennale should be conceived of by taking into account the place where it will be held... not only as a physical space but an economic, social, political and philosophical space.' Isobel Carlos

RATHER THAN THE RESTRICTIONS OF THE TRADITIONAL COGITO (I THINK, THEREFORE I AM), I AM INTERESTED IN ART THAT CREATES A BRIDGE BETWEEN POLES – THE SUPPOSED NORTH/SOUTH/MIND/BODY SPLITS. Isobel Carlos

INTRODUCTION

This education supplement was designed to be used in conjunction with the Biennale of Sydney Exhibition Guide for use in viewing and investigating the exhibition through 5 focus artists at the Art Gallery of New South Wales. **Issues for Discussion** and **Activities** highlight key works, ideas and themes for use as a resource for K–6 and 7–12 education audiences. It can be used in conjunction with a visit to the exhibition or as pre- or post-visit resource.

PAT BRASSINGTON

IT'S NOT DRIVEN BY AUTOBIOGRAPHY; IT'S A COMBINATION OF ONE WAY OF INTERPRETATION TEMPERED BY A WIDER CONTEXT. Pat Brassington

ISSUES FOR DISCUSSION

Recall and **draw** a dream. How did it look and feel? **Identify** how dreams differ from real life. **Compare** dreams to memories. Are there similarities? **Write** about your earliest childhood memory.

Focus on Brassington's images. **Read** the titles out loud. **Explain** what you think they mean. Are the images and titles connected? **Discuss** if or how the image changes when connected to the title. **Discuss** if there is a story to be told here. **Create** your own tale for what you see. **Give** it a title.

Define the dream-like/memory-like qualities in the images. **Consider** the associations with symbolism of doorways. **Investigate** their meaning in art and cultures throughout history.

Brassington's photographs often incorporate found images from non-art sources which are manipulated and altered through traditional and digital processes.

Analyse how this process contributes to making ordinary objects and scenes strange and unsettling. **Define** similarities in the visual language and form of presentation between Brassington's work and cinema.

Outline your personal response to these images. Are you viewing what is often kept behind closed doors, in worlds we do not speak about? **Analyse** how the artist has deliberately made the viewer uncertain of what they see but also of how they feel about it. **Read** the quote by the artist above and interpret what it means.

ACTIVITIES

Write a story for the images. **Enter** the doorway into another world and tell the tale of your adventure.

Document a diary record of your dreams. It can be text or images, found or created.

Interview your grandparents about their childhood memories. How have things changed compared to today? Do their memories seem like another world to you or even to them? **View** old photographs of the memories they describe. **Compare** them to how you imagined them from the descriptions. **Create** a collage of these memories.

KEY WORDS: STRANGE, EVERYDAY, PHOTOGRAPHIC, NARRATIVE, CINEMATIC, REFERENCES, DIGITAL TECHNOLOGY, DISTORTION, EFFECTS, MYSTERIOUS, DREAM-LIKE, LOGIC, HUMOUR, VOYEUR, UNDERBELLY, PSYCHE, ORDINARY, EXOTIC

CAROLYN ESKDALE

I THINK OF THE ROOM AS A CONTAINER, A STRUCTURE OF SELF. Carolyn Eskdale

ISSUES FOR DISCUSSION

Consider what home is to you. **List** and **discuss** all the things that make a house a home.

Draw your dream room in your dream house. **Decide** if it is a room from the past or the future – from this world or another world. **List** what is there. **Build** a model of your room and **role-play** a tour through it for others to experience.

Examine Eskdale's rooms, walls and fences in the Gallery. **Describe** the materials using all your senses. Are they commonly used in architecture? **Identify** where and how we would expect these materials to be used. **Outline** associations or memories they evoke in you or others.

Investigate the many forms and functions walls and fences have in the world. Eskdale's work is made for specific sites. **Consider** the effect of Eskdale's architectural elements on the gallery's spaces. How do they alter the audience's interaction with and relationship to the space they inhabit? **Walk** around and through them. **Examine** the challenges Eskdale's work poses to the concept of art in an art gallery.

ACTIVITIES

Investigate different rooms and dwellings across geography and history.

Measure the space of your classroom or bedroom and each of the elements that make it a whole.

Compose a poem about your dream space and all the sensory experiences you would have there.

KEY WORDS: TACTILE, ARCHITECTURAL, THRESHOLD, INSIDE, OUTSIDE, MEMBRANES, SPACES, SCREENS, SHROUDING, PHYSICAL, MEMORY, SPATIAL

ON REASON AND EMOTION IS A PROPOSITION TO THE SPECTATOR, INVITING AND CHALLENGING THEM TO ACTIVELY ENGAGE IN AN EMOTIONAL, FEELING EXPERIENCE, AS WELL AS A LOGICAL, THINKING ONE.
ISABEL CARLOS

EMIKO KASAHARA

WHILE THE COSMETIC RITUAL HELPS THE WOMEN TO CREATE THEIR PUBLIC FACES, THE ACT IS INHERENTLY PRIVATE – NO ONE BUT THEMSELVES AND THEIR MIRRORS ORDINARILY WITNESS IT.

Reiko Tomii Sighting: *3 Japanese Artists* 2001
Whitebox Gallery

ISSUES FOR DISCUSSION

Describe what you see in the gallery space.
Outline your initial response. **Draw** how the space is arranged. Does it remind you of anything in nature?
Brainstorm key words and compare with others.
Discuss whether this work seems out of place in the gallery. **Outline** other spaces or places you think it should or could be displayed.

This is a multi-media work with many elements. **Locate** the different media that contribute to the entire work – performance, film, sculpture and photography. **List** the materials used. Are they usual or unusual art materials?

Decide whether the materials have connections to men or women, girls or boys. What gender is the artist? Does this support your choice? All elements of the artwork are related to the body in some way, but only as parts. **Consider** how this changes the way we look at the body. **Discuss** how advertising may operate in a similar way.

Define what beauty means to you. Who do you think is beautiful and why? **Propose** how beauty may be different for boys and girls. **Discuss** whether beauty must have certain qualities. Who decides what these qualities are in our society? **Investigate** beauty in advertising and the media. **Identify** similarities among images of women in the media and Kasahara's work. **Outline** the process of putting on make-up in front of the mirror for women in our society. **Analyse** this process through the space where it occurs and is performed?

Define these terms and **locate** examples within Kasahara's work: object/subject, clean/dirty, artificial/natural, existence/absence, public/private.

Consider composition, materials, subject matter and the audience's interaction with the work.

ACTIVITIES

Collect advertisements, images and text from magazines and other media related to beauty.
Create boxes for images of different parts of the body. **Investigate** how and why advertising also processes the body in this way. What elements of your body are important to you? **Consider** whether advertising and media have influence on these choices.

Research beauty in other cultures. Is there a universal beauty or does it change? **Explore** this idea across different cultures and through history.

Study plants and animals. **Investigate** how science documents, categorises and analyses these living things. **Compare** this process to beauty advertising.
Create a presentation on a plant or animal using the language of advertising and a supermodel using the language of science. **Identify** the parallels between the two processes. **Analyse** how such processes may challenge identity and individuality.

KEY WORDS: BODIES, MIXED-MEDIA, SCULPTURE, PERFORMANCE, HAIR, SYNTHETIC, SUBJECT, PRESENCE, ABSENCE, FEMALE, BEAUTY, CLEAN, ARTIFICIAL, NATURAL, PUBLIC, PRIVATE, CULTURE

MP & MP ROSADO

THEY ARE DRESSED IN THE SAME WAY, PROVOKING AN EVEN GREATER SENSATION OF MIRRORING BETWEEN TWO PEOPLE, WITH SIMILAR BUT NEVER IDENTICAL CODES AND EXPERIENCES. Juan Vincente Aliaga

ISSUES FOR DISCUSSION

Locate and **identify** all the people in this artwork. **Describe** them. **Look** closely at each of these people. **Consider** what materials they are made from. **Imagine** and **outline** how they were made. **Assess** whether they are two or three-dimensional? What dimension do we inhabit?

Describe the environment these people are in and what they are doing. Do they inhabit our world or another world where different rules apply? **Identify** the clues in the artworks. **Place** yourself into one of these worlds. **Discuss** how you feel in this location. Is it safe or unsafe, comfortable or uncomfortable there? **Communicate** with the people you encounter. **Outline** their response to you and your presence.

The artists MP and MP Rosado are twins and make all of their work together. **Investigate** twins and the special bonds they have. Twins have many similarities that make them different to everyone else, yet similar to each other. **Explain** characteristics you would have in common or differences. **Consider** the up-side and down-side of having a second you! Are such issues apparent in the Rosados' work?

Consider nursery rhymes, folk-tales, horror stories and fantasy games. They present worlds we know and yet know are not quite right. **Evaluate** whether the Rosados' are communicating in a similar language. **Draw** connections between issues and events in contemporary society and the ideas and images the Rosados' present to an audience.

ACTIVITIES

Investigate symmetry and mirror images in the natural and urban world. **Document** examples.

Consider whether symmetry means being exactly the same.

Investigate the laws of nature. **Imagine** if you could turn them off for a day. **Recount** your adventure and describe how the world changed. **Write** an instruction manual to navigate the environments you encounter.

Create and give life to your own Doppelganger.

Write a script and act out the character who is the exact opposite of your personality. **Sculpt** a mask which is the face of the other you. **Have** 'Doppelganger Day' in class, with everyone wearing their masks.

Assess whether people act or communicate with you differently.

KEY WORDS: DOPPELGANGER, TWINS, DISRUPT, DETECTIVES, CONNECTIONS, COMMUNICATION, AUDIENCE, ENVIRONMENT, INTIMACY, FIGURE, PLAY, DUALITY, INDIVIDUALITY, DIFFERENCE, ISOLATION

THE PROJECT INVITES THE AUDIENCE TO PARTICIPATE IN AN AESTHETIC EXPERIENCE USING NOT ONLY THEIR SIGHT, BUT ALSO ALL THE SENSES PROVOKING ACTIVE PARTICIPATION AND INCITING THE EMOTIONS. THE AUDIENCE WILL BE CHALLENGED TO THINK AND FEEL. ISABEL CARLOS

YIN XIUZHEN

IN MY WORK I LIKE TO INCLUDE THE 'REAL'
REMNANTS OF 'REAL' PEOPLE'S LIVES. Yin Xiuzhen

ISSUES FOR DISCUSSION

Identify and **list** the objects in Yin Xiuzhen's work. **Outline** the activities these are used for in our daily lives. Are these objects connected? **Discuss** why people travel. **Consider** the reasons people move. What emotions do you associate with these events? Are they always positive experiences for the people involved? **Investigate** the effects global travel has had on the way people view the world.

Describe the materials used by this artist. **Consider** where they may have come from. Propose how we can tell. **Discuss** the tales clothing can tell about the person wearing it. **Examine** clothing's role in defining identity. Do you consider carefully what you wear? **Imagine** the process for making these objects and how the materials are bound together.

Souvenir is a French word meaning memory. Yin Xiuzhen has collected entire cities in suitcases. Within the suitcases the artists has modelled each location through selected landmarks as symbols of each city's identity. **Draw** connections between this act and souvenirs as objects and memories. **Propose** what you would collect as memories of Sydney or your own local community. **Discuss** what connects people to the places in which they live. Can a person's identity be derived from his or her local environment? **Examine** how people can be discarded and disconnected from these places.

Yin Xiuzhen's home city of Beijing is experiencing rapid change both physically and culturally as it is swept by global culture. **Define** the term 'globalisation' and its perceived effects on the way we live. **Consider** how globalisation may promote a greater connectedness between communities and individuals, yet simultaneously fosters a sense of loss of these same things. **Identify** how Yin Xiuzhen is addressing this serious concern with the objects, symbols and materials she presents to an audience.

ACTIVITIES

Investigate the history of transport. How has it affected the movement of people and ideas around the world? **Visually document** an experience in a form of transport. Does it bring people closer together while they are participating in it?

Measure and **document** a range of favourite locations in your community. How does this process alter your perception of spaces you know?

Experiment with maps and compasses. **Collect** a range of local and global maps, images and text about particular cities. How many different ways can a location be understood?

Plot a race around the world, developing an itinerary that will allow you to circumnavigate the globe in the fastest time possible. Is the world physically shrinking or is our concept of it getting smaller? What factors have defined this change in perception?

KEY WORDS: TRAVEL, POLITICAL, SOCIAL, ECONOMIC, DISCARDED, CLOTHES, MEMORY, CITIES, DONATED, INTIMATE, CONNECTIONS, BODIES, COMMUNITIES, LOCATIONS, EXPERIENCES, LANDMARKS, SYMBOLS, IDENTITY, PLACE, EXTERNAL, APPEARANCES, INTERNAL, RESPONSES, GLOBALISATION, SOUVENIR

REFERENCES ONLINE

Biennale of Sydney 2004
www.biennaleofsydney.com.au

Biennale of Sydney 2004 venues
Art Gallery of New South Wales
www.artgallery.com.au

Museum of Contemporary Art
www.mca.com.au

Artspace
www.artspace.org.au

Museum of Sydney
www.hht.nsw.gov.au/museums/museum_of_sydney

Royal Botanic Gardens
www.rbgsyd.gov.au

Sydney Opera House
www.sydneyoperahouse.com

International Biennales

Venice Biennale
www.labiennaledivenezia.net

Kassel Documenta
www.documenta.de

Sao Paulo Biennale
www1.uol.com.br/bienal/24bienal

Artlex: Art Dictionary
www.artlex.com

A comprehensive visual arts dictionary and supporting images.

Artnet
www.artnet.com

Lists of artists, galleries, events and research in the contemporary visual arts.

A RANGE OF K-6 AND 7-12 EDUCATION
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FOCUS ARTISTS LIST OF WORKS

PAT BRASSINGTON

Avid 2004
Pigment print

My Fathers House II 2004
Installation: three wooden doors, photographic prints, photocopies, fluorescent lights

Dress Hang 2002
Pigment print

Fragment #21 2002
Pigment print

Dear Hearts 2001
Pigment print

Feeding Time 1999
Pigment print

All works courtesy of the artist and Stills Gallery, Sydney

CAROLYN ESKDALE

AGNSW Entrance, 6.04 2004
Installation of 2 elements: Cloak Room, Vestibule
aluminium frame, perspex, sewn interfacing, wire, flocking, cable
Courtesy of the artist
Supported by Marrickville Council, Sydney

AGNSW Lower Gallery, 6.04 2004
Installation: cast stainless steel elements, welded steel section frame
Courtesy of the artist

Untitled drawing, 7.2002 2002
Untitled drawing, 10.2001 2001
Untitled drawing, 8.2000 2000
Untitled drawing, 2.2000 2000
Untitled drawing, 3.2004 2004
Ink, inkwash on paper
Courtesy of the artist

Untitled 4.99 1999
Untitled 6.99 1999
Ink, inkwash on paper
Courtesy of the Kedumba Collection of Contemporary Australian Drawings, Wentworth Falls

EMIKO KASAHARA

Pink (edition # 2) 1997
Digital c-print photographs
Series of Nine photographs
Courtesy of the artist and Yoshiko Isshiki Office, Tokyo

La Charme # 3 2004
Installation: synthetic fibre, plywood, velcro, DVD, monitor
Filmed at Art Gallery of New South Wales, May 2004
Courtesy of the artist and Yoshiko Isshiki Office, Tokyo
Supported by Kanegafuchi Corporation, Japan and Danna Corporation, Korea
Hair by Barney Martin Hairdressing, Sydney for L'Oreal Professionnel

MP & MP ROSADO

Colmena Negra II 2003
Resin, acrylic
Courtesy of Galeria Pepe Cobo, Seville

Como Perros Callejeros II 2002
Tint and gouache on paper
Courtesy of the Marta Carrasco Collection, Seville

Con un ojo en la puerta 2003
Paint and digital print on paper
Courtesy of the Francisco Palma Collection, Málaga

Con un ojo en la puerta 2003
Con un ojo en la puerta 2003
Resin and acrylic
Both courtesy of Galería Pepe Cobo, Seville

Rain Dogs 2003
Ink, gouache and digital print on Caballo paper
630 x 820 mm
Courtesy of Galería Pepe Cobo, Seville

Sin Título 2003
Paint and digital print on paper
Courtesy of the Es Arte Deleitosa Collection, Madrid

Sin Título 2003
Paint and digital print on paper
Courtesy of the Evelyn Aimis Collection, Florida

Sin Título 2003
Paint and digital print on paper
Courtesy of Galería Pepe Cobo, Seville

Sin Título 2003
Paint and digital print on paper
Courtesy of the Iñigo, Navarro Collection, Madrid

Sin Título 2003
Paint and digital print on paper
Courtesy of the Es Arte Deleitosa, Madrid

YIN XIUZHEN

International flight 2001–04
Installation: aluminium frame, second-hand clothing
Courtesy of the artist
Supported by Sherman Galleries, Sydney

Portable cities – Guangzhou, Lisbon, Paris, San Francisco, Sydney, Wellington 2002–04
Suitcases containing found objects, clothes, sound with CD player, light and maps
Courtesy of the artist
Supported by Sherman Galleries, Sydney



PAT BRASSINGTON

from left:
Feeding Time 1999
Avid 2004
Dress Hang 2002
Fragment #21 2002

Photo: Jenni Carter



PAT BRASSINGTON

My father's house II 2004

Photo: Jenni Carter



CAROLYN ESKDALE

AGNSW Entrance, 6.04 2004

Photo: Jenni Carter



CAROLYN ESKDALE

AGNSW Lower Gallery, 6.04 2004

Photo: Jenni Carter



EMIKO KASAHARA

Pink (edition # 2) 1997 (wall)

La Charme # 3 2004 (floor)

Photo: Jenni Carter



EMIKO KASAHARA

La Charme # 3
Performance June 2004

Photo: Diana Panuccio



MP & MP ROSADO

Con un ojo en la puerta 2003
Como Perros Callejeros II 2002
Con un ojo en la puerta 2003
Con un ojo en la puerta 2003
Rain Dogs 2003

Sin Título 2003
Sin Título 2003
Sin Título 2003
Sin Título 2003
Sin Título 2003
Colmena Negra II 2003

Photo: Jenni Carter



MP & MP ROSADO

Sin Título 2003
Sin Título 2003
Sin Título 2003
Colmena Negra II 2003

Photo: Jenni Carter



YIN XIUZHEN

International flight 2001–04

Photo: Jenni Carter



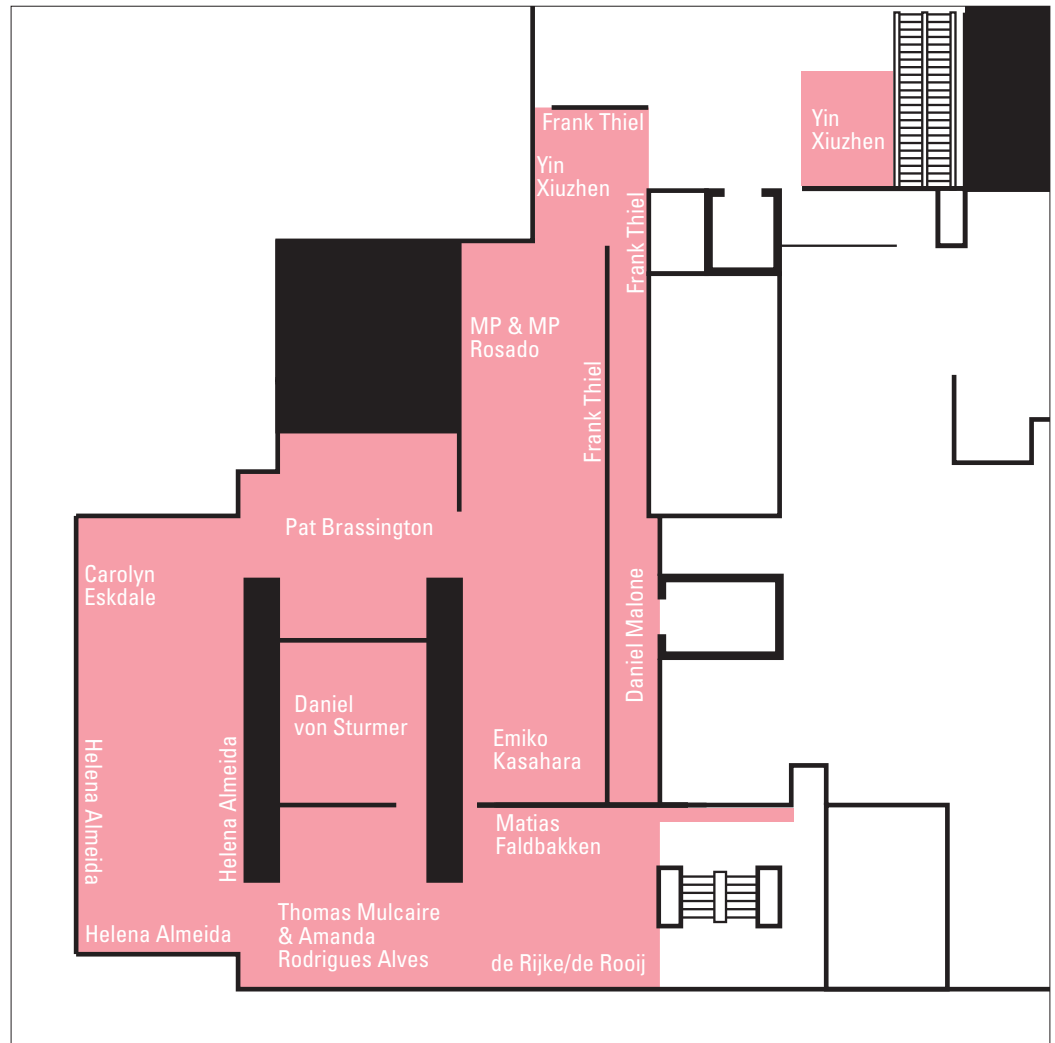
YIN XIUZHEN

Portable cities – Paris, Sydney, Guangzhou 2002–04

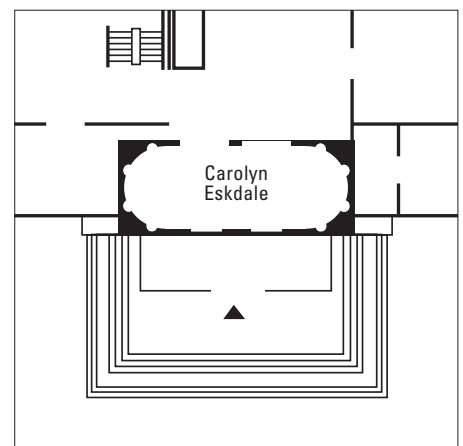
Photo: Jenni Carter

EXHIBITION FLOORPLAN

LOWER LEVEL 1



ENTRANCE LEVEL



PARTICIPATING ARTISTS

AT THE ART GALLERY OF NEW SOUTH WALES

HELENA ALMEIDA

Born 1934 Lisbon, Portugal. Lives and works Lisbon

PAT BRASSINGTON

Born 1942 Hobart, Australia. Lives and works Hobart

DE RIJKE / DE ROOIJ

Jeroen de Rijke. Born 1970 Brouwershaven, Netherlands. Lives and works Amsterdam
Willem de Rooij. Born 1969 Berverwijk, Netherlands. Lives and works Amsterdam

CAROLYN ESKDALE

Born 1963 Bendigo, Australia. Lives and works Melbourne

MATIAS FALDBAKKEN

Born 1973 Hobro, Denmark. Lives and works Oslo

ASTA GRÖTING

Born 1961 Herford, Germany. Lives and works Berlin

EMIKO KASAHARA

Born 1963 Tokyo, Japan. Lives and works New York

DANIEL MALONE

Born 1970 Greymouth, New Zealand. Lives and works Auckland

THOMAS MULCAIRE & AMANDA RODRIGUES ALVES

Thomas Mulcaire born 1971 Johannesburg, South Africa. Lives and works Cape Town and New York
Amanda Rodrigues Alves born 1976 São Paulo, Brazil. Lives and works São Paulo

MP & MP ROSADO

Miguel Pablo & Manuel Pedro Rosdao. Born 1971 San Fernando, Cadiz, Spain. Live and work in Seville

FRANK THIEL

Born 1966 Kleinmachnow, Germany. Lives and works Berlin

DANIEL VON STURMER

Born 1972 Auckland, New Zealand. Lives and works Melbourne

YIN XIUZHEN

Born 1963 Beijing, China. Lives and works Beijing