



EDUCATION KIT SECTION 01 OF 04

The 15th Biennale of Sydney
Zones of Contact
8 June - 27 August 2006
www.bos2006.com.au

Adrian Paci *Noise of Light* 2006
installation with chandelier and 10 generators,
chandelier 6 x 4 meters, generator dimensions variable
courtesy of the artist; galleria francesca kaufmann, Milan;
Peter Kilchmann Gallery, Zurich and Smart Project Space, Amsterdam
photo Kim Bouvy

ZONES
OF CONTACT
2006 BIENNALE
OF SYDNEY

biennaleofsydney
international festival of contemporary art

MCA
MUSEUM OF CONTEMPORARY ART www.mca.com.au

ART
GALLERY
NSW

NEW SOUTH WALES
DEPARTMENT
OF EDUCATION
AND TRAINING

HOW TO USE THIS EDUCATION KIT

Designed for teachers and students at primary, secondary and tertiary levels, this Education Kit has been developed to address the specific needs and issues of the K-6 Creative Arts Syllabus with cross KLA links and the Stage 4-6 Visual Arts Syllabus.

There are four Sections in this Kit:

Section 1 - offers an overview of Biennales and of the Biennale of Sydney 2006

The other three sections give more detailed information about selected works structured by venue:

Section 2 - has information and questions on works of art shown at Pier 2/3, Hyde Park Barracks Museum and Artspace

Section 3 - has information and questions on works of art shown at the Art Gallery of New South Wales

Section 4 - has information and questions on works of art shown at the Museum of Contemporary Art

The work of 12 artists have been highlighted, and this information is supplemented with questions and activities designed for students in years K-6 and 7-12

The 15th Biennale of Sydney 2006 Education Kit has been produced in collaboration with staff from the Art Gallery of New South Wales' Public Programs Department and the Museum of Contemporary Art's Education Department, with assistance from the Department of Education and Training, New South Wales.

This Education Kit is a resource to be used jointly with the 15th Biennale of Sydney 2006 catalogue and the free Biennale Handbook as well as the Biennale of Sydney website, www.biennaleofsydney.com.au and www.bos2006.com

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WHAT IS A BIENNALE? WHAT IS THE BIENNALE OF SYDNEY?

1

Overview

This section includes introductory information on Biennales generally, the Biennale of Sydney, as well as the 15th Biennale of Sydney 2006, Zones of Contact.

1.1 INTRODUCTION TO BIENNALES

FACT:

The first biennale was held in Venice La Biennale di Venezia in 1895. The second biennale in the world was the São Paulo Bienal 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.

FACT:

Biennale is an Italian word that means an event that occurs every two years. It has come to mean a festival, held once every two years, that showcases contemporary visual art.

There are now more than 50 biennales occurring around the world in places such as Berlin, Taipei, Istanbul, São Paulo, Shanghai and Sydney. A biennale is usually held in a city or town for approximately two to three months. Biennales are usually funded through a mix of public (government) and private (individual) support with art works not available for sale.

Different biennales have adopted different curatorial models - some biennales are independent organisations and invite different curators for each exhibition; some biennales are organised by art museums who may involve their own curators and may even acquire works for their museum collection; some biennales are organised with artists representing countries; some biennales invite a number of curators onto a panel to advise on artists and co-curate or invite different curators to curate different aspects of the biennale. Some events are unique, such as Documenta which occurs every five years in Germany; the Echigo-Tsumari Triennale which occurs every three years in a small rural village in Japan; and Manifesta, the European Biennial for Contemporary Art, which is a moving exhibition that collaborates with different cities in Europe.

When thinking about biennales, one can ask the following questions:

Who created the biennale and why?

Who funds the biennale and why?

Who visits the biennale and why?

Who curated the biennale?

Is there a theme or general idea behind the biennale?

Where are the artists from?

How many works presented have been made especially for the biennale?

What is the relationship between biennales and tourism?

What is cultural tourism?

What are the venues for the biennale?

Are there any venues that are not usual art venues?

What is the relationship between the biennale and the city?

1.2 INTERNATIONAL BIENNALE LINKS

ASIA-PACIFIC TRIENNIAL OF CONTEMPORARY ART

W: <http://www.gag.qld.gov.au/apt/>

AUCKLAND TRIENNIAL

W: <http://www.aucklandartgallery.govt.nz/exhibitions/0703turbulence.asp>

BERLIN BIENNIAL FOR CONTEMPORARY ART

W: <http://www.berlinbiennale.de/eng/index.php?sid=index>

BIACS 2 INTERNATIONAL BIENNIAL OF CONTEMPORARY ART

W: <http://www.fundacionbiacs.com>

BUSAN BIENNALE

W: <http://busanbiennale.org/2006/eng/2006index.php>

CARNEGIE INTERNATIONAL

W: <http://www.cmoa.org/international/splash.htm>

DAK'ART

W: <http://www.dakart.org>

DOCUMENTA 12

W: <http://www.documenta12.de/english/news.html>

GWANGJU BIENNALE

W: <http://www.gwangju-biennale.org>

ISTANBUL BIENNALE

W: <http://www.iksv.org/bienal/english/>

LIVERPOOL BIENNALE

W: <http://www.biennial.com>

LYON BIENNALE

W: <http://www.biennale-de-lyon.org>

MOSCOW BIENNALE

W: <http://2nd.moscowbiennale.ru/en/>

SAO PAULO BIENNIAL

W: www.bienalsaopaulo.org.br

SHANGHAI BIENNALE

W: <http://www.shanghaibiennale.co>

SHARJAH INTERNATIONAL BIENNIAL

W: <http://www.sharjahbiennial.com>

SINGAPORE BIENNALE

W: <http://www.singaporebiennale.org>

TAIPEI BIENNALE

W: <http://www.taipeibiennial.org>

VENICE BIENNALE

W: <http://www.labiennale.org>

WHITNEY BIENNALE

W: <http://www.whitneybiennial.com> &

<http://www.whitney.org/www/2006biennial/index.php>

Reviews of 15th Biennale of Sydney 2006

The Australian, Sebastian Smee, 13 June 2006

W: <http://www.theaustralian.news.com.au/story/0,20876,19448232-16947,00.html>

The Australian, Sebastian Smee, 24 June 2006

W: <http://www.theaustralian.news.com.au/story/0,20867,19532126-16947,00.html>

University student response to the Biennale

Artwrite is an initiative of the College of Fine Arts, University of New South Wales, Sydney and offers a web based avenue for a variety of responses and commentaries on the Biennale of Sydney 2006 written by university students. These include specific education resources, ideas and approaches.

W: <http://blogs.cofa.unsw.edu.au/blog/artwrite/>

1.3 INTRODUCTION TO THE BIENNALE OF SYDNEY

Biennale of Sydney Timeline: 1973 – 2006

Year	Title	Artistic Director	Artists / Countries
1973	The Biennale of Sydney The theme was links between Asia and Australia	Anthony Wintherbotham (Coordinator) (Australia)	37 artists 15 countries
1976	Recent International Forms in Art	Thomas McCullough (Australia)	80 Artists 10 Countries
1979	European Dialogue	Nick Waterlow (Australia)	131 Artists 19 Countries
1982	Vision in Disbelief	William Wright (Australia)	209 Artists 17 Countries
1984	Private Symbol: Social Metaphor	Leon Paroissien (Australia)	66 Artists 20 Countries
1986	Origins Originality + Beyond	Nick Waterlow (Australia)	23 Artists 21 Countries
1988	From the Southern Cross	Nick Waterlow (Australia)	127 Artists 15 Countries
1990	The Readymade Boomerang	René Block (Germany)	148 Artists 28 Countries
1992-93	The Boundary Rider	Anthony Bond (Australia)	126 Artists 33 Countries
1996	Jurassic Technologies Revenant	Lynne Cooke (USA)	48 artists 24 Countries
1998	Every Day	Jonathan Watkins (UK)	101 Artists 28 Countries
2000	2000	Nick Waterlow, Chair of International Selection Committee. Selection Committee: Fumio Nanjo, Louise Neri, Hetti Perkins, Sir Nicholas Serota, Robert Storr, Harald Szeemann	48 Artists 23 Countries
2002	Curatorial Concept: (The world may be) Fantastic	Richard Grayson (Australia)	56 Artists 23 Countries
2004	On Reason and Emotion	Isabel Carlos (Portugal)	51 Artists/collaborations 32 Countries
2006	Curatorial Concept: Zones of Contact	Charles Merewether (Australia)	85 Artists/collaborations

FACT:

Since 1973, fifteen Biennale of Sydney exhibitions have been presented with 1,336 artists from some 75 countries participating. Around 200 of these artists have been Australian. The average number of artists participating in each Biennale of Sydney is 83.

1.4 EXPLORING THE THOUGHTS AND IDEAS BEHIND THE CURATORIAL PROCESS

Dr Charles Merewether, Artistic Director & Curator, is expected to share his thoughts and ideas with many different audiences. Here are some examples from different texts and publications, from the Media Release that is distributed to press, to in-depth interviews with journalists.

The concept 'Zones of Contact' forms the framework and organising principle of the 2006 Biennale of Sydney, which will include a range of artists from around the world practising in all forms of the visual arts. 'Zones of Contact' is about the spaces which people live in and move between, places in which people encounter one another and other cultures. 'Zones' refers to temporal dimensions; the body, everyday life and sense of self, as much as its spatial dimensions; territory, settlement, dwelling and home. Working through visual and sensory forms of reflection—including painting, drawing, sculpture, installation, fabric and stitching, photography, video, film, performance, voice and sound—the artists explore local and trans-cultural encounters with the world. They address the legacy and memories of living within these zones of contact or seek to define a space in which the viewer may perceive the contours of an aesthetic utopia.

Curatorial Statement (Media Release March 2006)

Zones of Contact deals with events, ideas and concerns that shape our lives today, as well as our sense of both past and future. It is about those zones in which people live and move, criss-crossing between, and within, those places and spaces. It is about cities, settlements, the merging and separation of public areas and private territories in which people encounter and make contact with one another. These artists offer other ways of mapping the world, in both large and small scale. Some works reflect the long shadow of colonialism or the ongoing experience of having one's homeland occupied, of surviving civil or ethnic wars or the sense of dislocation and displacement living in another's culture. Many works explore the influence and impact of different cultures upon each other, as well as the land we share. Much of what you see in the Biennale is about landscape and territory and this resonates with the history of this land and culture, as well as the ongoing force of contemporary art in Australia. Other artists present the effects of migration and mobility, of living in an increasingly cosmopolitan, globalised world, or of existing within societies in which economies of impoverishment and survival shape everyday life. There are works that celebrate connections made between people and cultures, of events and circumstances in which hospitality and exchange have led to societies of greater conviviality and potential for mutual understanding.

Introduction to Biennale Handbook, June 2006

As an art historian by training I'm of the belief that these kinds of shows can have a tremendous impact on the way the history of the present is written...

The zone may be within a domestic environment, the zone may be a border, the zone may be the city. The zone may be a territory. It may be the point between the land and the sea, or it may be a place that has been occupied, or a place where there was war, or still is war...

It seems to me that increasingly spaces are being designated, defined, governed and there are places you can go, and transit zones and places you can't go and there's spaces for some people and spaces for other people. I'm interested in that, I'm interested in people's lives and that experience of contact which sometimes has to do with legacies of histories or legacies of contemporary conditions, what it means to live in Serbia or New York, or what it means to live in Tajikistan – or Moscow...

I wanted to seize on the fact that there are a lot of artists in certain parts of the world like the Middle East and the Balkans and the larger Asian region that do really important work and they should be seen as part of the international art picture

ARTLINK VOL. 26 NO. 2

Joanna Mendelssohn Article

1.4 EXPLORING THE THOUGHTS AND IDEAS BEHIND THE CURATORIAL PROCESS *continued*

One of the things that struck me on traveling through a lot of these places was the tremendous importance of territory and land

STATE OF THE ARTS April to June 2006

Alex MacDonald Article

...I want to show work that is made in response to the experience of living in zones of contact, and therefore reflects an aesthetic practice that reflects and responds to this

There is an apparent bleeding across borders... There are regional differences, and that has to do with all sorts of histories - recent histories of war, occupation, civil wars or colonization - which mark certain differences or commonalities

Art Asia Pacific No. 49 Summer 2006

Michael Desmond Article

There are common threads that run through what a lot of artists are thinking about today

In a way I've created a map of the world, in terms of the artists. Inclusiveness means there are more possibilities of making links and threads and discovering commonalities between people

I want people to be moved. I really want it to be a celebration

The Australian Friday 2nd June 2006

Rosalie Higson Article

Many of these artists are very engaged with their times, their families and their communities. They are creating art out of very real conditions and experiences which is wonderful

The experience of having one's homeland occupied or of living in another person's culture and the sense of physical, psychological and cultural displacement that arises, along with the impact it has on the land, environment and sense of belonging. The exhibition also celebrates the positive interactions between people where connections are made and familiarity, understanding and intimacy is made possible

The City News Issue 67 June 2006

1.5 BIENNALE OF SYDNEY 2006 – ARTISTS

Artist Name	Date & Place of Birth	Lives & Works
Hamra Abbas	1976 Kuwait	Berlin, Germany
Ai Weiwei	1957 Beijing, China	Beijing, China
Navjot Altaf	1949 Meerut, India	Mumbai and Kondagaon, India
Ghada Amer	1963 Cairo, Egypt	New York, USA
Mamma Andersson	1962 Luleå, Sweden	Stockholm, Sweden
Alfredo Juan Aquilizan / Maria Isabel Gaudinez-Aquilizan	1962 / 1965 Ballesteros, Cagayan, Philippines; Manila, Philippines	Los Baños, Laguna, Philippines
Fikret Atay	1976 Batman, Turkey	Paris, France
The Atlas Group / Walid Raad	1967 Chbanieh, Lebanon	New York, USA & Beirut, Lebanon
Mirosław Balka	1958 Warsaw, Poland	Warsaw, Poland

Artist Name	Date & Place of Birth	Lives & Works
Rebecca Belmore	P1960 Upsala, Canada	Vancouver, Canada
Zarina Bhimji	1963 Mbarara, Uganda	London, UK
Stella Brennan	1974 Auckland, Aotearoa/ New Zealand	Auckland, Aotearoa/ New Zealand
Elina Brotherus	1972 Helsinki, Finland	Paris, France and Helsinki
Cao Fei	1978 Guangzhou, China	Guangzhou, China
Chen Chieh-jen	1960 Taoyuan, Taiwan	Taipei, Taiwan
Olga Chernysheva	1962 Moscow, Russia	Moscow, Russia
The Conch: Directed by Nina Nawalowalo	1963 Paremata, Aotearoa/ New Zealand	Wellington, Aotearoa/ New Zealand
José Damasceno	1968 Rio de Janeiro, Brazil	Rio de Janeiro, Brazil
Călin Dan	1955 Arad, Romania	Amsterdam, Netherlands and Bucharest, Romania
Tacita Dean	1965 Canterbury, UK	Berlin, Germany
Evelīna Deičmane	1978 Valmiera, Latvia	Riga, Latvia
Sebastián Díaz Morales	1975 Comodoro Rivadavia, Argentina	Comodoro Rivadavia, Argentina and Amsterdam, Netherlands
Biljana Djurdjević	1973 Belgrade, former Yugoslavia	Belgrade, Serbia and Montenegro
Meschac Gaba	1961 Cotonou, Benin	Rotterdam, Netherlands
Ghazel	1966 Tehran, Iran	Paris, France
Antony Gormley	1950 London, UK	London, UK
Julie Gough	1965 Melbourne, Australia	Townsville & Hobart, Australia
Brett Graham / Rachael Rakena	1967 / 1969 Auckland, Aotearoa/New Zealand; Wellington, Aotearoa/ New Zealand	Auckland; Palmerston North Aotearoa/ New Zealand
Shilpa Gupta	1976 Mumbai, India	Mumbai, India
Laurent Gutierrez + Valérie Portefaix (MAP Office)	1966 / 1969 Casablanca, Morocco; Saint-Etienne, France	Hong Kong
Dmitry Gutov	1960 Moscow, Russia	Moscow, Russia
Mona Hatoum	1952 Palestinian, born Beirut, Lebanon	London, UK & Berlin, Germany
Diango Hernández	1970 Sancti Spiritus, Cuba	Dusseldorf, Germany; Trento, Italy and Havana, Cuba

Artist Name	Date & Place of Birth	Lives & Works
Emily Jacir	1970 Riyadh, Saudi Arabia	New York, USA and Ramallah, Palestine
Šejla Kamerić	1976 Sarajevo, former Yugoslavia	Sarajevo, Bosnia and Herzegovina
Amar Kanwar	1964 New Delhi, India	New Delhi, India
Hassan Khan	1975 London, UK	Cairo, Egypt
Elena Kovylin	1971 Moscow, Russia Berlin, Germany;	Moscow, Russia; Zurich, Switzerland and Los Angeles, USA
Ruark Lewis	1960 Sydney, Australia	Sydney, Australia
Liu Xiaodong	1963 Liaoning, China	Beijing, China
Sharon Lockhart	1964 Norwood, USA	Los Angeles, USA
Rafael Lozano-Hemmer	1967 Mexico City, Mexico	Montréal, Canada and Madrid, Spain
Lu Qing	1964 Shenyang, China	Beijing, China
Djambawa Marawili	1953 Numbulwar, Blue Mud Bay, Northern Territory, Australia	Yilpara, Blue Mud Bay, Northern Territory
Marepe	1970 Santo Antonio de Jesus, Brazil	Santo Antonio de Jesus
Julie Mehretu and Stephen Vitiello	1970 / 1964 Addis Ababa, Ethiopia; New York, USA	New York; Richmond USA & New York
Almagul Menlibayeva	1969 Almaty, Kazakhstan	Almaty, Kazakhstan and Berlin, Germany
Hayati Mokhtar and Dain-Iskandar Said	1969 / 1957 Kuantan, Malaysia; Kelantan, Malaysia	Kuala Lumpur, Malaysia
Daido Moriyama	1938 Ikeda City, Osaka, Japan	Tokyo, Japan
Rabih Mroué	1967 Beirut, Lebanon	Beirut, Lebanon
Tomoko Mukaiyama	Wakayama, Japan	Amsterdam, Netherlands
Ujino Muneteru	1964 Tokyo, Japan	Tokyo, Japan
Katrin-na Neiburga	1978 Riga, Latvia	Riga, Latvia
Tom Nicholson	1973 Melbourne, Australia	Melbourne, Australia
Rose Nolan	1959 Melbourne, Australia	Melbourne, Australia
Damián Ortega	1967 Mexico City, Mexico	Mexico City and Berlin, Germany
Adrian Paci	1969 Shkoder, Albania	Milan, Italy
Milenko Prvacki	1951 Feradin, former Yugoslavia	Singapore
Tawatjai Puntusawasdi	1971 Bangkok, Thailand	Bangkok, Thailand
Qin Yufen	1954 Shandong, China	Beijing, China & Berlin, Germany

Artist Name	Date & Place of Birth	Lives & Works
Raqs Media Collective: Jeebesh Bagchi / Monica Narula / Shuddhabrata Sengupta	1965 / 1969 / 1968 New Delhi, India; New Delhi, India and New Delhi, India	New Delhi; New Delhi and New Delhi
John Reynolds	1956 Auckland, Aotearoa/ New Zealand	Auckland, Aotearoa/ New Zealand
Liisa Roberts	1969 Paris, France	Helsinki, Finland, St Petersburg, Russia, New York, USA
Liza Ryan	1965 Norfolk, USA	Los Angeles, USA
Raeda Saadeh	1977 Umm-al-fahem, Palestine	Jerusalem, Israel
Anri Sala	1974 Tirana, Albania	Berlin, Germany
Jayce Salloum	1958 Kelowna, Canada	Vancouver, Canada
Ruti Sela and Maayan Amir	1974 / 1978 Jerusalem, Israel / Hadera, Israel	Tel Aviv, Israel; Tel Aviv, Israel
Anas Al-Shaikh	1968 Manama, Bahrain	Manama, Bahrain
Nurit Sharett	1963 Tel Aviv, Israel	Tel Aviv, Israel
Ranjani Shettar	1977 Bangalore, India	Bangalore, India
Mladen Stiljnović	1947 Belgrade,	Zagreb, Croatia former Yugoslavia
Alia Syed	1964 Swansea, Wales, UK	London, UK
Tabaimo	1975 Hyogo, Japan	Tokyo and Kyoto, Japan
Kei Takemura	1975 Tokyo, Japan	Berlin, Germany
Fiona Tan	1966 Pekanbaru, Indonesia	Amsterdam, Netherlands
Kai Syng Tan	1975 Singapore	Singapore
Imants Tillers	1950 Sydney, Australia	Cooma, Australia
Milica Tomić	1960 Belgrade, former Yugoslavia	Belgrade, Serbia and Montenegro
Mürüvvet Türkyilmaz	1968 Izmir, Turkey	Istanbul, Turkey
U Sunok	1958 Incheon, South Korea	Seoul, South Korea
Lidwien van de Ven	1963 Hulst, Netherlands	Rotterdam, Netherlands
Savanhdary Vongpoothorn	1971 Champasak, Laos	Canberra, Australia
Yelena Vorobyeva and Viktor Vorobyev	1959 / 1959 Nebit-Dag, Turkmenistan; Pavlodar, Kazakhstan	Almaty, Kazakhstan
Akram Zaatar	1966 Saida, Lebanon	Beirut, Lebanon

1.6 GLOSSARY OF KEY WORDS AND IDEAS

Aesthetic Concerning the appreciation of beauty, good taste or a style; relating to the philosophy or theories of aesthetics

Archive A place or collection – digital or physical – containing records, documents, or other materials of historical interest

Asia Largest continent on Earth, includes China, India, Mongolia, Thailand, Korea and Pakistan. It is bounded by the Arctic, Pacific, and Indian oceans

Autobiography A Biography is an account, book or movie, retelling events and experiences of a person's life. This is an Autobiography if the author is telling their own life story

Balkan States A group of countries located on the Balkan Peninsular, comprising the countries of Slovenia, Croatia, Bosnia and Herzegovina, Serbia and Montenegro, Macedonia, Albania, Bulgaria, Romania, and Moldova

Baltic States Located on the extreme eastern shores of the Baltic Sea, the Baltic States include Estonia, Latvia, and Lithuania

Biennale An art festival occurring every two years that showcases local and international contemporary art practice. Other similar events include Triennales which occur every three years

Border A part that forms the outer edge of something; the line or frontier area separating political divisions or geographic regions; a boundary

Body of work The output of an artist. A body of work can be a specific collection of works, or it can refer to works made during a particular period during the artist's lifetime

Collaboration When artists work together on projects and art works, either as a pair or as a group or community

Community A group of people living in the same locality or district, and under the same government, that often have common interests

Contemporary What is happening now. Can describe either what is happening in the present or what was “contemporary” to another past time

Contemporary Art Art practice as it is happening now, often the practice of living artists who are engaged with contemporary issues

Curator A museum, gallery or independent position, in which the curator is responsible for the display of works of art. Decisions about which artists and works will be displayed can range from large thematic exhibitions to small displays of artworks from a museum collection. For curators working with collections of art, this can also involve the maintenance of the artworks in the collection or the purchase and sale of works. While for a curator of contemporary art, this can include the commission of new works by artists.

Diaspora The movement, migration, or scattering of a people away from an established or ancestral homeland

Dislocation Disruption of an established order

Displacement An act or process of removing from the usual or proper place or to expel or force to flee from home or homeland

Dispossession To put out of possession or occupancy

Dwelling People construct houses as dwelling-spaces for human habitation. Such dwellings generally feature enclosing walls, a roof and one or more floors. This overall structure provides shelter against precipitation, wind, heat, cold and intruders.

1.6 GLOSSARY OF KEY WORDS AND IDEAS *continued*

Dystopia is a fictional society that is the antithesis of utopia. A dystopia is usually characterized by an authoritarian or totalitarian form of government, or some other kind of oppressive social control

Ecomythological The interlocking spiritual dimension, people and animals, as well as physical, environmental forces of a region

Feminism The assertion of women's rights to equality with men is a phenomenon that has a long history, however the term Feminism is more specifically used to describe the resurgence of organised activity aimed at improving the standing of women in social and political life which began in the 1970s

Genre A distinctive style - either in composition or subject matter - found in a number of works which can then be grouped together as a genre. This similarity can occur in works being made at one historical moment, or can be a style or theme that resonates across history. Genre painting is another term used to describe a style of painting depicting scenes of everyday life

Geopolitics The study of politics in relation to land and geography. This can often be a part of the foreign policy of a nation, through contest or negotiation over territory

Globalisation describes the more international nature of contemporary life, in which affordable travel and technologies such as email and the internet make the world more accessible. As well as affecting daily experience for individuals, as a result, Globalisation has repercussions on economic and political structures also. The Anti-Globalisation movement is a part of a resistance to the homogenisation of cultures and economies that result from this change

Installation Art involves using a whole gallery space rather than creating an artwork simply to be hung or positioned in that space. Installation can often involve making an entire room a work of art, from the colour of the walls to the lighting, sound and smell, as well as any objects or video that is displayed. Installation art often can be comprised of a number of works in different media - from sculpture to video, painting, or simply a compilation of found objects in the space

Interstitial An anatomical term referring to small narrow spaces between tissues or parts of an organ. Term borrowed by art theorists to describe, for example, spaces between the body and landscape, speech and image, or memory and event, etc

Lacuna is a gap in a manuscript, inscription, text, or a musical work

Liminal Of or pertaining to the limen or threshold

Mapping The act or process of making a map, usually a representation on a plane surface, of a region of the earth or heavens. Used to plan or delineate a future course of action; in mathematics; in genetics to locate a gene or DNA sequence in a specific region of a chromosome

Middle East Eastern Mediterranean area: Turkey to northern Africa and eastward to Iran, including Palestine, Lebanon, Israel, Egypt and Bahrain. It is the site of such ancient civilisations as Phoenicia and Babylon and Egypt and the birthplace of Judaism and Christianity and Islam

Minimalist Art an Abstract style of art, Minimalist Art is a style of painting and sculpture that emphasises extreme elemental or geometric form. It may include basic shapes and monochromatic palettes of colors, objectivity, and anonymity of style

Nostalgia A bittersweet longing for people, things or situations of the past; homesickness

Performance Art A form of theatrical art featuring the activity of the artist. Once the performance is over, documentation of these works can often be presented in a variety of media

Post-colonial Relating to, or being the time that follows the establishment of independence from colonial rule

1.6 GLOSSARY OF KEY WORDS AND IDEAS *continued*

Postmodernism A word that first appeared in Daniel Bell's *End of Ideology* 1960 and was quickly adapted by Charles Jencks to apply to contemporary architecture of the 1970s and 1980s that reacted against the Modernist architectural idiom. Postmodernism distrusts and questions the ideologies of modern art and the dissolving of traditional distinctions between art, popular culture and media. The focus is on local, hybrid, and plural rather than international and generic concerns.

Quotidian Everyday, ordinary; something recurring daily

Sectarian An adherent of a sect; narrow or bigoted person

Site-specific An artwork that is created for a specific site, sometimes incorporating materials or physical features of the site or drawing its themes from the history or qualities of the place

Territory A geographic area of land; a political subdivision of a country; a colonial possession that is dependent on an external government

Terrorism Systematic use of violence to create a general climate of fear in a population and thereby to bring about a particular political objective. Terrorism has been used throughout history by political organisations, nationalist and ethnic groups, and revolutionaries. Although usually thought of as a means of destabilising or overthrowing existing political institutions, terror has also been employed by governments against their own people to suppress dissent; examples include the reigns of certain Roman emperors, the French Revolution, Nazi Germany, the Soviet Union under Stalin, and Argentina during the “dirty war” of the 1970s. Terrorism’s impact has been magnified by the deadliness and technological sophistication of modern-day weapons and the capability of the media to disseminate news of such attacks instantaneously throughout the world.

Trans-cultural Extending through all human cultures

Tribology A study that deals with the design, friction, wear, and lubrication of interacting surfaces in relative motion

Utopia The origin of this noun for an imaginary or ideal country stems from Sir Thomas More’s use of the term in 1516, drawing from Greek *ou not*, no, and *topos* place. Utopia describes an indefinitely remote place of ideal perfection, especially in relation to laws, government, and social conditions

Zone This noun originates from Latin *zona*, for belt or girdle, and from Greek *zōnē*, and is akin to Lithuanian *juosti* to gird. The term zone denotes any of five great divisions of the earth’s surface, with respect to latitude and temperature, which are a subdivision of a biogeographic region that supports a similar fauna and flora throughout its extent, i.e. frigid, temperate, and torrid zones. A zone can also be one of the sections of an area or territory created for a particular purpose, for example a zoned section of a city, a distance within which the same fare is charged by a transport carrier, an area on a field of play, or a stretch of roadway or a space in which certain traffic regulations are in force. A term denoting the regulation of the movement of bodies within and across spaces

K-6**DRAMA**

Role play an interview between an artist and a 'reporter' about the Biennale of Sydney 2006.

ENGLISH

Using a dictionary, as well as the glossary in this Education Kit, define the following words: zone, utopia, territory, and dwelling.

ENGLISH

Gather a selection of local newspapers and print material that contain information, advertisements and reviews about the Biennale of Sydney 2006 or another exhibition. Using a pinboard, make a display about this event. Using a computer, print a selection of key words and phrases associated with the Biennale and incorporate these into the display.

ENGLISH / VISUAL ARTS

Imagine you are one of the artists in the Biennale of Sydney 2006, give an artist talk 5 minutes long to your group in front the artwork explaining why you made the work and what you would like to communicate through the work

ENGLISH / VISUAL ARTS

Visit the Biennale of Sydney 2006 website: www.biennaleofsydney.com.au. or www.bos2006.com. Find an image of one of the artworks in the exhibition, draw the work, and write down the title and name of the artist. Discuss with a friend what you like about the picture.

ENGLISH / VISUAL ARTS

Think about your memories of the Biennale of Sydney 2006 exhibition. Write down and draw your strongest memories and compare them with your friends. Do you remember events and experiences the same way? In which ways are your memories different?

HSIE

Research the Kazakhstan, Latvia or Albania including the history of art and culture in that country. Research whether artists from these countries been included in a Biennale of Sydney before? If not why not? Discuss.

HSIE

On a map of the world, locate with a coloured pin where each artist in the Biennale of Sydney 2006 lives.

HSIE

Investigate zones within your school. Map areas including classrooms, playgrounds, administration, gardens, pathways, or car parking areas. List the groups of people who use each zone and describe how people behave and interact in each zone.

MATHS

Count how many artists have been shown at the Biennale of Sydney since it began.

MATHS

Count how many Biennale of Sydney events have been seen. When and where was the first Biennale of Sydney? Count how old will you be when the next Biennale of Sydney is held.

MATHS

How much art was freighted for the Biennale of Sydney 2006? How many of your classrooms would this fill? How many of you would this weigh?

SCIENCE & TECHNOLOGY / VISUAL ARTS

List the different senses you use to experience the world. Create a drawing that describes visually your experience of one sense.

VISUAL ARTS

Curate your own biennale. As a whole class or in small groups, decide on a theme for an exhibition. Talk about what interests you, what you enjoy doing, or a recent, important event that happened in your community. Collect images about the event, and make artworks inspired by the theme. Gather your artworks together and arrange them for display. Include indoor and outdoor areas.

Make labels for your artworks, include the student's name, title of the artwork and the year. Give the exhibition a title.

7-12

- Read Charles Merewether's Curatorial Statement to the Biennale of Sydney 2006 that was included in the 2006 Media Release. Research curatorial statements from past Biennale of Sydney exhibitions. Compare these ideas and approaches.
- Research from the list of world Biennales in this Education Kit. Compare the curatorial statements from 'Zones of Contact' with another Biennale presented in 2006.
- Using this Education Kit, read about the work of three artists in the Biennale of Sydney 2006 who are presented at different venues. Think about why each artwork has been displayed at each venue and discuss how the work relates to that site.
- Find out about a volunteer program either at your school or in the local community. Interview a volunteer about their experiences, for example; why did the person choose to volunteer, whom do they help or assist, how often do they volunteer, for how long have they volunteered in their current role, does the person carry out volunteer work for any other organisation?
- There are 85 artists in the Biennale of Sydney 2006 - how many are women and how many are men? How does this compare with previous Biennale of Sydney exhibitions?
- Imagine you have been engaged as a web designer for the 2008 Biennale, design a website.
- Imagine you have been engaged as a graphic designer for the 2008 Biennale, design an A4 page spread for an artist of your choice that includes a 300 word essay, a 100 word biography and at least two images.
- Compare two Biennale of Sydney themes. What type of art might be included in each?
- Read through the table of Biennale of Sydney events above. Choose one Biennale of Sydney that interests you. Visit the website for the Biennale, download Media Releases and Curatorial Statements and compare with reviews you find on the web.
- Imagine you have been invited to curate the next Biennale of Sydney 2008. Use the Structural and Cultural Frames to nominate your choice of at least five artists from anywhere in the world and their works. Write a 200 word brief that outlines the concept and/or themes for the Biennale you believe would be important to curate.
- Analyse some of the effects of a Biennale being scheduled every two years within your city or town. Discuss with your peers the implications for the economy, culture and tourism, as well as environmental aspects across the region.
- Case Study the emergence of the Biennale as a significant and prolific exhibition format today.
- Choose an artwork in the Biennale of Sydney 2006 exhibition that explores a specific 'zone of contact' from anywhere in the world. Explain the reasons for your choice to your group.
- Artworks in the Biennale of Sydney 2006 involve crystal, cuttlefish, embroidered silk, 1985 Ford Falcon station wagon and books, make a list of some other unusual materials involved in the exhibition.

GENERAL QUESTIONS AND ACTIVITIES *continued*

- Compare and contrast two Biennale of Sydney 2006 venues; a museum institution such as the Museum of Contemporary Art, with a non-museum space such as Pier 2/3, or the single outdoor venue, Hyde Park Barracks Museum. List the positive and negative aspects of each venue; for example staffing, possibilities of types of artworks, etc, including the decision for particular venues to display performance-based works. Consider materials used in works inside buildings compared with a work displayed outside - what are some conservation issues concerning each work?
- How do artworks in the exhibition fit the curatorial concept, 'Zones of Contact'?
- Think about the art work presented at Hyde Park Barracks Museum by Mirosław Balka and Milica Tomic. Think about why these artworks were presented in this location? Is this an art venue? What influence does this venue have on how you look and think about the artwork?
- Examine and research five artworks in the Biennale of Sydney 2006 exhibition. Do you think the curatorial concept - 'Zones of Contact' - helps or hinders your understanding of each individual work? Discuss.
- Identify the critical narratives inherent in the work of two artists represented at the Biennale of Sydney 2006.
- Think about the work of a number of contemporary international artists that interest you. Develop a curatorial framework for an exhibition that would be presented at one of the Biennale of Sydney 2006 venues. Further research the work of five artists. Be sure to select a range of artists' practice such as performance, photography, sculpture, digital media, performance or painting. Present your exhibition concept to the group using PowerPoint. Using 200 words or less, explain the overarching ideas that connect the works.
- In a small group, imagine you are about to open a museum or gallery. What will you show there? (local artists' works?, local history displays?, contemporary artworks? performance works?, something else?). What sort of area or place would you situate it in? (a busy street, a quiet park, near other galleries, in a special sort of building, in a heritage building?)
- What are some of the jobs that you might have at your gallery? What sort of audience would you market to? (school students, families, people who live near your gallery, overseas tourists? Write an advertisement or media release about 100 words long, directed to your audience, advertising the opening of your gallery describing the purpose of the gallery and the show you are having there
- Design a logo that you might use to 'brand' your museum or gallery.
- Locate a heritage-protected site in your local area. Write a short paragraph about why this site is important and why it would be good to use it as a venue for contemporary art. Design an art work as a site-specific installation. Your artwork might be inspired by an aspect of the heritage environment, part of the site's history or its current use (or disuse). Take into consideration any conservation or public safety measures that might affect your design.
- Locate two newspaper reviews by art critics about the Biennale of Sydney 2006. Summarise the key arguments made by each critic.
- Examine closely the catalogue for one Biennale of Sydney. Discuss the degree to which a Biennale achieved its stated aims by showing artists from a range of countries.
- Discuss the importance of showing art from different countries to audiences in Australia.
- Discuss the effects of an indoor venue, versus an outdoor site for the display of art. Which venue did you prefer and why? What benefits can each type of venue offer audiences?
- Compare and contrast the differences in planning and organisation between a Biennale that is presented in a diversity of sites and spaces (such as the Biennale of Sydney), to an exhibition curated for a single-venue museum context (such as the Asia-Pacific Triennial). What are the differences in experience for audiences who visit these events?