



#### SAFETY ON THE ISLAND

Cockatoo Island is a former industrial site. Children must be accompanied by an adult at all times. Visitors are requested to wear appropriate enclosed footwear and comply with all signage on the island. We ask that you mind your step and beware of hazards. Please do not walk backwards – there are occasional uneven surfaces, voids, trip hazards and cliffs. A number of buildings are darkened and require extra vigilance. Please take care at all times. There is no smoking in buildings on Cockatoo Island, and animals are not allowed.

# COCKATOO



# ISLAND

A MAJOR VENUE OF THE BIENNALE OF  
SYDNEY SINCE 2008

*Cockatoo Island hosts 120 works by 56 artists*

**JUST 20 MINUTES BY FREE FERRY**

from Circular Quay

This year 56 Biennale artists take over Cockatoo Island – the largest island in Sydney Harbour and Australia’s most unusual urban park. A former prison and shipyard, it retains many remnants from its past. Its convict-built prison buildings have been nominated for World Heritage listing.

Spend a few hours or a day exploring the exhibition at this wonderful location – bring a picnic or visit the island’s cafés. A free ferry service leaves hourly every weekday and every half hour on weekends, starting from 10 am from the Commissioner’s Steps outside the Museum of Contemporary Art. This shuttle service will return to Circular Quay from the island via Pier 2/3, Walsh Bay. Last departure: 5.30 pm.

COCKATOO ISLAND, SYDNEY HARBOUR

Access by **FREE FERRY**

from Commissioner’s Steps, Circular quay (outside MCA) and Pier 2/3

SEE BACK COVER FOR FERRY TIMETABLE

OPEN DAILY 10 AM – 5 PM

ph (02) 8969 2100 | [www.cockatooisland.gov.au](http://www.cockatooisland.gov.au)



## ADEL ABIDIN

Born 1973 in Baghdad, Iraq  
Lives and works in Helsinki, Finland

Adel Abidin studied at the Academy of Fine Arts in Baghdad before moving to Helsinki, Finland in 2000. Having started his career as a painter, he began to work with video and completed an MFA in New Media at Helsinki's Academy of Fine Arts in 2005. Adding sculpture and installation to his repertoire, Abidin uses humour and irony to look at themes of cultural identity, marginalisation, nationalism, war, terror and heroism, surveying different experiences of living in a conflicted and precarious world. *Une Souris Verte / Green Mouse* (2008) takes its point of departure from a French children's song of the same title. The lyrics tell the story of a child who brings a small mouse to show an adult, who in turn plunges it into boiling water, following which the mouse turns into a snail. The theme of violent transformation inherent in this song is translated by Abidin into a video that reflects upon a world anaesthetised by universal, unopposed acts of violence and terrorism.

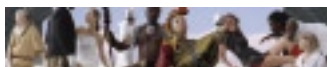
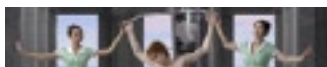


Adel Abidin  
*Une Souris Verte / Green Mouse* | 2008  
Courtesy the artist

## AES+F

Tatiana Arzamasova (b. 1955)  
Lev Evzovich (b. 1958)  
Evgeny Svyatsky (b. 1957)  
Vladimir Fridkes (b. 1956)  
Live and work in Moscow, Russia

Russian collective AES+F produce large-scale digital video installations as well as photographic and sculptural works. Since 1987, AES+F have interwoven imagery relating to modern technology, Hollywood cinema, fashion photography, advertising, death, religion, the British Royal Family, mass media, popular culture and youth obsession throughout their work. They create hybrid worlds populated by strange mythic creatures that, from seemingly Olympian heights, touch on such worldly issues as consumerism, terrorism, and the gap between rich and poor. *The Feast of Trimalchio* is a nine-channel animation of over 75,000 photographs. With panoramic, immersive, sumptuous colour and a loud symphonic soundtrack, it depicts a contemporary version of a famous scene from Petronius's *Satyricon*. In this neo-Brechtian twenty-first-century version, an orgy of consumerism reflects on the contemporary state of both Russia and the world.



AES+F  
*The Feast of Trimalchio* | 2009  
Courtesy the artists; Triumph Gallery, Moscow; and Multimedia Art Museum, Moscow  
The presentation of this project was made possible through the generous support of the Andrew Cameron Family Foundation

## BROOK ANDREW

Born 1970 in Sydney, Australia  
Lives and works in Melbourne, Australia

In his photographs, screen prints, neon text pieces, videos, sculptures and museum installations, Brook Andrew looks into the causes and effects of the inequalities between Australia's original inhabitants, and its more recent settlers. He inserts the culture and motifs of his Wiradjuri heritage into many of his works while incorporating a diversity of references that include the media, politics, popular culture, nationalism, and colonial and anthropological histories. A contemporary war memorial titled *Jumping Castle War Memorial* (2010) is a seven-metre-wide 'bouncy castle', designed as if it were an attraction for children. But it is presented with a catch: only adults over 16 will be allowed to jump on it. On closer examination, we see that its plastic-enclosed turrets contain skulls that represent those often forgotten peoples who were the victims of genocide worldwide. The diamond black and white pattern references Wiradjuri culture and represents the experience of cultural amnesia and hypnosis. The question is posed: to jump or not to jump?



Brook Andrew  
working image for *Jumping Castle War Memorial* | 2010  
Courtesy the artist and Tolarno Galleries, Melbourne  
This work has been made possible through the support of DETACHED, Hobart in partnership with the University of Queensland Art Museum and Urban Art Projects

## KUTLUĞ ATAMAN

Born 1961 in Istanbul, Turkey  
Lives and works in Istanbul

Kutluğ Ataman is a celebrated filmmaker and contemporary artist known for works that interrogate the ways in which people create, adapt and rewrite their own identities. His accomplished films and installations document and examine the lives of marginalised individuals. *Journey to the Moon* (2009) forms part of Ataman's recent eight-part series, *Mesopotamian Dramaturgies*, filmed in the rural region formerly known as Northern Mesopotamia. For this work, the artist has 'documented' a rumour about a small village in Eastern Turkey, four of whose inhabitants, at some time during the late 1950s, attempt to go to the moon using the tower of the local minaret as a rocket. The black-and-white found photographs that document this mythic 'event' are projected alongside interviews in which a panel of established Turkish intellectuals, scientists and journalists comment on the story through the lens of their own academic disciplines. In this, the lines between reality and fiction are blurred to underscore the often constructed nature of history.



Kutluğ Ataman  
*Mesopotamian Dramaturgies / Journey to the Moon* | 2009  
Courtesy the artist and Francesca Minini, Milan

## KADER ATTIA

Born 1970 in Paris, France  
Lives and works in Berlin, Germany

Kader Attia's upbringing in a North African immigrant community, studies in Paris and Barcelona, and three years spent in Congo-Brazzaville and Kinshasa have informed a practice that explores geography, history, gender, politics and philosophy. In *Kasbah*, he presents a microcosm of contemporary reality. The series of shanty town roofs collected by the artist, reflecting the conditions in which the majority of the world's population lives, are installed at different angles to make a 350-square-metre patchwork of corrugated iron, satellite dishes and other scrap materials. Visitors are invited to walk across them; but the difficulty of taking each cautious step over this uneven, variegated surface provokes a consideration of the successes and failures of the globalised economy and of the human ability to wrest a liveable existence from nothing. Walking tentatively over the work, one not only becomes part of it but also implicitly part of the economic and power matrix that creates these shanty towns.



Kader Attia  
*Kasbah* | 2010  
Courtesy the artist; Galerie Christian Nagel, Cologne and Berlin; and Galerie Krinzinger, Vienna  
Photograph: François Fernandez  
This project was made possible through the generous support of The Keir Foundation

## ROGER BALLEEN

Born 1950 in New York, USA  
Lives and works in Johannesburg, South Africa

Roger Ballen gained a degree in psychology before travelling the world. After six years abroad, he completed a PhD in Mineral Economics and established himself as a geologist and mining consultant in Johannesburg, South Africa in 1982; this work steered him toward the fringe communities of South Africa and it was here, in the poorest rural villages or *dorps*, he began taking traditional documentary photographs. Ballen has gone on to amass a large body of photographic works that record the human faces of this vanishing world; their strangeness, marginalisation and underlying violence evoking the work of Diane Arbus. Part-photojournalist, part-stage director, Ballen arranges artefacts, found objects and animals into unique compositions that coexist with his human subjects. In dishevelled surrounds, children and adults adopt darkly humorous poses. The scenes manipulate reality and fiction, where both inanimate and animate subjects play out strange, incoherent dramas for the benefit of Ballen's lens.



Roger Ballen  
*Head inside shirt*, 2001  
Courtesy the artist and Stills Gallery, Sydney

## JONATHAN BARNBROOK

Born 1966 in Luton, England  
Lives and works in London, England

Since graduating in graphic design from St Martin's School of Art and the Royal College of Art in London, Jonathan Barnbrook has developed a multifaceted practice that includes activism, graphic design, typeface design, industrial design and motion graphics. He has become one of the leading typographic designers in the world, working from his own London-based studio. Barnbrook believes that design shapes the environment, changing the way we perceive things and informing our choices. In this sense, design is a 'culturally valid form of expression' with something to say. In marking this responsibility, Barnbrook has art directed for the anti-corporate collective Adbusters. For the Biennale, he has created a series of challenging site-specific typographic phrases on vinyl, entitled *A Cock or Two* (2010), to appear across Cockatoo Island. Barnbrook has been commissioned to create an expansive visual identity for the 17<sup>th</sup> Biennale of Sydney, including the catalogue.



Jonathan Barnbrook  
*A Cock or Two* | 2010  
Courtesy the artist

## CAI GUO-QIANG

Born 1957 in Quanzhou City, China  
Lives and works in New York, USA

Cai Guo-Qiang has a history of making works of extraordinary beauty from violent beginnings; most famously using gunpowder, fireworks and explosions. Of his sculptural installations, Cai's *Inopportune: Stage One* (2004) is one of the most challenging and spectacular. The installation of nine cars appears arrested in an animated sequence of explosion; each identical white vehicle frozen in an arc of detonation, blast, launch, tumbling, gravitational return, and rest. The cars are pierced with pulsing rods of light that simultaneously suspend the cars like wings and penetrate them like blades, signifying a coexisting violence and beauty. This work, along with a related video installation *Illusion* (2004), showing a car that appears to blow up while ghosting through New York's Times Square, dominates the vast Turbine Hall on Cockatoo Island.



Cai Guo-Qiang  
*Inopportune: Stage One* | 2004 (detail)  
Collection of Seattle Art Museum, Gift of Robert M. Arnold, in honour of the 75th Anniversary of the Seattle Art Museum, 2006  
Courtesy Cai Studio  
Photograph: Hiro Ihara  
The presentation of this project was made possible with assistance from Shiseido

## CAO FEI

Born 1978 in Guangzhou, China  
Lives and works in Beijing, China

Cao Fei is a young new media artist from southern China who, born after the Cultural Revolution, grew up in the media-saturated environment of a rapidly changing society. Here she absorbed a host of new entertainment sources – from MTV, to consumer advertising, to Japanese anime. Her work evokes countless possibilities for social transformation in the most pressured of urban environments. For some years she has worked on a large chaotic project called *RMB City* (in reference to the Chinese unit of currency) that exists both in art installations and online in *Second Life*. The animated video, *People's Limbo* (2009), is part of this, showing an imaginary confrontation between the personalities (and ideologies) of Karl Marx, Mao Zedong, the ancient sage Lao Tsu, and Lehman Brothers. In this meeting, the parties discuss money, power and the futuristic present. In this concise and humorous work, that has the appearance of a computer game, Cao Fei captures the sceptical perspectives of her generation.



Cao Fei  
*People's Limbo* | 2009  
Courtesy RMB City © 2009  
RMB City Project is developed by Cao Fei (SL: China Tracy) and Vitamin Creative Space  
Facilitator: Uli Sigg (SL: UliSigg Cisse)  
Public Presenter: Serpentine Gallery

## JOTA CASTRO

Born 1965 in Yurimaguas, Peru  
Lives and works in Brussels, Belgium

Jota Castro, a Peruvian-born artist, left his career in diplomacy in the late 1990s to devote himself wholly to art. Today, the raw truth of Castro's art reveals a political activist at work, seeking to expose what he regards as the unbalanced mechanisms that exist in society. *Presidenza Italiana 2/07/03* (2003) is a six-minute video referencing the notorious exchange between Italian Prime Minister Silvio Berlusconi and the German socialist Martin Schulz at the European Parliament in Strasbourg, during which Berlusconi famously suggested that Schulz would be perfectly cast and better suited as a Nazi concentration camp guard in a forthcoming film. This exchange has been absurdly scored by Castro as if it were an eighteenth-century Italian comic opera sung by French soprano Maud Gnizdaz. Jota Castro's critical artistic practice, biting and humorous in turns, seeks to expose, criticise and break down oppressive and exploitative political and social structures.

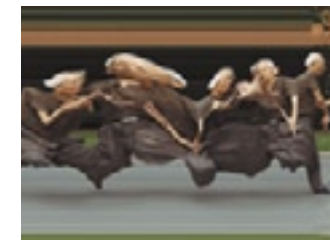


Jota Castro  
*Presidenza Italiana 2/07/03* | 2003  
Courtesy the artist and Uplands Gallery, Melbourne

## DANIEL CROOKS

Born 1973 in Hastings, New Zealand  
Lives and works in Melbourne, Australia

Daniel Crooks' 'time-slice' videos and photo projects since 1999 manipulate elements of digital video and imagery, breaking up the flows of real time and space experienced in conventional film and video into fluid, reassembled presentations of reality. Crooks premieres a new video, *Static No. 12 (seek stillness in movement)* (2009–10), on Cockatoo Island, which takes as its subject the slow and graceful movements of a man he filmed randomly taking tai chi exercise in a Shanghai park. Crooks' study of this gentle martial art is a meditation on the movements themselves, and the sequence of tai chi forms appear and disappear in a molten assemblage of attenuated body parts. The body's movement spreads horizontally across the frame and the viewer becomes astonishingly aware of the entire span of the practitioner's compelling routine, all at once, compressed into single moments and expanded across time.



Daniel Crooks  
*Static No.12 (seek stillness in movement)* | 2009–10  
Courtesy the artist and Anna Schwartz Gallery  
Copyright © Daniel Crooks 2009

## ALEKS DANKO

Born 1950 in Adelaide, Australia  
Lives and works in Daylesford, Australia

Aleks Danko is a conceptual artist whose work since the 1970s has utilised sardonic humour to interrogate the cultural and political landscape as well as the diasporic experience of colonial settlement. *SOME CULTURAL MEDITATIONS 1949–2010* is an ongoing work that starts out from cultural and personal memory. Danko has taken a cushion embroidered with a traditional Ukrainian design as a symbol of his family history – in 1949 his parents arrived in Australia as refugees; the cushion had been sewn collectively by women (including his mother) in a migrant hostel. In a series of gouache and pencil drawings, Danko has 'remade' a series of cushions in honour of parents' cultural traditions. Each element in the installation presents a meditation on selfhood. The titles (*Oh! Beautiful moonlit night*) reference Ukrainian and Russian folk songs, also present in a soundtrack of seven traditional songs played by the Soviet Red Army Chorus and Band.



Aleks Danko  
*SOME CULTURAL MEDITATION, 1949–2010*  
*Your eyes are dark as night and clear as day* | 2006  
Courtesy the artist and Sutton Gallery, Melbourne

**MIKALA DWYER**

Born 1959 in Sydney, Australia  
Lives and works in Sydney

Mikala Dwyer is known for playful, imaginative and fantastic installations that explore different notions of time, space and reality, by borrowing ideas from science, architecture and clairvoyance. These resemble make-shift architecture fabricated out of plastic, styrofoam, fabric, modelling clay and domestic materials. In a new site-specific installation, *An Apparition of a Subtraction* (2010), a collection of specially carved sandstone ‘zeroes’ are gathered together, while from a sheltered cave on the southern side of the island the sounds of chipping stone can be heard. The stone chipped away to create a hole in the sandstone becomes, in a sense, a ‘sonic object’, as the artist records the sound of it being created. This ghostly noise fills the void of a cave that the convicts once made by removing lumps of stone. In the belief that the island’s history and memory is imprinted in its physical material, Dwyer aims to liberate some of the memories that are caught within it and to animate its many ghosts.



Mikala Dwyer  
*Outfield* | 2009  
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney  
Copyright © Mikala Dwyer. Licensed by Viscopy, 2010  
Photograph: Ivan Buljan

**GARDAR EIDE EINARSSON**

Born 1976 in Oslo, Norway  
Lives and works in New York, USA

Gardar Eide Einarsson makes works that combine particular stylistic approaches with highly charged source material. He works in a range of media, from painting to text works and from light boxes to installation. A distinct black-and-white chromatic aesthetic with strong graphic and pop-influenced techniques is particularly present in his paintings and text-based works. *Black Flag With Hole* (2010) is a new series of flags based on the Romanian flag of 1989; a revolutionary symbol for the new non-Communist Republic created by simply cutting out the coat of arms of the Romanian Socialist Republic from the official state flag, leaving a gaping hole. ‘The flag with the hole’, as it was known, was a visual embodiment of revolutionary action; a mnemonic coup d’état that took the state out of the nation. These flags relate to previous ones that the artist branded with fighting words, such as *Liberty or Death* (2006), shown at the MCA, which echo the sentiments of nationalism and revolt.

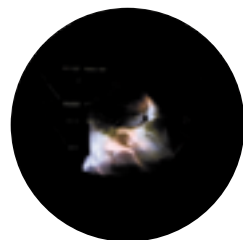


Gardar Eide Einarsson  
proposal for *Black Flag With Hole* | 2010  
Courtesy the artist and Nils Stærk, Copenhagen

**BRODIE ELLIS**

Born 1979 in Lismore, Australia  
Lives and works in Melbourne, Australia

Brodie Ellis works with large sculptural and video installations that explore natural resources and technology in poetic and evocative ways. In *Umbræ:Penumbra:Antumbra* (2010) Ellis uses video, light and sound in an attempt to convey a sensory memory of the solar eclipse that she witnessed on 22 July 2009 from the island of Yakushima in southern Japan. She filmed the six-and-a-half-minute event – the longest solar eclipse to occur in over 100 years – from the heritage-listed Yakusugi Forest in Yakushima. Her resulting installation is a three-dimensional layering of a series of ellipses that cast shadows and define territories amidst sensory chaos. It is an experiment with light, sound and proximity; exploring depth of field, the mechanics of vision and our sense of personal space as it is affected by our perception of the horizon. The result is an immersive and intense experience and a reverent study of the power of nature.



Brodie Ellis  
*Umbræ:Penumbra:Antumbra* | 2010  
Courtesy the artist  
Photograph: Brodie Ellis, Ocea Sellar

**WARREN FAHEY AND MIC GRUCHY**

Warren Fahey: Born 1946 in Sydney, Australia  
Mic Gruchy: Born 1962 in Bundaberg, Australia  
Both live and work in Sydney

Cultural and oral historian, folklorist, record producer, author and performer Warren Fahey (AM) collaborates with Mic Gruchy, a video artist, film and documentary maker. In *Damned Souls and Turning Wheels* (2010), songs and ballads are set against projected images in an immense installation of image and sound that tells Cockatoo Island’s history in the voices of the people who experienced and made it. Engaging with the island’s history as a former imperial prison, maritime port and dockyard, convict and maritime ballads centrepoint a visual storyboard of photographs, artworks and films that summon the shadows of the past. Broad sides, early paintings, navigational maps, scrimshaw and colonial portraits, along with ephemeral documents such as union tickets, stamps and letterheads, add texture and depth. This installation is a salute to the soul of Cockatoo Island – to the people who broke the stone, carved the rocks, built the docks and made the giant wheels turn.



Warren Fahey and Mic Gruchy  
*Damned Souls and Turning Wheels* | 2010  
film still from *The Hungry Miles*, a 1955 film by the Waterside Workers’ Federation Film Unit  
This project was made possible through the support of Sydney Harbour Federation Trust

**FIONA FOLEY**

Born 1964 in Maryborough, Australia  
Lives and works in Brisbane, Australia

Fiona Foley consistently confronts the politics of Indigeneity throughout her work. A descendant of the Badtjala people, she has been uncompromising in her exposure of the cruelties and inequities of Australia’s colonial history and has repeatedly engaged with issues of racism, multiculturalism and power. In a new photographic installation, *Bearing Witness* (2009), Foley arranges costume characters in a synthesis of previously explored themes of rape, subjugation and oppression. This work is a savage meditation on the effects of assimilation whether by the Church, the Law, sexual violations, marriage or the gun. *Bearing Witness* is an all too evident hybrid of history, modernity and contemporary life that continues in the way that many Aboriginal Australians are treated today. This work encourages the viewer to both bear witness and ask the questions.



Fiona Foley  
*Bearing Witness III* | 2009  
Courtesy the artist; Andrew Baker Art Dealer, Brisbane; and Niagara Galleries, Melbourne

**WARREN FAHEY AND THE LARRIKINS**  
—  
*Damned Souls and Turning Wheels*  
(concert series)

COCKATOO ISLAND  
SUNDAY 23 MAY, 30 MAY, 6 JUNE, 1 AUGUST  
2 – 3 PM

Warren Fahey presents a series of daytime concerts that relate to his multi-media installation work, *Damned Souls and Turning Wheels*, produced in collaboration with Mic Gruchy and located in the Convict Precinct on Cockatoo Island. Fahey and his fellow ‘larrikins’ will perform traditional and contemporary songs that tell the unique story of the island – from convict prison to working dockyard. Hear songs from Australia’s convict and bushranger heritage, songs about Biloela female prison and the Vernon nautical training ship, plus songs about working life on Cockatoo Island through the years.

TICKETED EVENT. PLEASE VISIT  
[WWW.WARRENFAYHEY.COM](http://WWW.WARRENFAYHEY.COM) TO BOOK  
ONLINE. TICKETS ALSO AVAILABLE ON  
THE DOOR.

**DALE FRANK**

Born 1959 in New South Wales, Australia  
Lives and works in the Hunter Valley, Australia

Dale Frank has specially created a new series of twelve abstract paintings for the 63-metre-long gallery space that forms part of the Turbine Hall on Cockatoo Island. This poetically titled series of works, set in the watery depths, establishes a visually stunning metaphor for the death by drowning of ‘Jewboy’, an absconded 19-year-old local convict who, after years of brutality and indifference, was forced into failed revenge and ultimate death. Within the paintings the only light and image are those from the surrounding creatures and the flashing internal thoughts of his seemingly endless last moments. Adjacent to the sea, the fluid forms of these works suggest both sky and water, yet they also have a dark and foreboding quality that taps into the forgotten brutal history of the island and the ambience of this convict-constructed gallery.



Dale Frank  
*The River*, Dettol colour, with depth increasing Molasses consistency, the acid sting giving way to a sweet nauseous caramel detachment. His eyes no longer inward squirting lemons but swollen ripe wet fruit. Peeled back Lychees the size of Grapefruit. The Panadol induced creation of a dead man by circumstance and the fancy of delusions, “floating islands”, a primordial soup that was his bilious beginning and bloated undoing. A loud pungent dessert ever present with each bite of each preceding course of his fifty year banquet. | 2009  
Courtesy Anna Schwartz Gallery

**REGINA JOSÉ GALINDO**

Born 1974 in Ciudad de Guatemala, Guatemala  
Lives and works in Ciudad de Guatemala

Regina José Galindo is a Guatemalan performance artist who uses her body as a medium to address the abuses of power in her native country and beyond. *Confesión* (2007) looks at a form of torture called waterboarding, involving the victim’s immobilisation while water is poured over their face into their breathing passages, creating the horrific sensation of drowning. This terrifying form of human rights abuse was brought to public awareness in 2007 when it was reported that the US Department of Justice had authorised the CIA to use waterboarding on extrajudicial prisoners. In her video, Galindo is seen having her head submerged repeatedly by a powerfully built man into a barrel filled with water. This powerful work extends Galindo’s practice of raising awareness of women’s issues in her native country, and poses on a worldwide scale the much larger question: when is it acceptable to watch, and when is the time to act?



Regina José Galindo  
*Confesión* | 2007  
Courtesy the artist and prometeogallery of Ida Pisani, Milan and Lucca

**TARRYN GILL AND PILAR MATA DUPONT**

Both born 1981 in Perth, Australia  
Both live and work in Perth

Tarryn Gill and Pilar Mata Dupont are collaborative multidisciplinary artists, producers and performers whose work encompasses photography, performance, choreography, film, installation, theatre and design. This new work, *Lament of the Argentine Military* (2010), is the result of research into Mata Dupont’s family history and is based on the country’s turbulent past. A singing narrator, modelled on the patron saint of Argentina, complements a large cast representing the Argentinean military. The narrator and ensemble allude to the close relation between the Catholic Church and successive military dictatorships. Gill and Mata Dupont, working with composer Ash Gibson Greig and writer/artist Thea Costantino, include tango, music theatre and martial formations in the work, presented here as a video and suite of photographs.



Tarryn Gill and Pilar Mata Dupont  
*Virgin of Luján*, painting held in the Museo de las Armas de la Nación, Círculo Militar, Buenos Aires; inspiration for *Lament of the Argentine Military* | 2010  
Courtesy the artists and Goddard de Fiddes  
This project was assisted by the State Government of Western Australia through the Department of Culture and Arts and Performance Space, Sydney

**RODNEY GLICK**

Born 1961 in Perth, Australia  
Lives and works in Perth

Rodney Glick is an artist, art lecturer and serial inventor of fictional worlds. Encompassing installation, public art, architecture, video, design and furniture, his projects are broad and unique. Glick’s ongoing ‘Everyone’ series, which has its genesis in the medium of digitally manipulated imagery, draws from popular Indian Hindu paintings from the eighteenth and nineteenth centuries. With a sense of drama, symbolism and outlandish humour, he portrays a wide demographic of ‘everyday’ people in various theatrical, symbolic poses of different Hindu gods – as warrior and conqueror, in a state of meditative bliss, engaged in a surreal fantasy. He then commissions Balinese woodcarvers to carve and paint these composite images. In this way, Indian mythology is combined with a western context, as everyday people are shown in yogic poses with multiple arms, surrounded by lotus flowers, imbued with god-like powers, strengths and emotions. Glick also portrays himself in such poses of Indo-western god-like bliss.



Rodney Glick  
*Everyone No. 75* | 2009  
Courtesy Goddard de Fiddes and Ryan Renshaw Gallery, Brisbane  
Photograph: Dewandra Djelantik  
‘Everyone Series’ Project Team: Made Leno, Chris Hill, Dewa Tirtayasa, Wayan Darmadi, Nyoman Suweta, Rob Finlayson, Tony Nathan, Claire Evans

**RICHARD GRAYSON**

Born 1958 in Morcombe, England  
Lives and works in London, England

Richard Grayson is an artist, writer and curator based in London. Grayson’s photographs, text-based works, drawings and large video installations blend humour, curiosity and a deep thoughtfulness about the way the world works. *Messiah* (2004) is based on George Frideric Handel’s well known 1742 oratorio, *The Messiah*. With the help of Australian country and western band The Midnight Amblers, Grayson transforms Charles Jennens’ original text into a spirited, country rock performance with scary fundamentalist overtones, effectively recalling it from the ‘high culture’ of choirs and classical recitals into a hoe-down offering that brings to mind the Christian Right of the United States. The resulting video, shown over two screens, refers to the revival of religious rhetoric in political policy. By injecting the ‘spiritual’ into contemporary art – anathema to the modern, secular rationalism of the twentieth century – the artist provokes consideration of the many different spaces or cultures in which unquestioning group beliefs exist.



Richard Grayson  
*Messiah* | 2004  
Courtesy the artist; Yuill | Crowley, Sydney; and Matt’s Gallery, London

**JOY GREGORY**

Born 1959 in Bicester, England  
Lives and works in London, England

Joy Gregory is a photographer and video artist of Jamaican descent who was born and raised in the UK. In her work, Gregory maps social and political aspects of culture and history with a curiosity about and interest in cultural difference. Since 2002, she has been conducting research into language endangerment. Taken up as a key indicator of the identity and historical development of a society, she notes that language has been threatened by the effects of globalisation in a similar way to biological diversity. *El Silbo* is a whistled language once used on La Gomera in the Canary Islands, and is the subject of the video *Gomera* (2010). Carrying much further than the spoken word, whistling was taken up by the island’s inhabitants as a way of conversing across long distances. This ‘tongue’ is explored in mesmeric footage that charts a journey to the island, penetrates into jungle-like natural landscapes, and captures the beauty of the whistled exchanges.

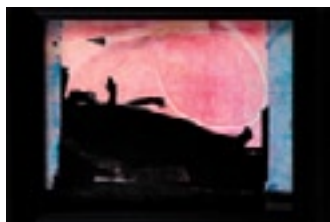


Joy Gregory  
*Gomera* | 2010  
Courtesy the artist

## JASON GREIG

Born 1963 in Timaru, New Zealand  
Lives and works in Christchurch, New Zealand

Jason Greig works mainly in the medium of printmaking in which monoprints are its most ‘painterly’ method because they involve both drawing and painting on the plate. Greig first used monoprint in 1993 and soon began to push the medium, running a single print through the press multiple times in order to achieve a strong tonal depth of black or colour. The result is an intense and foreboding range of works that have allowed him to explore the darker side of his imagination. Focusing on seascapes, landscapes and figure studies, Greig shows a series of recent monoprints spanning such different subjects as old Viking ships, tumultuous seas, decaying figures of authority and winged mythological creatures as if they were part of a deeply submerged, Gothic Victorian doomsday scenario.

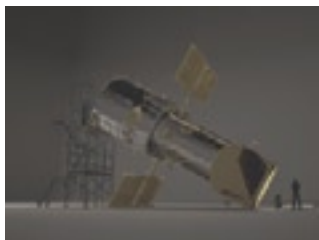


Jason Greig  
*Bed head* | 2007  
Courtesy the artist; Darren Knight Gallery, Sydney; and Hamish McKay Gallery, Wellington  
Photograph: Greg Weight

## PETER HENNESSEY

Born 1968 in Sydney, Australia  
Lives and works in Melbourne, Australia

Peter Hennessey’s bold and intricately constructed large-scale sculptures and multimedia works are imbued with both symbolic intensity and a sense of familiarity. Born from his fascination with scientific phenomena and popularised media-generated events, *My Hubble (the universe turned in on itself)* (2010) debuts in the Turbine Hall of Cockatoo Island as an life-size ‘re-enactment’ of the Hubble Space Telescope – a space-based observatory that has revolutionised astronomy by providing deep and clear views of the universe. With the aim of giving the viewer a unique, physical experience of the object, its construction – the work is about the size of a tram – is made from plywood and steel and simultaneously enacts the scale and detail of the original. But here, the telescopic function is reversed and visitors are encouraged to play with, modify and create their own mini universes on the ground, which are then reflected by the telescope into the heavens.



Peter Hennessey  
artist impression of *My Hubble (the universe turned in on itself)*  
2010  
Courtesy the artist; Greenaway Art Gallery, Adelaide; and Tolarno Galleries, Melbourne  
This project was assisted by Arts Victoria; Gunnersen; and New Touch Laser Cutting

## ISAAC JULIEN

Born 1960 in London, England  
Lives and works in London

Isaac Julien’s celebrated films and multi-channel video installations bridge documentary cinema and the fine arts, and bring critical analysis to issues of ethnicity, sexuality and class. *Ten Thousand Waves* (2010) has its world premiere at the Biennale of Sydney. In this major work, Julien returns once more to consideration of diaspora and globalisation and examines from a poetic and artistic standpoint the motivations of need and desire that drive people to undertake perilous journeys to achieve a better life. *Ten Thousand Waves* is inspired by the tragic deaths of over 20 Chinese illegal migrant workers who drowned in England in 2004 while picking cockles in Morecambe Bay. By tracing the workers back to their origins, culture and history, Julien’s nine-screen installation uses the image of water – the sandy waters of Lancashire, the Yangtze River and the Shanghai Bund – as a symbol of danger, trade, modernity, mystery and economic power. A ghostly protagonist leads the viewer through a story that entwines legend with modern China.



Isaac Julien  
*Ten Thousand Waves* | 2010  
Courtesy the artist

## AMAL KENAWY

Born 1974 in Cairo, Egypt  
Lives and works in Cairo

Egyptian artist Amal Kenawy’s work is populated with enigmatic forms and recurring symbols that she uses to represent memory, inner and outer worlds, and shared experience. Animate and inanimate motifs combine in richly suggestive and expressive animated worlds: body parts, trees, shells and rats; electricity pylons, sinks, furniture and garments. Much of her work refers to the oppression of women within Egyptian and Muslim society. *My lord is eating his tail* (2010) is a new video animation installed in the convict precinct of Cockatoo Island that draws on her research into the lives of prisoners held captive in the early years of the island’s history. From this point of reference, Kenawy mixes in a fantasy that she has devised about a person who – trapped in his own body – borrows the physical form of another in order to live vicariously through him. In doing so, the artist explores ideas of both literal and metaphorical imprisonment.



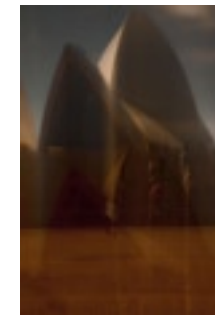
Amal Kenawy  
*The Red Fish* | 2010  
Courtesy the artist

## OLA KOLEHMAINEN

Born 1964 in Helsinki, Finland  
Lives and works in Berlin, Germany

Ola Kolehmainen’s photographic work for over a decade centred on studies of contemporary architecture. He is known for abstract close-up images of glass, steel and tile that refer to the industrial finishes of 1960s minimal art. *South of Home – Journey of a Mind* (2010) is an exploratory extension of his work that involves multiple projections of iconic modernist buildings and environments he has shot in Sydney and elsewhere. Taking a new approach that deals specifically with the ‘poetics of light’, he compels us to ‘think again about what is the most ephemeral or magical aspect of photographic image-making [...] what was once so visually familiar takes on another life, less that of the transparent role used in delineating a recognisable object or building, and more that of revealing how structures can be made photographically speaking to dissolve and mystify themselves’.<sup>1</sup> Despite appearances, no digital manipulation is employed. This work challenges viewer’s familiar perceptions of renowned landmarks such as the Sydney Opera House.

1. Mark Gisbourne, unpublished text, 2009.



Ola Kolehmainen  
*South of Home – Journey of a Mind* | 2010  
Courtesy the artist

## KATARZYNA KOZYRA

Born 1963 in Warsaw, Poland  
Lives and works in Warsaw and Berlin, Germany

Katarzyna Kozyra is a performance, installation and video artist, known in Poland and internationally for sometimes controversial works that seek to challenge traditional boundaries. She focuses on key issues of human existence – identity, convention, gender and transgression – and often challenges cultural taboos. In *Summertale* (2008), Kozyra enlists the services of world famous Berlin transvestite Gloria Viagra and Grzegorz Pitulej, a professional operatic vocal coach. In a fairytale setting we find a house amidst lush green gardens, industriously kept by a group of female dwarves in brightly coloured pinafores. The women encounter three characters: Gloria, ‘the Maestro’ (Pitulej) and Kozyra herself, dressed childishly in blue polka-dotted dress with a large bow perched on her head. Here, the simple stuff of children’s fairytales – innocence and guilt, good and evil – become tools for the artist’s continuing exploration of normality and artifice, femininity and transgression. In this case, with murderous results.



Katarzyna Kozyra  
*Summertale* | 2008  
Produced by Zacheta National Gallery of Art  
Courtesy the artist and ZAK I BRANICKA Gallery, Berlin  
Copyright © the artist  
Photograph: M. Olivia Soto

## YAYOI KUSAMA

Born 1929 in Matsumoto, Japan  
Lives and works in Tokyo, Japan

Yayoi Kusama is a pioneering artist whose work includes painting, objects, installations, happenings, performances, collages, fashion and furniture design, as well as literature and film. Troubled by mental illness, Kusama first became aware of the polka dot and ‘infinity net’ motifs that characterise much of her work at only ten years of age. These motifs became the foundation for her artistic philosophy in adult life: ‘Red, green and yellow polka dots can be the circles representing the earth, the sun, or the moon. Their shapes and what they signify do not really matter. I paint polka dots on the bodies of people, and with those polka dots, the people will self-obliterate and return to the nature of the universe.’<sup>1</sup> Kusama presents here a new version of *Song of Manhattan Suicide Addict* (2010), which she has made specially for this exhibition.

1. Yayoi Kusama, *Mugen no Ami* (‘Infinity Nets’), Sakuinsha, Japan, 2002.



Yayoi Kusama  
Film *Images with Kusama Singing* | 2004  
Courtesy Ota Fine Arts, Tokyo  
Copyright © the artist, Yayoi Kusama Studio Inc.  
This project was made possible with assistance from Ishibashi Foundation

## KATE McMILLAN

Born 1974 in Hampshire, England  
Lives and works in Perth, Australia

Kate McMillan’s photographs, videos and multimedia installations explore personal memory and the ability of landscape both to evoke and represent history and trauma. Islands have long held a fascination for the artist. *Islands of incarceration* (2010), a site-specific work specially made for a disused timber drying shed on Cockatoo Island, draws on the artist’s engagement with Australian colonial history. McMillan links two sites: Cockatoo Island, and the Ludlow Tuart Forest in south-west Western Australia – the site of the 1841 Wonnerup Massacre in which up to 300 Wardandi Noongar people are said to have been massacred and buried over a period of five years. Positioned at the top of Cockatoo Island, the work, in its weather-exposed position, is a poetic evocation of place that simultaneously watches over and haunts the island, itself a former prison. Adding to the sense of unease, a soundtrack, composed of sounds almost below human hearing range, has been made in collaboration with sound artist Cat Hope.



Kate McMillan  
*Islands of incarceration* | 2010 (detail of production image)  
Courtesy the artist  
This project was assisted by the Australia Council for the Arts; the State Government of Western Australia through the Department of Culture and Arts; Sydney Harbour Federation Trust; Stitches Soft Furnishings, Sydney; State Records Office, Perth; Warden Aboriginal Cultural Centre; Chris Malcolm; Tony Nathan; and Cat Hope

## ROBERT MACPHERSON

Born 1937 in Brisbane, Australia  
Lives and works in Brisbane

For over 30 years, Australian artist Robert MacPherson has amassed a prodigious output that ranges from his abstract works of the mid-1970s, made in black and white with a common housepainter’s brush, to his text-based paintings of the 1980s and 1990s that consecrate the roadside vernacular of shop signs, placards and slang expressions. “*Chitters: A Wheelbarrow for Richard, 156 Paintings, 156 Signs*” 1999–2000 blazons landscape and gardening terminologies – ‘Mudgee loam’, ‘sand pit kits’, ‘dry stone walls’, ‘tree lopping’ – that he has seen on his travels through Australia and reproduced here. MacPherson celebrates, in his own words, ‘a beautiful poetry in this, the constant repainting of signs and their textural effects, [...] a wonderful directness of means and an unselfconsciousness in the use of paint often lost in so called high art.’



Robert MacPherson  
“*Chitters: A Wheelbarrow for Richard, 156 Paintings, 156 Signs.*” 1999–2000 (detail)  
Courtesy the artist and Yullit | Crowley, Sydney

## MIESKUORO HUUTAJAT (SHOUTING MEN’S CHOIR)

Formed 1987 in Oulu, Finland  
Conductor and composer Petri Sirviö: Born 1962 in Oulu, Finland; Lives and works in Oulu

Mieskuoro Huutajat was formed in Oulu, northern Finland, in 1987. With the outward appearance of a traditional choir, composer Petri Sirviö’s uncommon treatment of music and text has created an entirely new form. By stripping songs of melody, complex rhythmic structures come to the fore and the resulting performances explore both the range of the human voice and the emotions behind its material with alternating humour and gravity. Sirviö and his shouting accomplices have turned their attention to Australia for the first time in a video installation made specially for the 17<sup>th</sup> Biennale of Sydney that involves a rousing rendition of extracts from Prime Minister Kevin Rudd’s historic speech to Parliament in 2008, marking the first official apology to be given to the stolen generations of the country.



Mieskuoro Huutajat (Shouting Men’s Choir)  
Courtesy Mieskuoro Huutajat and Petri Sirviö  
Photograph: Timo Heikkala

## ALEX MORRISON

Born 1971 in Redruth, England  
Lives and works in Vancouver, Canada

Subcultures, activism, rebellion, the history of architecture, civic spaces and avant-garde aesthetics have been persistent themes in UK-born, Canadian artist Alex Morrison’s work for over a decade. His drawings, paintings, videos, sculptures and installations reveal a preoccupation with the vernacular that critiques the universalising tendencies of modernism. Following the socialist legacy of William Morris, he deftly combines the aesthetics of craft with the language of protest, looking at youth culture alongside legacies of colonialism and religious power. In *Homes for the People* (2008), he blends a Morris-like design with a pre-fab housing slogan from the early twentieth century in an uncomfortable pairing of eco-socialism with a sales pitch for suburbia. *A Light in Town* (2010) on Cockatoo Island continues the craft ideal of Morris with the idea of an aesthetic and ethical beacon shining out of the darkness. Morrison is also showing framed works *Folk Riot* (2007), *Wilding* (2008), *Aphorism* (2009) and *The Suburban Creed* (2009) at the MCA.

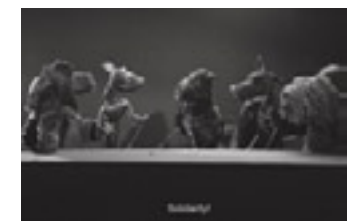


Alex Morrison  
*A Light In Town* | 2010  
Courtesy the artist and Catriona Jeffries Gallery, Vancouver

## CIPRIAN MUREȘAN

Born 1977 in Dej, Romania  
Lives and works in Cluj, Romania

Ciprian Mureșan is a Romanian artist working predominantly in digital media, although, at times, his work also includes drawings and art interventions. His subjects are primarily themes of tension, war, and the relationship between the individual and the collective. An historic sense of imbalance and social neurosis finds embodiment in his art in the presence of children and animals, who are frequently the heroes of his video works. *Dog Luv* (2009) features a gaggle of black puppet mongrel dogs. Like the members of a cabinet, they pronounce and declaim enthusiastically about a range of political issues and injustices, each dog barking vigorously in agreement or debate. Mureșan inverts and misappropriates particular social rituals to comment on the confusion of social orders and values. His works unpack the relationships between violence and innocence, premeditation and immaturity, altruism and arrogance – highlighting their similarities as well as their differences.



Ciprian Mureșan  
*Dog Luv* | 2009  
Courtesy the artist and Plan B, Cluj and Berlin  
Photograph: Serban Savu



**MARIANNE NICOLSON**

Born 1969 in Comox, Canada  
Lives and works in Victoria, Canada

Marianne Nicolson is a member of the Dzawada'enuxw Tribe of the Kwakwaka'wakw First Nations, and also has Scottish heritage on her father's side. Over her career she has produced traditional works to be used strictly for ceremonial purposes confined to the Kwakwaka'wakw community, as well as conceptual works or installations in public art spaces. A video of one of Nicolson's first major works, *Kingcome Inlet Cliff Painting* (1998), will be presented. The *Kingcome Inlet Cliff Painting* piece was a large-scale pictograph painted on a vertical rock face in Kingcome Inlet, to be the first one produced in the inlet for over six decades, which the artist intended would re-assert the continuing vitality of her ancestral village of Gwa'yi. The video tracks the making of this powerful intervention. In her works, Nicolson reasserts the symbols of her culture in a place where they were once forbidden, arguing for a reflection on and preservation of Kwakwaka'wakw culture.



Marianne Nicolson  
*Kingcome Inlet Cliff Painting* | 1998  
Courtesy the artist and the village of Gwa'yi  
Photograph: Marianne Nicolson

**REUBEN PATERSON**

Born 1973 in Auckland, New Zealand  
Lives and works in Auckland

Reuben Paterson is a painter and installation artist who brings together contemporary materials with a timeless connection to his Ngāti Rangitīhi and Ngāi Tūhoe heritage. His paintings, objects and installations use glitter, foil and other shimmering materials to render formal arrangements that develop from a range of disparate sources. His work also draws on known and inherited histories, presenting them with the sheen and lustre of glitter and pattern to create a postmodern identity that is influenced as much by Andy Warhol's *Diamond Dust Shoes* (1980) as by the traditional iconography of indigenous New Zealand. Each of his series of works is informed by the connection between cultural areas in New Zealand, their land and their ancestors. Drawing on themes of revelry, reverie and the sacred, Paterson uses dazzling op art techniques to engage with what is known as the *whakapapa* – the layers of genealogy, myth and knowledge that are central to Māori consciousness.

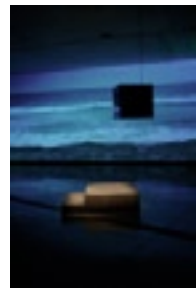


Reuben Paterson  
*The Bed's Spread of Provocation* | 2009  
Courtesy the artist and Gow Langsford Gallery, Auckland

**ROSSLYND PIGGOTT**

Born 1958 in Melbourne, Australia  
Lives and works in Melbourne

Roslynd Piggott creates exquisite objects, paintings and multimedia installations, often employing skilled crafts practitioners to complement her own mastery of materials, light and shadow. *Shelter* (2006–10) occupies one of the oldest houses on Cockatoo Island. In this work, Piggott has responded to the island's layered history to create a flowing series of spaces and images intended to transform the site's dark residue of remembered experience. New and mysterious elements are introduced to alter the once domestic rooms, and the viewer's experience of them: cubes of mirrored glass and black lacquer; footage of the sea; air that gathered under old blossom trees lining the moat of the Tokyo Imperial Palace after a thunderstorm; and photos taken of the damaged door of a general's office in Tokyo, significant as the site where writer Yukio Mishima put himself to death by *seppuku* (ritual suicide). This work is both a conciliation and acknowledgement of the spirits who have lived there.



Roslynd Piggott  
Extract: in 3 parts | 2008 (detail)  
Courtesy the artist; Sutton Gallery, Melbourne; and Milani Gallery, Brisbane  
Copyright © Roslynd Piggott. Licensed by Viscopy, 2010  
Photograph: John Brash  
The artist's Biennale project was made possible through the generous support of Nick Glenning and Jenny Proimos; Mecca Cosmetics; Duncan McGregor and Jason Smith; Irene Sutton; and Anne Wall-Smith

**MIGUEL ANGEL RIOS**

Born 1953 in Catamarca, Argentina  
Lives and works in New York, USA and Mexico City, Mexico

Miguel Angel Rios has lived and worked between New York and Mexico since the mid-1970s, preserving a long-standing focus on his Latin American heritage as a paradigm for much wider experience. In *Crudo* he has choreographed a performance in a black box, translating iconic elements of Argentine culture into an examination of how power is dispensed throughout the world. The video features a pack of starving, wild dogs that surround a man dressed in a white suit who dances the Argentine folk dance *malambo*, turning traditional gaucho *boleadoras* (loaded with raw meat) to goad the dogs. With rapid editing and changes of perspective and tempo, the scenes become increasingly desperate, even sadistic, in a tense and pessimistic allegory of the diminished lives of both master and masses.



Miguel Angel Rios  
*Crudo* | 2008  
Courtesy the artist and Evo Gallery, Santa Fe

**SHEN SHAOMIN**

Born 1956 in Heilongjiang Province, China  
Lives and works in Beijing, China

Shen Shaomin connects art, life and craft with mechanics in major installations that cover themes of war, futuristic crisis, scientific abomination and the manipulation of nature. One of the most critically and socially aware of contemporary Chinese artists, his works use ancient Chinese culture to comment on contemporary ecological issues, politics and technology. Shen's *Bonsai* series (2007–09) uses the controlled nature of this traditional art form to comment on human despoliation of the environment. Each 'living installation' is accompanied by a description with illustrations showing how each plant has been coerced, or tortured, into bizarre configurations. *Summit* (2010) is conceived as a response to the global financial crisis. Taking as a point of reference the annual G8 Summit, Shen has created a hypothetical meeting of the most significant communist leaders. Their life-sized corpses, arranged in a pentagon, rest in crystal coffins that reflect their nationalities. Castro, the still-alive exception, lies silently on his deathbed.



Shen Shaomin  
*Summit* | 2010  
Courtesy the artist and Osage Gallery  
This project was made possible through the support of Osage Art Foundation, Hong Kong

SIMPLY AND POWERFULLY, SHEN SHAOMIN'S BONSAI SERIES ADDRESSES THE ARTIFICIAL AND SOMETIMES PAINFUL ASPECTS OF BEAUTY AND CONTROL IN SOCIETY

## SLAVE PIANOS

Formed in 1998. Danius Kesminas, Rohan Drape, Neil Kelly and David Nelson live and work in Melbourne, Australia; Michael Stevenson lives and works in Berlin, Germany

Slave Pianos is comprised of artists Danius Kesminas and Michael Stevenson, composer Neil Kelly, musicologist Rohan Drape, and inventor David Nelson. Slave Pianos present a surrealistic allegory of convict transportation in which a piano is absurdly found guilty of treachery and executed at the penal establishment of Cockatoo Island. They take as a starting point the arrival of the first piano to Sydney aboard the *HMS Sirius*, armed storeship and flagship of the First Fleet. The audience is invited to witness a recital by virtuoso pianist Michael Kieran Harvey. The recital is destined, however, to be interrupted by the arrival of the Royal Australian Navy, led by actor Richard Piper, who arrest the piano for 'crimes against humanities', and transport it across the island to Building 142. On arrival, the unlucky piano is sentenced to 'be hanged by the neck until dead'. A chamber music concert is given as the piano ascends the scaffold, and a wake held once the execution has been carried out. For the duration of the

exhibition the gallows is the resting place for the now mechanically operated piano. The gallows, itself a meta-mechanical musical instrument incorporating an auto-lyre and archival auto-icon counterweight, is designed to operate in a continuous cycle of execution and redemption. Titled *Penalogical Pianology: The Timbers of Justice*, the installation looks at colonial and musical history, continuing the group's exploration of avant-garde practice in art and music.

### SLAVE PIANOS

–  
**The Fatal Score or The Spectacle of the Scaffold**  
*(The Way Up and the Way Down are One and the Same)*

COCKATOO ISLAND  
 SUNDAY 16 MAY, 3 PM

Performance event and concert with musicians, singers and actors including the Royal Australian Navy Band, virtuoso pianist Michael Kieran Harvey, and actor Richard Piper.



Slave Pianos  
*Penalogical Pianology: The Timbers of Justice* | 2010  
 Courtesy Darren Knight Gallery, Sydney

## SERGE SPITZER

Born 1951 in Bucharest, Romania  
 Lives and works in New York, USA

The unifying thread in Serge Spitzer's works since the 1970s has been the challenging of assumptions about the nature of sculpture. Whether transforming architectural spaces by flooding them with masses of unexpected, incongruous objects, or arranging a seemingly endless piece of thread into a tangle of lines as a 'drawing', Spitzer manages to gift his audience with a sense of wonder. For more than ten years he has been creating a series of *Molecular* installations that make a virtue of randomness – myriad small units are placed in a loose molecular structure that permeates, reflects and defines a given space and, through the agency of human transmission, even goes far beyond it. The viral paradigm that Spitzer proposes for art and its audience is, in fact, how cultures have always renewed and replicated themselves. Spitzer will be making *Molecular* (SYDNEY) (2002–10) for the abandoned, roofless Guard House at the top of Cockatoo Island, which will become both a container and context for the work.



Serge Spitzer  
*Molecular* (ISTANBUL) | 2002–09  
 Courtesy sergespitzerstudio  
 Photograph: Sirran Kokalsan

## HIROSHI SUGIMOTO

Born 1948 in Tokyo, Japan  
 Lives and works in Tokyo and New York, USA

Hiroshi Sugimoto works primarily in the medium of photography. He is a brilliant technician with a mastery of the 8 x 10" large-format camera, extremely long exposures and different ways of making images. *Faraday Cage* (2010) is an installation specially conceived for the Power House on Cockatoo Island containing light boxes from his recent *Lighting Fields* series. The work is based on Sugimoto's recent experiments photographically imaging static electricity on large-format film. Part medium, part scientist, Sugimoto is both recorder and facilitator of the process in which evanescent tendrils of forked 'lightning' manifest a fundamental natural relationship between light, energy, power, and the dawn of life itself. Spectators will view the glowing images held aloft on a series of stage-like platforms; and at the end of their ascent through the space they are faced, high on an ancient wooden pole, by a thirteenth-century Japanese sculpture of Raijin, the God of Thunder.



Hiroshi Sugimoto  
*Lighting Fields* 128 | 2009  
 Courtesy Gallery Koyanagi, Tokyo  
 This project was made possible with the generous support of the Turnbull Foundation and the assistance of the Ishibashi Foundation

## ALTHEA THAUBERGER

Born 1970 in Saskatoon, Canada  
 Lives and works in Vancouver, Canada

Althea Thauberger is a Canadian artist who has worked in film, video, performance and photography. Here she presents a video-recorded performance in an almost disappeared language based on a traditional story from the Fassa Valley in northern Italy. In this work, *La mort e la miseria* (2008) ('Death and Misery'), she considers the complex recent history and fate of the small Ladin minority who live in the Dolomites. Ladin is an ancient Romance language that has survived in isolated valleys until the present day. The major transformations of the modern era, including the traumas of war and facism, had led to its virtual demise. Due to the recent development of the tourist industry, this long impoverished region, however, has now become one of the wealthiest and culturally protected in Italy. In this allegorical play – simultaneously contemporary yet also primeval – myths and stories of life, poverty and death are acted out in Ladin against the mountain landscape that these people still inhabit. A large image from this is shown in the Turbine Hall.

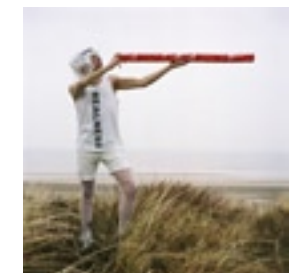


Althea Thauberger  
*La mort e la miseria* | 2008  
 Courtesy the artist

## CHRISTIAN THOMPSON

Born 1978 in Gawler, Australia  
 Lives and works in Amsterdam, The Netherlands

Christian Thompson is a Bidjara man of the Kunja Nation from central west Queensland who also has European heritage. His work is primarily focused on the performative exploration of multiple identities, and in performances and photographic works he inhabits a range of personas achieved through simple costumes and carefully orchestrated poses and backdrops. In *Gamu Mambu* (*Blood Song*) (2010), Christian Thompson will blend Australian and European imagery and performance. He presents for the first time a video that shows a Dutch baroque singer singing in Bidjara, the language of his heritage. Through dress, song, and photographic and video images, Thompson harnesses iconographies from completely different times and cultures, and grafts and blends them into charged, and somehow magical, hybrids.

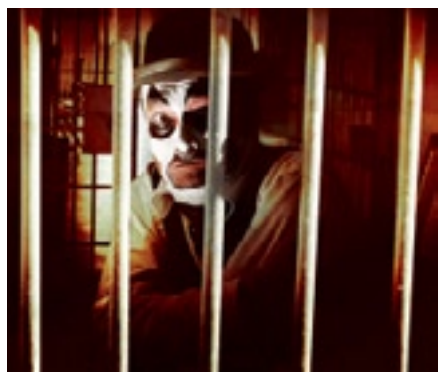


Christian Thompson  
*Isabella Kept Her Dignity* | 2008  
 Courtesy the artist and Gallery Gabrielle Pizzi, Melbourne

## TIGER LILLIES

Formed 1989 in London, England  
Martin Jaques, Adrian Huge and Adrian Stout  
live and work in London

London-based three-piece band Tiger Lillies was formed in 1989 by front-man Martyn Jaques, whose self-trained voice alternates between wailing castrati and degenerate growl. His songs about the underbelly counterculture and periphery of life mix elements of opera, blues, folk and gypsy music. Jaques on the accordion is accompanied by Adrian Huge on drums, percussive toys and kitchen objects, and Adrian Stout on contra bass and musical saw. The Tiger Lillies have produced over 25 albums, performed in the West End and Broadway, and have specially composed a twenty-first-century grand opera, *Cockatoo Prison* (2010) – the world premiere of which will be held here. *Cockatoo Prison* takes as its starting point the complex history of prisons, penal colonies and, in particular, Cockatoo Island to present an excoriating analysis of the many ways in which crime is regarded and power is dispensed within contemporary society.



Tiger Lillies  
Martyn Jaques, publicity image for *Cockatoo Prison* | 2010  
Photograph: Frederic Domont  
This project was made possible through the generous support of Geoff and Vicki Ainsworth

## TIGER LILLIES

–  
*Cockatoo Prison* (2010)

COCKATOO ISLAND  
BUILDING 74  
THURSDAY 20 MAY, FRIDAY 21 MAY,  
SATURDAY 22 MAY  
7.30 – 9 PM

Take the 6.30 pm free ferry from the Commissioner's Steps, outside the MCA at Circular Quay. Doors open 7 pm, performance 7.30 pm. Ferries are provided for audiences to return to Circular Quay at the end of the performance.

//  
In Tiger Lillies' debut of their grand opera *Cockatoo Prison*, the infamous London-based trio is joined on stage by a cast of criminals, playing percussion on the bars of their gaol. Backed by this motley group of prisoners – the thief, the rapist, the fraudster, the bomber, the junkie, the paedophile, the gangster, the cut throat, the serial killer, the sadist, the child murderer – the Tiger Lillies introduce the inmates and their crimes through song. They employ the assistance of a warder in this very special performance that 'may not be suitable for people of a nervous disposition'. \*

BOOKINGS ESSENTIAL. PLEASE VISIT  
[WWW.BOS17.COM](http://WWW.BOS17.COM) TO BOOK ONLINE

\* *Cockatoo Prison* is an 18+ event.  
ID is required for entry.

## YVONNE TODD

Born 1973 in Auckland, New Zealand  
Lives and works in Auckland

Yvonne Todd's photographs clearly show the pervasive and profound effects of her training in professional commercial photography prior to attending art school. Incorporating the styles of traditional portraiture, wedding and family photography, and advertising, her artworks both feed on, and deliberately subvert, these genres. This imbues her work with a complex, eerie quality that forces the viewer to observe the image with a critical eye, dissecting its elements only to come away unsettled and with even less certainty about what it represents. Todd's main subject is women, and she frequently depicts young females in generic poses. In these images, simultaneously soft and exaggerated, Todd addresses the notion of the voyeur. By appropriating the clichés of commercial photography, her depictions of women explore the relationship between subject, photographer and audience, as well as the acrimonious and judgemental ways in which women are often presented in tabloids and magazines.



Yvonne Todd  
Rashulon | 2007  
Courtesy the artist; Peter McLeavey Gallery, Wellington;  
and Ivan Anthony Gallery, Auckland

## BARTHÉLÉMY TOGUO

Born 1967 in Mbalmayo, Cameroon  
Lives and works in Paris, France; New York,  
USA; and Bandjoun, Cameroon

Barthélémy Toguo is a Cameroon-born artist living between Bandjoun, Paris and New York. In his work, Toguo moves easily between painting, drawing, sculpture, installation, performance, video, photography, printmaking and ceramics, combining different media in visually dense installations. He is a strong draftsman and charismatic performer and will often make installations in which drawings, paintings and videos are incorporated. His works relate both to established conventions of contemporary art and to 'Africanness', moving between stereotype and reality. Based in France but remaining active in Cameroon, Toguo is intensely proud of his identity and is well used to having to negotiate this in places where it is not respected.



Barthélémy Toguo  
proposal for *The Wet Umbrella* | 2004-10  
Courtesy the artist and Galerie Lelong, Paris  
This project was made possible through the support of  
Galerie Lelong, Paris

## BARTHÉLÉMY TOGUO

–  
*Punishment* (2010)

THE ROCKS  
TUESDAY 11 MAY  
4.30 PM

Barthélémy Toguo is known for his physical and politically resonant performances that reflect on exile, human feeling and life by inhabiting and parodying power structures in contemporary society. Simple and powerful props and motifs are put to service in these provocative performances. In a new performance devised for Sydney, Toguo draws on the layered history of The Rocks area to present a new work: *Punishment*.

## TSANG KIN-WAH

Born 1976 in Guangdong, China  
Lives and works in Hong Kong, China

While his practice has extended to painting, video and silkscreen, Tsang's 'text murals' have attracted attention for their illusory, yet bold, confrontation and criticism of dominant attitudes and social environments. Referencing early chintz wallpaper, the artist uses aesthetically beautiful floral patterns, with sheets of printed paper or projections being applied, or cast, directly onto the walls. These patterns, looked at closely, are explicitly subversive, containing expletives, secular statements or criticism about doctrines of power and religion; these mantras are cast in a repetitive organic flow to draw in the unsuspecting viewer. The video projection *The First Seal – It Would Be Better If You Have Never Been Born...* (2009) is the first of a series of works based on the Seven Seals in the Book of Revelation. Tsang was raised as a Christian and, in his works, he questions the rigidity and cruelty of many of its codes, exploring the psychological condition of moral confusion when 'rules' and social norms have disintegrated.



Tsang Kin-Wah  
*The First Seal – It Would Be Better If You Have Never Been Born...* | 2009  
Courtesy the artist  
This project was assisted by the Annie Wong Foundation

### MARIANA VASSILEVA

Born 1964 in Dobric, Bulgaria  
Lives and works in Berlin, Germany

Mariana Vassileva works across sculpture and digital media to present subtle meditations on seemingly insignificant daily actions. Her observational works reflect on idyllic and poetic imagery and yet, through the juxtaposition of subtly moving elements, an uncanny tension is created. *The Milkmaid* (2006) is inspired by the painting of the same title (1658–60) by Dutch painter Jan Vermeer in which a milkmaid pours milk out of a huge jug. In Vassileva's appropriation, the young woman, a living sculpture, appears in a clinical white studio and remains motionless as only the milk flows, frozen in time yet endlessly fluid. Against a techno-Gregorian chant soundtrack, a meditative space is found through the combination of classical aesthetics with contemporary technology. At the MCA, her sculptural work *Just a Game* (2009) evokes a completely different mood by hinting levels of aggression and abuse – under the cover of an 'innocent' children's game.



Mariana Vassileva  
*The Milkmaid* | 2006  
Courtesy The Israel Museum, Jerusalem  
This project was assisted by the DNA Galerie, Berlin

### ROHAN WEALLEANS

Born 1977 in Invercargill, New Zealand  
Lives and works in Auckland, New Zealand

Rohan Wealleans' monstrous creations morph and bleed between painting and sculpture. Their wild and unruly appearance gives the impression that the artist has grown them in a subterranean lair through a mixture of wizardry and weird science rather than having created them in a white-walled studio. Embarrassingly tactile, the gnarls, knobs and bejewelled facets that either sprout from the wall or create caverns, recesses and bulbous protrusions call up mysterious voids and grotesque fertility. The titles of his works combine a love of science fiction and B-grade cinema with a metonymic sense of humour. Wealleans' new series of large, freestanding animal sculptures is exhibited in the Turbine Hall on Cockatoo Island. Strange hybrids of a bear, an elephant and a deer, made from polystyrene, fibreglass and paint in the artist's signature psychedelic treatment, have been allowed to run amuck in these abandoned spaces.



Rohan Wealleans  
He with Glands of Wasp | 2009  
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney  
Photograph: Sam Hartnett

### MING WONG

Born 1971 in Singapore  
Lives and works in Singapore and Berlin, Germany

Revisiting Singapore's 'golden age' of cinema in the 1950s and 1960s, as well as classics of international cinema, Ming Wong creates digital media and film installations that explore the relationship between image, performance and language, interrogating how these elements come together in the construction and manipulation of individual and national identity. In Wong's new three-channel video installation *Life & Death in Venice* (2010), he performs the roles of two characters from Thomas Mann's novella *Death in Venice* (1912), both the ageing author Gustav von Aschenbach, and Tadzio, an adolescent boy who becomes for Aschenbach an object of beauty and desire. In Wong's version, age and death close in on the viewer on one screen, whilst youth and beauty are pursued on the other. The 'Adagietto' from Gustav Mahler's 'Symphony No. 5' (1901–02) – the theme tune of Luchino Visconti's original film (1971) – provides the soundtrack, heard via a flawed performance by the artist himself on piano.



Ming Wong  
*Life & Death in Venice / Leben und Tod in Venedig / Vita e Morte a Venezia* | 2010  
Created with the support of the Fondation d'entreprise Hermès  
Courtesy the artist  
Photograph: Ivana Ivanova

### JEMIMA WYMAN

Born 1977 in Sydney, Australia  
Lives and works in Brisbane, Australia and Los Angeles, USA

Jemima Wyman works with performance, video and photography to produce works that engage themes of identity, disguise, resistance, fear and liberation. Wyman performs within a constructed universe characterised by vivid 'camouflage' dress, manipulated and enhanced palettes, audio filters and editing to make videos that are simultaneously dreamlike and sinister. She is fascinated by 'communal skins', her term for the dress of guerrilla or resistance armies. In live performances and video, customised masks and photocollages, she explores the idea of 'combat drag' – the use of camouflage (often the iconic Australian plaid of flannelette shirts), masks and multiple layers of cloth – to give homogenous identities to collective bodies. In *Combat Drag* (2008), women clad in masks and disguises spar in a jungle setting and mug aggressively to the camera in the manner of undercover terrorists or guerrilla fighters.



Jemima Wyman  
*Combat Drag* | 2008  
Courtesy the artist and Milani Gallery, Brisbane  
This project was assisted by Milani Gallery, Brisbane

### YANG FUDONG

Born 1971 in Beijing, China  
Lives and works in Shanghai, China

Yang Fudong's films, photographs and video installations explore subjectivity, cultural memory and thought. He draws stylistically on different periods in the history of Chinese cinema to create open-ended existential narratives that interweave quotidian ritual with dream and fantasy states. *East of Que Village* (2007)\*, his most 'realist' installation to date, is a six-channel film that captures a pack of wild dogs who scavenge in a bleak landscape around a small settlement in Northern China, near where the artist was brought up. For Yang, the stark black-and-white images reflect, in a lyrical but also brutal documentary style, his own experiences, as well as his thoughts about the vicissitudes of contemporary life in China. As the dogs, who literally have to eat each other to survive, are juxtaposed with a group of villagers who metaphorically struggle in the same way, the film poses harsh questions about the meanings of the collective and the individual in an unforgiving environment.

\*This installation contains some harsh documentary footage that some people may find upsetting.



Yang Fudong  
*East of Que Village* | 2007  
Courtesy the artist and ShangART, Shanghai

YANG FUDONG IS KNOWN FOR HIS CINEMATOGRAPHY AND MASTERY OF CINEMATIC STYLE, USING 35MM FILM TO PRODUCE POWERFUL AND POETIC WORKS ABOUT THE HUMAN CONDITION WITH ITS MALAISE AND FANTASIES OF EVERYDAY LIFE