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**A MAJOR VENUE OF THE**

*Biennale of Sydney* since 2000,  
*this year the MCA presents 285 works by*  
**92 INTERNATIONAL AND AUSTRALIAN ARTISTS**

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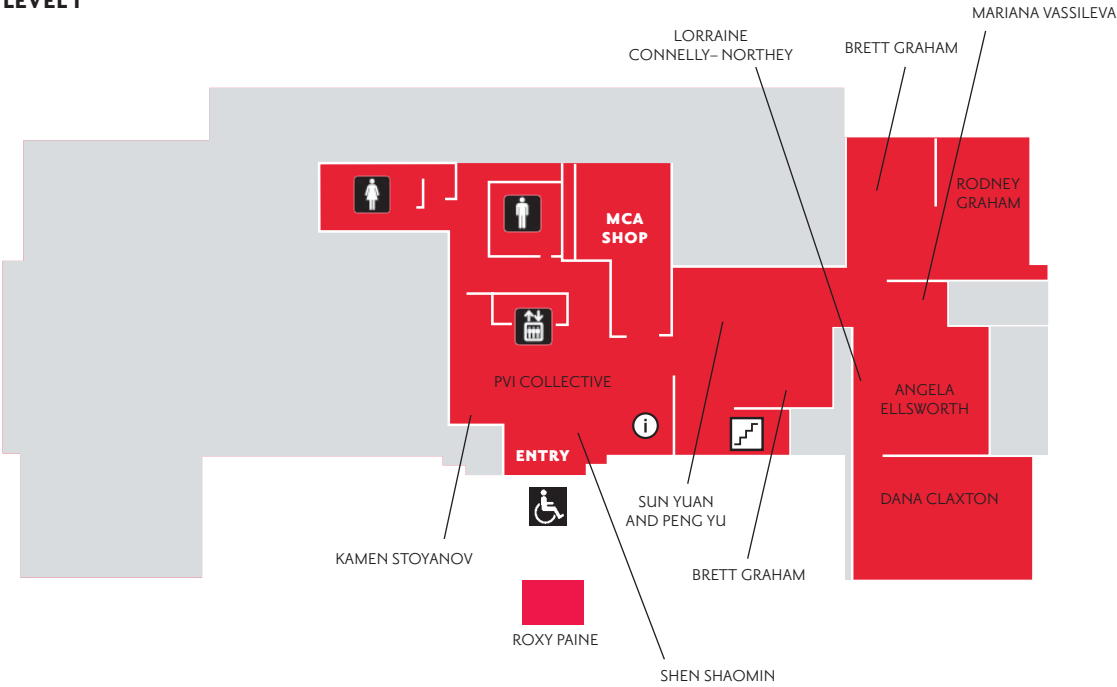
The MCA is Australia's only museum dedicated to collecting and exhibiting the work of contemporary artists. Located on Sydney's iconic Circular Quay in an architecturally striking building, the MCA presents a dynamic program of exhibitions and events that explores the latest in international and Australian contemporary art. This year, the MCA's exhibition space has been given over entirely to the Biennale of Sydney.

David Elliott presents a related exhibition on Level 4, titled 'We Call Them Pirates Out Here', featuring works from the MCA Collection (including the work of two Biennale artists).

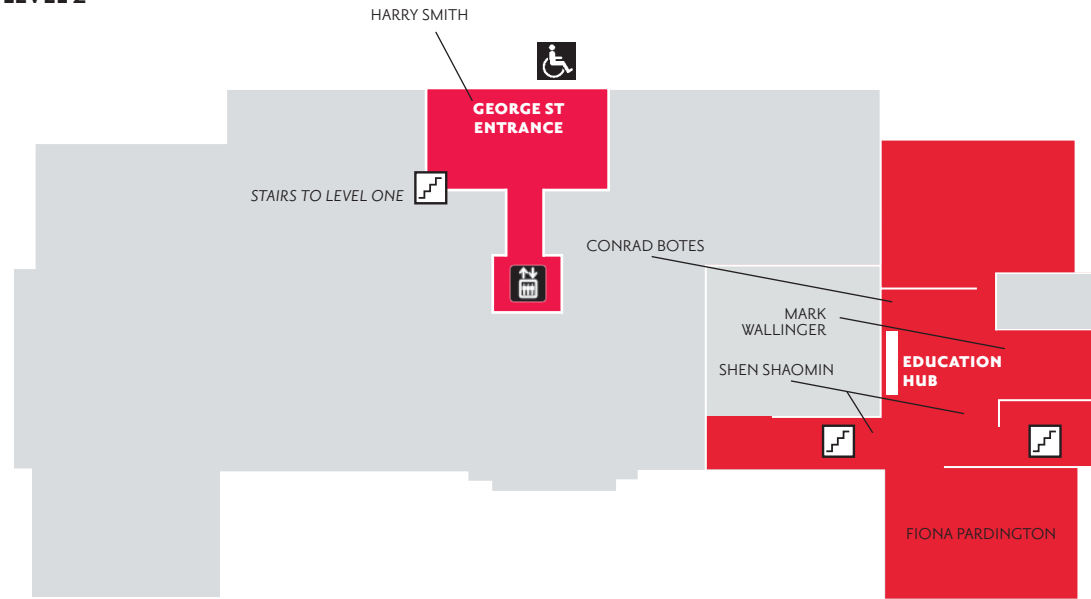
MUSEUM OF CONTEMPORARY ART  
CIRCULAR QUAY WEST, SYDNEY  
OPEN DAILY 10 AM - 5 PM  
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[www.mca.com.au](http://www.mca.com.au)

MCA FLOOR PLANS

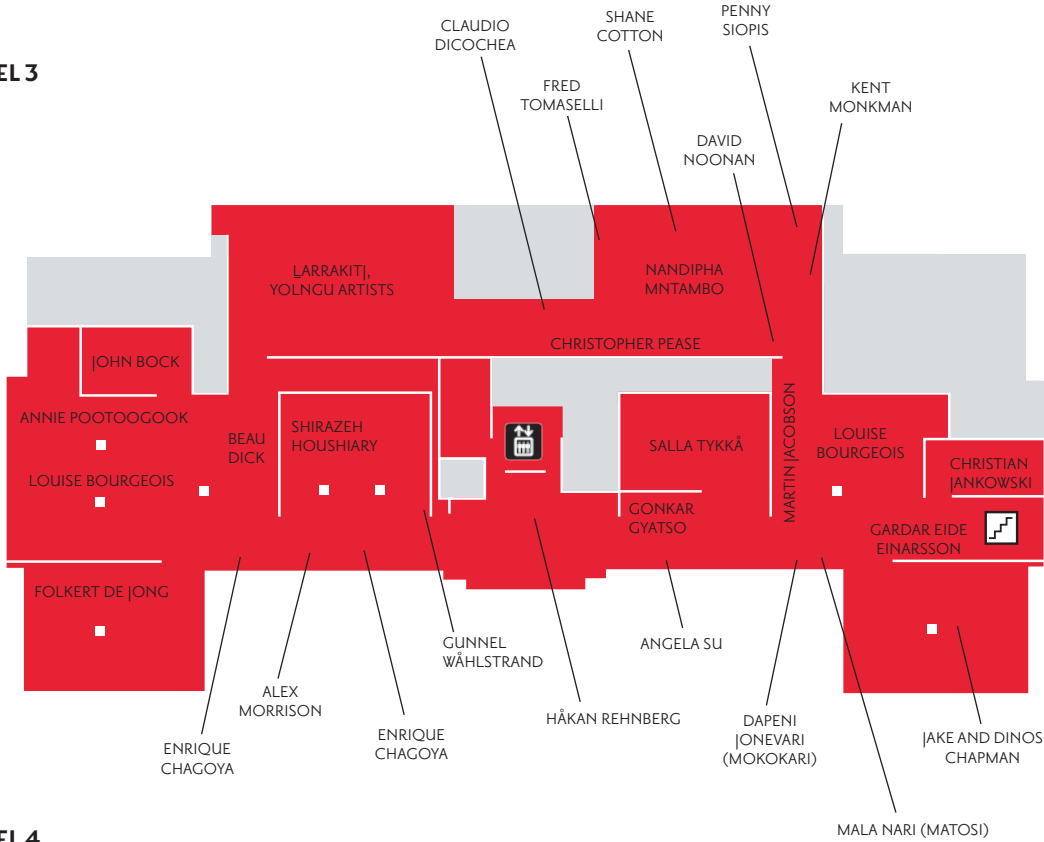
LEVEL 1



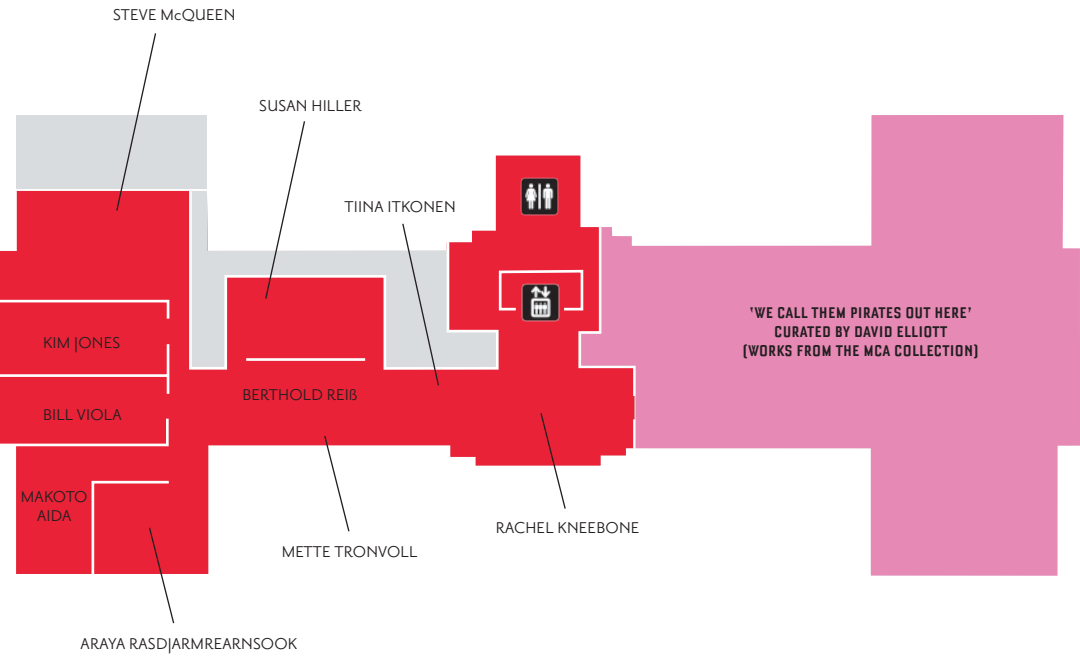
LEVEL 2



LEVEL 3



LEVEL 4

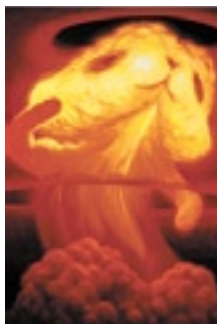




## MAKOTO AIDA

Born 1965 in Niigata, Japan  
Lives and works in Chiba, Japan

Makoto Aida is known for provocative paintings and drawings that subvert popular Japanese visual culture with their complex political undertones. Aida's work is based in the raw badlands of parody, fear and absurdity in contemporary life. He deals with taboos in his own country and beyond, going for the cultural jugular in an intelligent and somewhat odd, naïve way. Motifs in his paintings and videos range from a parody of traditional calligraphy, such as *Calligraphy School* (2007) – shown in the Grand Court of the Art Gallery of NSW – to, at the MCA, doomed submissive female amputees clad in dog collars, such as *DOG (Typhoon)* (2008), who embrace degradation and oppression through a perverted form of 'cuteness'. Aida's work is marked by a dark cynicism about the psycho-sexual underbelly of Japanese male culture. He aims to force the viewer to reflect on dominating stereotypes and the cruel misogyny of certain areas of the society that surrounds him and of which he himself is a part. *mokomoko* (2008) is a painting of the atomic 'mushroom cloud' in the form of a cartoon-like penis.



Makoto Aida  
*mokomoko* | 2008  
Courtesy the artist and Mizuma Art Gallery, Tokyo  
Copyright © AIDA Makoto  
Photograph: Kei Miyajima  
The presentation of this project was made possible with assistance from Ishibashi Foundation

## JOHN BOCK

Born 1965 in Gribbohm, Germany  
Lives and works in Berlin, Germany

John Bock makes films, installations and performances that combine and cross-pollinate language, theatre and sculpture in an often absurd and complex way. His surreal, disturbing, and sometimes violent universes contain phantasmagorical machines constructed out of waste and found objects. *Fischgrätenmelkstand kippt ins Höhlengleichnis Refugium* (2008) conjures up an entirely different mood and century; Bock plays the role of a decadent, powdered, *ancien régime* dandy, trapped, questioning the meaning of life, with an opulently clad, similarly bewigged young woman in a clinical, tiled space. Under fluorescent lights a paranoid pantomime of the sexes plays out around a strange homemade apparatus. This re-enactment of the time of the European Enlightenment re-imagines the rational world with its hope for all-embracing encyclopaedic knowledge as a form of absurd, sadistic theatre.



John Bock  
*Fischgrätenmelkstand kippt ins Höhlengleichnis Refugium* | 2008  
Courtesy Klosterfelde, Berlin and Anton Kern, New York  
Copyright © 2008 John Bock. All rights reserved  
Photograph: Jan Windszus

## CONRAD BOTES

Born 1969 in Ladismith, South Africa  
Lives and works in Cape Town, South Africa

Conrad Botes' work looks at abuses of power and repression with a distinctive comic style and dark sense of humour. His irreverent explorations of human vice and existential torment reflect a particular experience of growing up as a white South African under apartheid, while his strong symbolic language, which references the Bible, comic books and folk art, transmits a broad cultural reference and appeal. *Cain Slays Abel* (2008) is a series of 41 small paintings on glass – a technique that has its antecedents in the Bavarian folk art form of *Hinterglasmalerei*. The work forms part of Botes' ongoing study of racial violence and its Biblical 'origin'. Presented in clear, bright colours with a sharp, graphic delineation of lines, this series is seeped in impulsive, destructive action and gut-wrenching regret. In this, Botes' portrayal of depravity and human weakness is not without mercy, but presents a raw and unrepentant meditation on the disquieted soul.

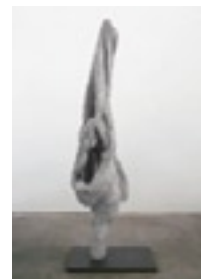


Conrad Botes  
*Cain Slays Abel* | 2008-10  
Courtesy the artist and Michael Stevenson, Cape Town  
Photograph: Mario Todeschini

## LOUISE BOURGEOIS

Born 1911 in Paris, France  
Lives and works in New York, USA

For over 60 years, Louise Bourgeois has made sculptures, drawings, paintings and prints that deal with personal memory, emotion and the body. *Cell (Glass, spheres and hands)* (1990-93) is inhabited with glass bubbles that sit atop roughly made chairs. Their contained form implies alienation and a denial of communication, while their fragility and close placement suggests a frustrated but silent communion. On an adjacent table, a pair of marble hands is clasped in despair. *ECHO* (2007), a suite of seven bronze sculptures, is cast from Bourgeois' discarded clothes that have been draped, stretched and sewn together. Alternately slender or slumped with bulbous folds and creases, they represent maternal feelings of nurturing warmth and organic growth. *THE COUPLE* (2007), a series of 18 bright red gouache drawings, depict stylised and ambiguous couplings, with figures that smudge and bleed in an arresting visual metaphor for the blurred lines between self and other in the struggles for an intimate, sustained and fertile relationship.



Louise Bourgeois  
*ECHO VII* | 2007  
Courtesy Cheim & Read, New York and Hauser & Wirth  
Photograph: Christopher Burke  
Copyright © Louise Bourgeois and VAGA  
Licensed by Viscopy, 2010

## ENRIQUE CHAGOYA

Born 1953 in Mexico City, Mexico  
Lives and works in San Francisco, USA

Enrique Chagoya, a leading figure in the Chicano (Mexican-American) art movement, is best known for his paintings, drawings and mixed-media books. His work considers the complexities of Mexico's past and current international status, the impact of economic migration, the inequities of world politics, and the symbolic power of religion, modern art and mass media culture. Chagoya's core subject is the changing hybrid nature of culture. He blends images and styles – often in the same work – from classical Mayan codices, contemporary media, Mexican folk art, religious icons and modernism. The titles of two new works, *Illegal Alien's Guide to Political Theory* and *The Enlightened Savage's Guide to Economic Theory* (both 2010), might serve as a catch-all description of his ironical, historically charged approach. Drawing on a wide lexicon of ideas, beliefs and myths in currency across the Americas, he pokes fun at 'artspeak', anthropology, statesmanship, politics, branding and racism.



Enrique Chagoya  
*The Enlightened Savage's Guide to Economic Theory* | 2010  
Courtesy the artist and Lisa Sette Gallery, Scottsdale

## JAKE AND DINOS CHAPMAN

Jake Chapman: Born 1966 in Cheltenham, England  
Dinos Chapman: Born 1962 in London, England  
Both live and work in London

Jake and Dinos Chapman make iconoclastic sculptures, paintings, prints and large-scale installations that question standards of politics, political correctness and obscenity in a witty and sometimes shocking way. 'Shitrospective' (2009) is a retrospective display of highlights from the Chapman's work since the early 1990s. Made out of paint, glue and cardboard, these 'crap versions' of previous works are represented in miniature, schematic, form. One work is a mini version of 'The Chapman Family Collection' – trophies gleaned from exotic locations and destroyed paradises that also bear the infamous stamp of globalisation – McDonald's branding. Others revisit such earlier well-known works as *Two Faced Cunt* (1995) in which the prominent features of children and adults were mutated into genitalia. Parodying children's art, ethnographic art, modernist spirituality and the legacy of pop art, these highly charged works signify a deep global malaise.



Jake and Dinos Chapman  
*Two Faced Cunt* | 2009  
Courtesy the artists and White Cube, London  
Copyright © the artists

## DANA CLAXTON

Born 1959 in Yorkton, Canada  
Lives and works in Vancouver, Canada

Dana Claxton is a First Nations Canadian artist of Lakota descent working in film, video, performance art, photography and installation. Her work seeks to address social justice in the face of colonialism's marauding trajectory, and to combine traditional Lakota knowledge and aesthetics within a contemporary art context. *Sitting Bull and the Moose Jaw Sioux* (2003) combines interviews, landscape scenery and appropriated footage in a contemporary view of a historical story: after the Battle of the Little Bighorn in 1876, Sitting Bull, the Hunkpapa Lakota chief who famously defeated General Custer by the Little Bighorn River, led a group to Canada where they were given refuge by the British and set up a camp next to the town of Moose Jaw. The encampment was inhabited until 1921. In this four-channel video installation in which she presents archival images, footage of the site and interviews with descendants of the camp's original inhabitants – some of whom were her relatives – Claxton memorialises the land with its flora, fauna and natural beauty.



Dana Claxton  
*Sitting Bull and the Moose Jaw Sioux* | 2003  
Donated to the Moose Jaw Museum and Art Gallery by the artist,  
20.09.5.1  
Courtesy CIAC and La Biennale de Montréal  
Photograph: Guy L'Heureux

## LORRAINE CONNELLY-NORTHEY

Born 1962 in Swan Hill, Australia  
Lives and works in Culcairn, Australia

Lorraine Connelly-Northey uses found and scrap materials to produce sculptures that reference their place of origin in a number of powerful ways. Connelly-Northey is a Waradgerie woman who grew up in the area where the Mallee bush meets the Murray River, and this background – with her father's Irish heritage – has informed her work. The materials she chooses have a strong personal significance. She has turned to the discarded detritus of local farming: rusted corrugated iron, fencing, chicken and barbed wire. By recycling and reinventing these materials, which most would consider 'rubbish', she evokes the displacement of older cultures by rural Australian settlers as well as the contemporary tension between these two distinct yet interwoven histories. Connelly-Northey transforms these found objects and metals into bags, vessels and garments used by her ancestral people, representing cloaks historically made from animal skins as well as bags to evoke traditional utilitarian forms.

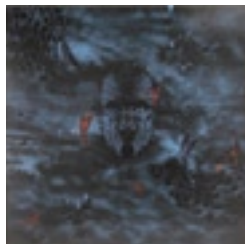


Lorraine Connelly-Northey  
*An O'Possum-Skin Cloak* | 2007  
Private collection

## SHANE COTTON

Born 1964 in Upper Hutt, New Zealand  
Lives and works in Palmerston North, New Zealand

Both his Ngāpuhi and Pakeha (New Zealand European) heritage are critical elements in Shane Cotton's work in which traditional Māori arts are mixed with European influence. Through combinations of western borrowed imagery, Māori text, images of native birds, target icons and *upoko tuhituhi* or decorated human heads, Cotton excavates periods of change and upheaval that have led to the present. In often oblique images of New Zealand's history, land ownership and Māori culture, he addresses popular culture, art history, and traditional myths in ambiguous pictorial and political constructions. In *The Hanging Sky* (2007) and *Tradition, History & Incidents* (2007–09) Māori heads float alongside stylised birds and foliage against a background that evokes the dramatic skies of nineteenth-century German Romantic landscapes. He does not offer to mediate between the two influences, but represents both as equivalents of each other.



Shane Cotton  
*The Hanging Sky* | 2007  
Private collection, Hong Kong  
Courtesy the artist and Anna Schwartz Gallery

## FOLKERT DE JONG

Born 1972 in Egmond aan Zee, The Netherlands  
Lives and works in Amsterdam, The Netherlands

Folkert de Jong is a sculptor and installation artist who has become known for his adept use of styrofoam and polyurethane, originally used in building construction. Out of these he creates evocative, figurative tableaux that draw from such sources as art history, horror films, war, contemporary politics, oil-based economies and chemical industries. De Jong's new work, *The Balance* (2010), examines the cruelty and rapaciousness of capitalism – old and new. In a monumental, figurative sculptural installation, the artist draws from three existing historical artworks: a Dutch seventeenth-century oil painting in Amsterdam, a twentieth-century city monument in New York and a nineteenth-century totem pole in Alaska; artworks which are themselves based on important historical events. In this composite work he addresses contemporary issues of cultural exchange, political power, the slave trade, economic colonisation, murder, exploitation and intrigue.



Folkert de Jong  
*The Balance* | 2010  
Courtesy the artist; OFFICE For Contemporary Art, Amsterdam;  
and James Cohan Gallery; New York

## BEAU DICK

Born 1955 in Alert Bay, Canada  
Lives and works in Alert Bay

A charismatic spiritual leader, known for his dramatic carved ceremonial masks, Beau Dick has also made paintings, drawings, prints, bowls, rattles and drums, and is an active teacher and proponent of Kwakwaka'wakw culture. Whether worn in ceremonial dances or exhibited in contemporary art contexts, Dick's masks reflect the artist's study of traditional forms of Northwest Coast carving, as well as influences from the art of other cultures. One of the subjects of his masks, *Raven Transformation Mask* (2007), is the raven – a traditional trickster figure appearing in North American cultures. Another is the *Bookwus*, or 'wild man of the woods' – a supernatural being dwelling on the fringes of forests and streams, who claims human souls by offerings of 'ghost food' and whose eyes can hypnotise – signified in Dick's masks by the use of glass or copper for eyes (*Bookwus*, 2007). He has also represented, among other things, ghosts, water spirits and otter-men and -women.



Beau Dick  
*Raven Transformation Mask* | 2007  
Courtesy Douglas Reynolds Gallery, Vancouver  
Photograph: John Calhoun

## CLAUDIO DICOCHEA

Born 1971 in San Luis Río Colorado, Mexico  
Lives and works in Phoenix, USA

Claudio Dicochea's work is a contemporary re-examination of the *mestizaje*, or mixed-race identity. His layered and visually dense paintings host a motley cast of figures and motifs dealing with the legacy of colonial representation, based on eighteenth-century Mexican *casta* or caste paintings made to illustrate the effects of racial mixing in the New World. Dicochea takes these forgotten relics of Enlightenment ideology as a point of departure, replacing the original subjects with contemporary figures from celebrity and popular culture, comics and history. In *De la Guerra y el Rey Puro Cabron*, *De Queen y Sitting Bull el Presidente*, *De Slayer y Vampiro Lobita* (all 2009), and *De la Gran Madre y un Duke, la híbrida* (2010), Dicochea subversively and humorously topples racist hierarchies of skin colour and origin: white women and dark-skinned men become the leading actors to spawn incongruous, freakish, alien offspring.



Claudio Dicochea  
*De Slayer y Vampiro Lobita (Of Slayer and Vampire, the Little Wolf)*  
2009  
Courtesy the artist and Lisa Sette Gallery, Scottsdale

## ANGELA ELLSWORTH

Born 1964 in Palo Alto, USA  
Lives and works in Phoenix, USA

Angela Ellsworth is a multidisciplinary artist living and working in Phoenix, Arizona. Her drawings, paintings, installations and performances explore the female body in its various contexts and constraints. Aiming to connect the body with art, and public with private experience, her solo and collaborative artworks and performances have taken in such wide-ranging subjects as physical fitness, endurance, social ritual, religious tradition, performance art and American colonial history. Ellsworth refers to her rejected Mormon heritage in an elegant circle of antiquated pioneer women's bonnets, *Seer Bonnets: A Continuing Offense* (2009–10), constructed out of thousands of pearl-tipped corsage pins with the points directed inwards. These small, beautiful, fetish-like objects not only refer to the tradition of craft work in the home – women's work – but also stand as disembodied memorials to lives lived suffering cruelty, submission and control.



Angela Ellsworth  
*Seer Bonnet V* | 2009  
Courtesy the artist and Lisa Sette Gallery, Scottsdale  
Photograph: Angela Ellsworth

## ANGELA ELLSWORTH

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*Meanwhile, back at the ranch* (2010)

MUSEUM OF CONTEMPORARY ART

SATURDAY 15 MAY

2.30 PM

In a durational performance work, Angela Ellsworth merges an American dance craze with a polygamous religious sect in a community line dance. It will take place in the MCA near to Ellsworth's intricate but sinister bonnets, and involves women dressed as 'sister-wives' (modest prairie attire with long braids) dancing in unison to the Electric Slide. The Electric Slide is a popular dance performed at weddings, quinceañeras (coming-of-age ceremonies for girls in some Latin American societies), cowboy/cowgirl bars, and at other cultural celebrations across the United States.

## BRETT GRAHAM

Born 1967 in Auckland, New Zealand  
Lives and works in Auckland

Sculptor Brett Graham, from the Ngati Koroki sub-tribe of Tainui, explores complex historical, political and cultural ideas, transforming them into compelling artistic statements, often witty and ironic. He works on large-scale projects in varied materials. Here he presents versions of western 'weapons of mass destruction', such as *Te Hokioi* (2008), a Stealth Bomber with its identity reformed by carved Māori symbols, as well as a new work, *Mihaia* (2010): a near full-scale Russian BRDM-2 scout car. Just as western nations often appropriate the names of Fourth world peoples for their weapons, indigenous peoples have appropriated the technology of their enemies as ritualistic power symbols. A response to colonisation has been the rise of indigenous millenium cults seeking salvation, and identification with both the lost tribes of Israel and the later plight of Palestinian refugees; the BRDM-2 has been used on both sides of the Middle Eastern conflict.



Brett Graham  
*Te Hokioi* | 2008  
Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Gallery, 2009  
Photograph: Jennifer French  
The presentation of this project was made possible through the support of Two Rooms, Auckland

## RODNEY GRAHAM

Born 1949 in Vancouver, Canada  
Lives and works in Vancouver

Rodney Graham's practice crosses the various media of painting, photography, video, performance, sculpture and installation. He is known for intelligent, ironic and historically resonant works that excavate and re-imagine the history of modern art and culture and the artist's place in it. *City Self/Country Self* (2000) sees Graham take on the dual roles of an urban aesthete and country bumpkin. This film, set in the early part of the nineteenth century (presumably in England), shows an imaginary encounter between a dandy and a country yokel who comes to town. The yokel, confused and out of his element, represents the one who was there before (he could even be 'an indigenous person') and is summarily booted up the backside by the civilised gent. In this constantly repeated high comedy, Graham distils the self-legitimising impositions and defensive impulses that have marked the expansion of western thought and power over the past 250 years.



Rodney Graham  
*City Self / Country Self* | 2000  
Courtesy the artist; Donald Young Gallery, Chicago; and Lisson Gallery, London

## GONKAR GYATSO

Born 1961 in Lhasa, Tibet  
Lives and works in New York, USA

Gonkar Gyatso is a Tibetan-born artist who studied traditional Chinese ink-and-brush painting in Beijing with further studies in London. His work combines traditional Tibetan Buddhist iconography with contemporary branding logos and cartoon characters in a way that both highlights the cultural hybridity of globalisation and the continuing corruption of spiritual thought. Gyatso's Buddha appears in a variety of guises, adorned with materials such as plastic tubing, or filled with repeated imagery such as the face of a panda bear in *Buddha in Our Times* (2008) – a seemingly innocent reference to Sino-Tibetan relations. *Wheel of Modern Life* (2010), an ironical mandala-like image of the universe, converts *dharma*, the wheel of law, into a clockface surrounded by the visual clutter of modern life – currency exchange, real estate, commercial advertising. This is encompassed by a calmer, but no less threatening, environment which suggests a path littered by ideological and ecological obstacles that we all have to negotiate.



Gonkar Gyatso  
*Wheel of Modern Life* | 2010 (detail)  
Courtesy the artist and Rossi & Rossi, London

## SUSAN HILLER

Born 1940 in Tallahassee, USA  
Lives and works in London, England and Berlin, Germany

Susan Hiller is a US-born artist who has lived and worked in London since the early 1970s. Her practice covers a range of media including sculpture, performance, video, photography, drawing, sound and installation, and is often described as investigating the 'unconscious' in culture by giving overlooked and unacknowledged aspects of our world new meaning and attention. *The Last Silent Movie* (2007) is a 20-minute audio work presented simply on a black screen, accompanied by subtitles and a series of 24 etchings. It takes extinct and dying languages as its subject, drawing content from sound recording archives. In the form of songs, stories, lists of vocabulary and at times direct accusations of injustice, Hiller eloquently gives voice to lost, marginalised and forgotten subjects. In this work, she also gives shape to different lost languages in a series of etchings that visualise sound waves from each individual language.



Susan Hiller  
*The Last Silent Movie* | 2007–08  
Collection British Council, London



## SHIRAZEH HOUSHIARY

Born 1955 in Shiraz, Iran  
Lives and works in London, England

Shirazeh Houshiary's work has always contained a distinct aesthetic and spiritual dimension, strongly influenced by her Persian background. Her paintings and three-dimensional works draw on the mysticism and poetry of Sufi culture, with a particular interest in Jalal ad-Din Muhammad Rumi, a thirteenth-century Persian writer and mystic. Recent large paintings have been increasingly monochromatic, often made up of very small fragments of text taken from the works of Rumi. These have a luminous and airy presence – mist-like, they seem to shimmer, vibrate or breathe, and the experience of looking at them becomes imbued with a rhythmical, prayer-like quality. In Houshiary's three paintings shown here, fixed notions of proximity and distance, form and formlessness, legibility and invisibility, are all challenged by a single, creative, unifying energy and design.

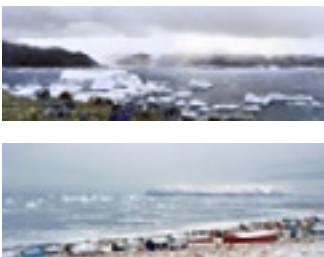


Shirazeh Houshiary  
*Black Light* | 2008  
Private collection, Sydney  
Courtesy the artist and Lisson Gallery, London  
Photograph: Dave Morgan

## TIINA ITKONEN

Born 1968 in Helsinki, Finland  
Lives and works in Helsinki

Since the mid-1990s, Finnish artist Tiina Itkonen has been travelling to Greenland, to create large-scale photographs of the arctic north and its inhabitants. Drawn to these icy desert landscapes, she has been an unconscious witness to the changes in Inuit villages and their surroundings at a time of global warming. Her striking panoramic photographs engage on both a documentary and aesthetic level, offering insights into small, threatened and closed communities. *Qaanaaq I* (2005) pictures one of the world's most northerly settlements; brightly coloured rows of houses cluster on the edge of a dramatic ice-capped sea. A blue expanse of frozen water dominates the tiny settlement, revealing the physical context of an area that clings to survival by hunting whales and seals. Taken a year later, *Kullorsuaq I* (2006) shows a town to the south-west of Qaanaaq in springtime, just as the grass had started to grow. In *Uummannaq III* (2007), on the village outskirts, groups of huskies live around their sledges, specks against the white snowy vastness.



Tiina Itkonen  
*Kullorsuaq I* | 2006 (top)  
*Qaanaaq I* | 2005 (bottom)  
Courtesy the artist

## MARTIN JACOBSON

Born 1978 in Stockholm, Sweden  
Lives and works in Malmö, Sweden

Swedish artist Martin Jacobson creates ink-on-paper drawings that are startling in their impressive detail, size and surrealistic confluences of imagery. *Battlefield* (2009), a chaotic and nightmarish scene washed over in blood-red and sickly green, is a fantastic theatre, disrupted by wounded rabbits reading novels, a bow-tied black cat on its hind legs, and a diminutive clown offering a bowl of food. In this work, the clown represents Hermes, an emblem of transcendence, the Greek god of thieves and the underworld. *Red Fire* (2009) depicts an unpopulated city consumed by a raging, orange-red inferno. Jacobson presents an intense apocalyptic vision, capturing a moment of complete devastation as the buildings turn to rubble. In contrast, *Party* (2009) shows a baroque interior awash with green paint. At the centre of this great hall is a party of men and women 'halfway between a massacre and an orgy', flanked by a pair of observing 'Indians'.



Martin Jacobson  
*Party* | 2009  
Courtesy the artist and Andréhn-Schiptjenko, Stockholm

## CHRISTIAN JANKOWSKI

Born 1968 in Göttingen, Germany  
Lives and works in New York, USA

Christian Jankowski's work touches on the transformative powers of artistic creation and is executed in simple gestures within the context of everyday life. At its core is a humorous yet critical reflection of his own role as an artist as he develops scenarios in which mundane interactions are transformed into performative artworks. Jankowski has recently worked with network television, creating interventions into existing TV programs that are subtle and ironic. *Live from the Inside* (2010) engages with television journalism. The idea, development and eventual presentation of this work will be tracked by TV journalists reporting 'live from the scene' on each step in the journey of the piece's evolution and the record of this process will become the piece itself. This work will not only reflect on the creation of art and its relation to journalism, but also on the media spectacle of large cultural events such as biennales, including the ways in which the media engage with, interpret to and inform audiences about such events.



Christian Jankowski  
*aspekte* | 2009 (production still)  
Two journalists from the German TV-culture-magazine *Aspekte* are doing their job upside down. For broadcast the image is flipped upside down so that the picture looks almost normal to the TV audience  
Courtesy Klosterfelde, Berlin and Lisson Gallery, London

## KIM JONES

Born 1944 in San Bernardino, USA  
Lives and works in New York, USA

Kim Jones emerged as a performance artist in the early 1970s in California. With a background in painting and sculpture, he consciously took sculpture off the 'static pedestal' and on to the human body. He served in the Vietnam War, but attributes his childhood experience of a crippling bone disease as his most formative experience. His later multimedia works continually refer to human frailty and the importance of bodily structures, exploring themes of war, camouflage, healing and destruction. Jones' war drawings will be shown as part of a specially made installation. These portray aerial-view scenes of buildings, alleys, fortifications and tanks, depicting warring empires of 'x-men' and 'dot-men' – a clear diversion from reality that signifies an ongoing personal inquiry into representations of violence and trauma. As part of this, he presents a series of paintings on jackets and shirts with detailed, schematic designs in ink and acrylic and reinforced with strips of wood that marry sculpture with painting: *Blue Shirt with Horns*, *Green Marine Jacket* and *Plaid Shirt #2* (all 2005).



Kim Jones  
*Green Marine Jacket* | 2005  
Courtesy the artist and Pierogi, Brooklyn

## DAPENI JONEVARI (MOKOKARI)

Born 1949 in Budo, Papua New Guinea  
Lives and works in Godibehi, Papua New Guinea

Papua New Guinean artist Dapeni Jonevari (Mokokari) is a highly-respected *duvahe* (chief) of the Emate clan. She works with natural paint dyes and charcoal on barkcloth, drawing from her observations of the mountains, forests and animals in the region. In *asimano'e ohu'o mahudano'e, odunaigö'e ohu'o dahoru'e* [a man's head seen through dreams (with traditional wealth – pig's tusks), jungle vines and Ömie mountains] (2008), Jonevari somewhat cheekily depicts a man dreaming about traditional wealth, about being or becoming the 'big man' in the village. It plays out on a bright yellow background with red and brown traditional tattoo designs incorporating spirals, zigzagging lines and pod-like chains lined with tiny teeth of brown. *butötu'e ohu'o siha'e* (spider webs and fruit from the tree) (2008) radiates concentric circles from a central point, incorporating two smaller circles within the diamond-edged boundary. The lively red, yellow and green lines seem to vibrate, bringing to mind the tension in the sticky weavings of spiders' webs.



Dapeni Jonevari (Mokokari)  
*butötu'e ohu'o siha'e* (spider webs and fruit from the tree) | 2008  
Courtesy Ömie Artists  
Copyright © the artist

## LARRAKITJ, YOLNGU ARTISTS

### YOLNGU ARTISTS RESPOND TO HIROSHI SUGIMOTO'S FARADAY CAGE (2010)

COCKATOO ISLAND, POWER HOUSE  
WEDNESDAY 12 MAY, 3 PM

The opening of the larrakitj installation at the MCA includes the participation of ten artists from the Miwatj region of North East Arnhem Land, Northern Territory. While in Sydney, the artists have been invited to respond to Hiroshi Sugimoto's installation *Faraday Cage* (2010) in the old Power House on Cockatoo Island. *Faraday Cage* includes illuminated light boxes from the artist's 'Lightning Fields' series and a thirteenth-century statue of Raijin, the Japanese God of Thunder. Wanyubi Marika and others will make a response to this work that includes a series of short song cycles about *Mundukul* (Lightning Snake) and *Wititj* (Rainbow Serpent). Sung in the Yolngu language, these stories will juxtapose ancestral knowledge from Rirratjingu and affiliated clans with counterparts in Japanese traditional and contemporary culture. The participation of these artists in Sydney was made possible through the support of Rio Tinto Alcan and facilitated by the Buku-Larrnggay Mulka Centre, Yirrkala, Northern Territory.

This, one of the most important collections of memorial poles, was assembled by Anne Brody for the Kerry Stokes Collection in Perth, Australia and includes 110 larrakitj by 41 Yolngu artists from North East Arnhem Land. Larrakitj have their origins in traditional Yolngu funeral rituals and were historically used as hollow log coffins painted with clan designs belonging to the deceased. With the advent of the missions, European-style coffin burials were introduced, and in more recent times the larrakitj have become sought after sculptures and grounds for artistic experimentation.

Renowned and prize-winning artists such as Baluka Maymuru, Guḷumbu Yunupingu and Djambawa Marawili are joined here by younger artists, such as Gunybi Ganambarr, who have introduced such techniques as incising and shaping barks to dramatic effect. Through the Buku-Larrnggay Mulka Centre in Yirrkala, Northern Territory, larrakitj have been seen in contemporary art contexts while continuing to be used as expressions of sacred clan designs and in ceremony. The works in this collection range in date from 1998 to 2009.



i. Malaluba Gumana  
Garrimaḷa [I] | 2008  
ii. Guḷumbu Yunupingu  
Ganyu [II] | 2003

iii. Baluka Maymuru  
Wayawupuy to Dhuruputji | 2000  
iv. Napuwarri Marawili  
Djunungguyangu | 2004

v. Nawurapu Wunungmurra  
Garrapara [II] | 2003  
vi. Miniyawany Yunupingu  
Gurtha | 2006

vii. Djirrirra Wunungmurra  
Buyku | 2007  
viii. Wukun Wanambi  
Gudultja | 2003

### GUNYBI GANAMBARR

Dhuwa moiety, Ngaymil clan,  
Gāngan homeland

### GAWIRRIN GUMANA AO

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### MALALUBA GUMANA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### WATURR GUMANA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### YINIMALA GUMANA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### BAKULANGAY MARAWILI

Yirritja moiety, Madarra clan,  
Bāniyala homeland

### DJAMBAWA MARAWILI

Yirritja moiety, Madarra clan,  
Bāniyala homeland

### MARRIRRA MARAWILI

Yirritja moiety, Madarra clan,  
Bāniyala homeland

### NAPUWARRI MARAWILI

Yirritja moiety, Madarra clan,  
Yilpara homeland

### DHURRUMUWUY MARIKA

Dhuwa moiety, Rirratjingu clan,  
Gāngan homeland

### DHUWARRWARR MARIKA

Dhuwa moiety, Rirratjingu clan,  
Yirrkala homeland

### WANYUBI MARIKA

Dhuwa moiety, Rirratjingu clan,  
Yirrkala homeland

### BALUKA MAYMURU

Yirritja moiety, Manggalili clan,  
Djarraḱpi homeland

### GALUMA MAYMURU

Yirritja moiety, Manggalili clan,  
Djarraḱpi homeland

### NAMINAPU MAYMURU-WHITE

Yirritja moiety, Manggalili clan,  
Djarraḱpi homeland

### DJAWULUKU MUNUNGGURR

Dhuwa moiety, Djapu clan,  
Wāndawuy homeland

### DJUTJADJUTJA MUNUNGGURR

Dhuwa moiety, Djapu clan,  
Wāndawuy homeland

### MARRNYULA MUNUNGGURR

Dhuwa moiety, Djapu clan,  
Wāndawuy homeland

### MINYIPA MUNUNGGURR

Dhuwa moiety, Djapu clan,  
Wāndawuy homeland

### BUWATHAY MUNYARRYUN

Yirritja moiety, Wangurri clan,  
Dhālīnybuy homeland

### GUNUMUWUY MUNYARRYUN

Yirritja moiety, Wangurri clan,  
Dhālīnybuy homeland

### MALALAKPUY MUNYARRYUN

Yirritja moiety, Wangurri clan,  
Dhālīnybuy homeland

### MATHULU MUNYARRYUN

Yirritja moiety, Wangurri clan,  
Dhālīnybuy homeland

### DULA NGURRUWUTHUN

Yirritja moiety, Munyuku clan,  
Rurrangala homeland

### BOLINY WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gurka'wuy homeland

### GARAWAN WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gāngan homeland

### WOLPA WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gurka'wuy homeland

### WUKUN WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gurka'wuy homeland

### YALANBA WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gurka'wuy homeland

### YILPIRR WANAMBI

Dhuwa moiety, Marrakulu clan,  
Gurka'wuy homeland

### DHUKAL WIRRPANDA

Dhuwa moiety, Dhudi-Djapu clan,  
Dhuruputji homeland

### MÄNMAN WIRRPANDA

Dhuwa moiety, Dhudi-Djapu clan,  
Dhuruputji homeland

### MULKUN WIRRPANDA

Dhuwa moiety, Dhudi-Djapu clan,  
Dhuruputji homeland

### DJIRIRRA WUNUNGURRA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### NAWURAPU WUNUNGURRA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### YANGGARRINY WUNUNGURRA

Yirritja moiety, Dhalwangu clan,  
Gāngan homeland

### YUMUTJIN WUNUNGURRA

Yirritja moiety, Dhalwangu clan,  
Gurrumuru homeland

### DETURRU YUNUPINGU

Yirritja moiety, Gumatj clan,  
Yirrkala homeland

### GUḶUMBU YUNUPINGU

Yirritja moiety, Gumatj clan,  
Gunyangarra homeland

### MINIYAWANY YUNUPINGU

Yirritja moiety, Gumatj clan,  
Biranybirany homeland

### YÄLPİ YUNUPINGU

Yirritja moiety, Gumatj clan,  
Biranybirany homeland

The presentation of the larrakitj installation was made possible with the generous support of the Australian Capital Equity Pty Limited

## RACHEL KNEEBONE

Born 1973 in Oxfordshire, England  
Lives and works in London, England

Rachel Kneebone is an English sculptor who works in the traditional and delicate material of porcelain. Her carefully crafted works meld organic forms to create overflowing, ambiguous constructions that suggest human bodies and theatrical tableaux. Limbs, tendrils and forms suggestive of sexual organs are interwoven within her white-glazed compositions to crackle with energy from the collision of their parts. Rather than celebrating the beauty of the human form, Kneebone suggests various states of moral and physical decay. In these five works she depicts the human form as a kind of self-satisfying Duchampian machine in which phallus and vagina are engaged in a squirming Dionysiac dance. Influenced by the poetics of antiquity with references to Ovid and Greek tragedy, Kneebone updates the sculptural craft of the Old Masters with an erotic and transgressive vision.

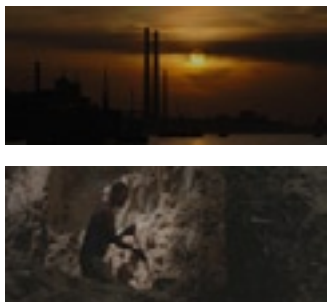


Rachel Kneebone  
*I think of death it calms me down* | 2009  
Courtesy White Cube, London  
Copyright © the artist  
Photograph: Todd-White Art Photography

## STEVE McQUEEN

Born 1969 in London, England  
Lives and works Amsterdam, The Netherlands

Steve McQueen's sophisticated filmmaking style is both evocative and poetic, exploring contemporary and historical political themes through abstracted imagery. *Unexploded (handheld)* (2007), a 54-second handheld film of an unexploded bomb, was filmed in Basra, Iraq. *Gravesend* (2007) depicts a long journey, the end point of which is the extraction and refining of an unidentified resource. The exact location, process and mineral being mined are left open, with only a few clues offered. *Gravesend* is the name of the port in England from which Marlow, the protagonist of Joseph Conrad's anti-colonial novella *Heart of Darkness* (1902), embarked for Africa. We are also informed that the mineral being mined is coltan, a valuable metallic ore found in the Democratic Republic of Congo and used in new technologies. We see that the conditions under which it is extracted are far from humane. The political and historical resonances that connect these contemporary scenes with Conrad's book are left for the viewer to extrapolate.

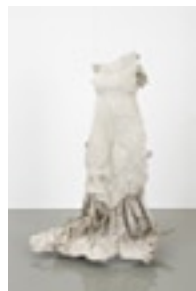


Steve McQueen  
*Gravesend* | 2007  
Courtesy the artist and Thomas Dane Gallery, London

## NANDIPHA MNTAMBO

Born 1982 in Mbabane, Swaziland  
Lives and works in Cape Town, South Africa

Nandipha Mntambo has developed a powerful visual language stemming from the use of cowhide as the central material for her installations and sculpture. This material makes a strong cultural reference to the Swazi practice of dressing the dead in animal hides for burial, as well as to the dress of the Herero people of Namibia known for their elaborate, Victorian-style dresses and horn-like fabric headwear worn by the women. *Nandikeshvara* (2009) is inspired by the artist's name and Nandi – the bull steed of the Hindu god Shiva. Suspended from the ceiling, a headless figure with abbreviated arms hovers like a descending angel or deity riding on a cloud-like accumulation of dark cow hooves. Resembling an empty dress, the effect is strangely repellent and yet the sculpture has an absorbing grace and elegance. Similarly, *Meditations on Solitude* (2009) takes the shape of a flowing, floor-length dress, but behind there is a vacant shell that invites the viewer to step in and inhabit the space that once contained the artist's body.



Nandipha Mntambo  
*Meditations on Solitude* | 2009  
Courtesy of gordonschachatcollection, South Africa  
The presentation of this project was made possible with assistance from Julian and Lizanne Knights

## KENT MONKMAN

Born 1965 in St Marys, Canada  
Lives and works in Toronto, Canada

In his multifaceted work, Toronto-based painter, photographer, performance and video installation artist Kent Monkman deals a table-turning hand on the one-sided histories of Euro-American descent. Using parody and his flamboyant alter-ego Miss Chief Eagle Testickle, he subtly turns pioneering myths of the American West into orgiastic revisions of nineteenth-century pastoral. By appropriating the imagery and technique of 'New World' landscape painters, and by reversing the usual roles of cowboys and Indians, Monkman questions not only history, but also notions of authenticity and identity. He goes back in time to 'queer the frontier'. *The Death of Adonis* (2009), one of four new new paintings shown here, is an allegory of environmental and colonial despoliation and depicts a buffalo hunting scene. Miss Chief cradles in her arms the figure of a white man who has apparently been killed in the pursuit, while a cowboy on a horse, butted by a survivor from a massacre of buffalos, shoots an accidental bullet into a fellow horsemen riding hot on his heels.



Kent Monkman  
*The Death of Adonis* | 2009 (detail)  
Courtesy the artist; Stephen Friedman Gallery, London; and  
TrepanierBaer Gallery, Calgary

## MALA NARI (MATOSI)

Born 1958 in Gora, Papua New Guinea  
Lives and works in Duharenu, Papua New Guinea

Mala Nari (Matosi) is one of a group of Ömie women artists from the Oro Province in Papua New Guinea. She learnt to paint as a young girl by watching her grandmother, and is now teaching her daughter-in-law Susan Nari how to paint traditional designs. Nari lives in one of the mountain villages of the Ömie, a group of less than 2000 people located along the south-eastern ridges of Mount Lamington. While colonial and missionary inhabitancy of Papua New Guinea has resulted in the loss of some practices, the Ömie have been the least affected by this influence and continue to portray their wealth of cultural knowledge and motifs on barkcloth. In *dahoru'e, tuböru unö'e ohu'o buboriano'e* (Ömie mountains, cassowary eggs and beaks of the hornbill) (2006), the mountains in the region and the beaks of the hornbill are both represented in the peaks and troughs of the repeating triangular designs. The shapes occur over and over in a meditation on the richness and intensity of Nari's physical environment.



Mala Nari (Matosi)  
*dahoru'e, tuböru unö'e ohu'o buboriano'e* (Ömie mountains, cassowary eggs and beaks of the hornbill) | 2006  
Courtesy Ömie Artists  
Copyright © the artist

## DAVID NOONAN

Born 1969 in Ballarat, Australia  
Lives and works in London, England

David Noonan is known for mostly two-dimensional screenprints, paintings and collages. Using various motifs – owls, Tudor-style architecture, black-and-white costumed figures, Persian rugs, Indonesian shadow puppets – his monochromatic works also recall sepia photographs. *Two Moons* (2009–10) is one of a series of new works. It inhabits the room, three-metres long and over two-metres high, with a brooding presence. A central masked figure hovers like a descending snowy owl, clad in the costume of Japanese Noh theatre, while at its feet kneels a man who has been collaged by Noonan to perform some kind of unknown ritual. Circular motifs that suggest printed Japanese paper stand like bookends to the shrouded figure's extended limbs. Shadowy carved figures look out from the inky background.



David Noonan  
*Two Moons* | 2009–10  
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney



## ROXY PAINE

Born 1966 in New York, USA  
Lives and works in New York

Roxy Paine's work examines systems of growth and decay by setting them against processes of organic evolution and industrial construction. Entropy – the inevitable and steady running down of energy (man-made and natural) is counterbalanced by possibilities for regeneration. His work is nearly always based on a creation of tension between organic and man-made environments. This has been expressed, at different times, in vitrines of meticulously replicated mushroom and plant life (often poisonous or hallucinogenic) in varying states of decay. He has also made a series of large structures based on the forms of trees with their roots exposed, handmade out of industrial stainless steel pipe. These works are generically called Dendroids. *Neuron* (2010), the vast new work shown for the first time in front of the MCA, continues this idea, focusing even more on the idea of dendrites and synapses, the means by which information, knowledge and experience are eerily and electrically transmitted through a body.



Roxy Paine  
*Neuron* | 2010  
Copyright © Roxy Paine  
Courtesy the artist and James Cohan Gallery, New York  
This project was made possible through the generous support of James Cohan Gallery, New York

## FIONA PARDINGTON

Born 1961 in Devonport, New Zealand  
Lives and works in Waiheke Island, New Zealand

Fiona Pardington is a New Zealand photographer of Ngāi Tahu, Kati Mamoe and Scottish descent. Her work looks at the history of photography and representations of the body, taking in investigations of subject–photographer relations, medicine, memory, collecting practices and still life. In her new series, *Ahua: A Beautiful Hesitation* (2010), she focuses on the pre-photographic practice of making casts of human heads and visited museums worldwide to locate and photograph life-casts made from Maori and other Polynesian subjects. Before photography, the practice of casting life and death masks was used as a means of recording likeness. In these dark, visually seductive works, each mask's *Ahua* – humanity, spirit, form, likeness or appearance – creates a direct and intimate connection between the viewer and the long-departed subject as well as an examination of the complex nature of portraiture within Māori, Pacific Islander and European contexts.



Fiona Pardington  
*Portrait of a life-cast of Pitani, Solomon Islands* | 2010  
Courtesy the artist; Two Rooms, Auckland; and the Musée de l'Homme (Musée National d'Histoire Naturelle), Paris  
This project was made possible through the support of Two Rooms, Auckland

## CHRISTOPHER PEASE

Born 1969 in Perth, Australia  
Lives and works in Perth

Many of Christopher Pease's works investigate how Indigenous people have been portrayed throughout colonial history. By adopting the painting style of the early European settlers, Pease references the way colonisers categorised and de-contextualised Indigenous Australians – much in the same way that they claimed, sectioned off, and bought and sold the land. Pease portrays his western subjects as strangers in an unfamiliar country, battling to control the unpredictable elements of nature that surround them. The icon of the target often appears in his work. Initially, he associated it with the work of American pop artist Jasper Johns, but subsequently it came to hold other meanings: the 'target' that Indigenous Australians represented for the settlers who pointed their rifles at them; and the Indigenous pictogram for campfire. Pease exhibits two works, *Law of Reflection* and *King George Sound* (both 2008–09).



Christopher Pease  
*Law of Reflection* | 2008–09  
Private collection  
Courtesy the artist and Goddard de Fiddes  
Photograph: Tony Nathan

## ANNIE POOTOOGOOK

Born 1969 in Cape Dorset, Canada  
Lives and works in Ottawa, Canada

Annie Pootoogook's part documentary and part autobiographical drawings reveal a spectrum of individual and family life that ranges from mundane activities such as watching television, to glimpses of domestic violence and psychological trauma. Pootoogook's almost naïve works form a kind of visual diary that documents social, cultural and economic events, while also reflecting her own memories and personal experiences. Her deadpan and sometimes humorous images stray from a straightforward recording of her environment to manifest thoughts and feelings. In some instances, we see fragmentary memories, or heightened emotional states. *Memory of My Life: Breaking Bottles* (2002) recalls the time when she had to smash liquor bottles in an attempt to stop members of her family from excessive drinking, and elsewhere she has pictured her own experience of domestic violence. Pootoogook appears to be drawing on the therapeutic aspects of art in a complex and engaging mixture of unconscious, private and social life.



Annie Pootoogook  
*Watching Hunting Shows* | 2003–04  
Collection of John and Joyce Price, Seattle  
Courtesy Feheley Fine Arts, Toronto

## PVI COLLECTIVE

Founded 1998 in Perth, Australia  
pvi collective live and work in Perth

Established in 1988, pvi collective's members include visual artists, video artists, researchers, musicians, performance artists and geeks. Artworks incorporate elements of performance, visual art and intervention and seek out radical, darkly humorous solutions for living in an unstable twenty-first century. *transumer* (2010) is a site-specific intervention created specially for **THE BEAUTY OF DISTANCE** that encourages audiences to clandestinely take over their city in preparation for an anti-consumerist uprising. Armed with a customised iPhone programmed with cutting edge augmented reality software, participants are invited to roam The Rocks, plot the end of what they don't like about their metropolis, and create invisible tags revealing strategies for a modern day insurrection.

TO THE CITIZENS OF SYDNEY!  
Collect a mobile phone from the  
MCA Front Desk to take part in  
*transumer*



pvi collective  
*transumer* | 2010  
Courtesy of pvi collective  
This project was developed in collaboration with Sohan Ariel Hayes and HIT NZ and produced by Performing Lines WA  
This project was assisted by the Australia Council for the Arts; Gordon Darling Foundation; State Government of Western Australia through the Department of Culture and Arts; and West Australian Theatre Development Initiative

## ARAYA RASDJARMREARNSOOK

Born 1957 in Trad, Thailand  
Lives and works in Chiang Mai, Thailand

Araya Rasdjarmrearnsook's performance and video works often engage with ideas of female identity, mortality and morality, focusing on the gaps between different levels of human experience. In three videos from 'The Two Planets Series', she interweaves two separate worlds: the popularised 'High Art' of nineteenth-century France and contemporary life in rural Thailand. Local farmers and villagers are gathered to look at and discuss life-size reproductions of famous paintings by Édouard Manet (*Le déjeuner sur l'Herbe*, 1863), Vincent van Gogh (*The Middy Sleep*, 1889–90) and Jean-François Millet (*The Gleaners*, 1857) that she had set up outdoors. Oblivious to cultural or economic baggage, the villagers speak about them with absolute freedom. With humour and in broad Thai slang, they raise issues over interpretation and experience: what we see is what we know about; but also, what do we need to know about art, and what can it tell us?



Araya Rasdjarmrearnsook  
*Manet's Dejeuner sur l'herbe 1862 1863 and the Thai villagers group II* | 2007  
from 'The Two Planets Series'  
Courtesy the artist and 100 Tonson Gallery, Bangkok  
This project was made possible through the support of 100 Tonson Gallery, Bangkok

## HÅKAN REHNBERG

Born 1953 in Gothenburg, Sweden  
Lives and works in Stockholm, Sweden

For Håkan Rehnberg, each painting is a unique act in which the material quality of the paint is his primary means of expression. Using a palette knife, he moves between patterns of control and chance, working across their surfaces in a masterful alternation between surface and profound depth through subtle layering of colour. Rehnberg takes inspiration from a wide range of sources, including German Romantic poetry and painting, the aesthetic philosophies of the late eighteenth-century, early nineteenth-century landscape and seascape, and theories of the sublime. His main concern is to capture a scale-free sense of infinite yet ambiguous space in which his paintings can be, at the same time, both real and disembodied while flat and boundless in their depth.

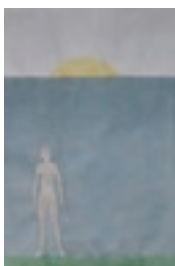


Håkan Rehnberg  
*Untitled* | 2008  
Courtesy the artist and Galerie Nordenhake, Stockholm and Berlin  
Photograph: Carl Henrik Tillberg

## BERTHOLD REIß

Born 1962 in Salzburg, Austria  
Lives and works in Munich, Germany

Berthold Reiß's mystical works reveal the influences of architectural structures, geometric patterns and the forms of nature. In watercolours, drawings and objects he contemplates the historical role of image-making in society and its different uses in aesthetic, political, religious or scientific contexts to communicate information or convey a message. Reiß's own 'pictorial constructs' reveal an inventive approach to the creation of a new emblematic system. Particularly fascinated by the philosophy and aesthetics of Immanuel Kant (1724–1804), and aware of the colour theories and ideas of Rudolf Steiner (1861–1925), he also revisits German Romanticism and *Jugendstil*. In delicate watercolours, Reiß applies a range of muted, nearly translucent tones to create an enigmatic backdrop for the symbolic constructs he has modified. This approach can be clearly seen in the new series of nine watercolours, each titled *Fabel* (2010), which Reiß has specially made for this exhibition.



Berthold Reiß  
*Fabel (Rise)* | 2010  
Courtesy the artist and Galerie Ben Kaufmann, Berlin  
Copyright © Berthold Reiß and Bild-Kunst  
Licensed by Viscopy, 2010

## PENNY SIOPIIS

Born 1953 in Vryburg, South Africa  
Lives and works in Johannesburg, South Africa

Penny Siopis is a South African artist whose work often deals with the fragility and vulnerability of human experience in a political context. Her works engage with the intersection of biography and autobiography by revisiting certain parts of South Africa's history and her main concerns are rooted in the aesthetics of vulnerability – how an image can relate to power and repression. Through paintings and videos, Siopis explores such relationships. In her two-dimensional works, she uses oil paint, liquid paint and viscous glue amongst other media – the use of which has a particular resonance, treading a fine line between its protective qualities and the entrapment it symbolises. She is also concerned with the associative power of medium and colour, evident in her choice of fleshy pinks, blood reds, and deathly blacks. Three recent paintings, *Ambush* (2008), *Tantalus* and *Three Trees* (both 2009), create an overbearing sense of oppression combined with a strong erotic presence.



Penny Siopis  
*Ambush* | 2008  
Private collection, Johannesburg  
Image courtesy Michael Stevenson, Cape Town  
Photograph: Mario Todeschini

## KAMEN STOYANOV

Born 1977 in Rousse, Bulgaria  
Lives and works in Rousse and Vienna, Austria

Kamen Stoyanov's work deals with the unconscious interactions between power with marginality. They scrutinise the economy of art, as well as indifference to it. *Move Your Hands* and *Phantom* take street-life snapshots as markers of political, cultural or economic discord. In *Move Your Hands*, a Bulgarian gypsy woman sits at the foot of a huge sculpture outside the Centre Pompidou in Paris. Ineptly playing a monotonous tune on a worn-out instrument, she is interrupted by two men who arrive to remove graffiti from the wall beside her. The wordless interplay between the migrant and the French workers arouses questions of survival and belonging. At the entrance to Artspace, the headless accordionist in *Phantom* is the Italian musician Niko Milantoni, an illegal performer who wears a unique costume so as to appear without a head or face. Like the old woman, this 'phantom' protagonist represents the survival technique of street performance in works that bring together folk art and music, and challenge conventional judgements about art and power.



Kamen Stoyanov  
*Move Your Hands* | 2007  
Courtesy the artist

## ANGELA SU

Born 1958 in Hong Kong, China  
Lives and works in Hong Kong

Angela Su's work melds together imagery and techniques from science, natural history and art to produce works that reference ecological and evolutionary systems as well as pre-modern orders of knowledge such as alchemical charts, early engravings of natural history, and maps. Su's drawings and embroideries of plants, insects and the human anatomy emerge from traditions of natural history and botany. She combines and mutates these with an alchemic sensibility by providing an alternative view of nature that looks inwards and philosophically on to the connected world around us, as well as at the dangers we face if we disrupt its patterns. In the series of nine works made specially for the Biennale, her drawings overlay erotic verses by John Donne, the seventeenth-century English metaphysical poet. Su encourages viewers to use their own life experiences as starting points for the imagination of an enhanced world of beauty and wonder that is always threatened by mutation and disease.

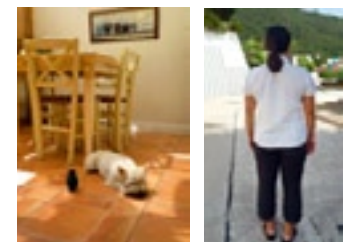


Angela Su  
*Melpomene* | 2009  
Courtesy the artist  
This project was assisted by the Annie Wong Foundation

## SUN YUAN AND PENG YU

Sun Yuan: Born 1972 in Beijing, China  
Peng Yu: Born 1974 in Heilongjiang Province, China  
Both live and work in Beijing

Sun Yuan and Peng Yu's practice usually refers to well-known social phenomena, which they address in a startling and sometimes grotesque way. *Hong Kong Intervention* (2009) inserts itself into the everyday lives of Filipino domestic workers in Hong Kong. For the project, the artists invited 100 Filipino workers to take a toy grenade and photograph this object in their favourite spot at their place of work. What they brought back is then shown alongside a portrait of the participant, with back turned. The work incorporates a playful yet also sinister humour in its format as a game; many of the contexts in which the grenade was placed by the workers also communicated their creative wit. It also addresses the emotions and issues underlying the relationships between the migrant workers and their Hong Kong employers, and examines the phenomenon of workers living away from home, integrating themselves into the families and homes of others.



Sun Yuan and Peng Yu  
*Hong Kong Intervention* | 2009-10  
Courtesy the artists and Osage Gallery

## FRED TOMASELLI

Born 1956 in Santa Monica, USA  
Lives and works in Brooklyn, USA

Fred Tomaselli is celebrated for seductive and highly detailed works that incorporate collage, found elements, drugs and pharmaceutical objects embedded in resin. His upbringing in California has had a significant influence, and being raised in what he has described as an 'artificial, immersive, theme park reality' informed the creation of a visual style that combines allegorical, mythological and alchemical figures with images from nature in a hyper-decorative, ecstatic, gothic-punk aesthetic. Tomaselli is fascinated by the creation of patterns, rather like Tibetan mandalas, in his paintings, but he is also obsessed with music – from the kind of folk music collected by Harry Smith to contemporary acid, feminist and hillbilly music. *Big Eye* (2009) and *Big Raven* (2008) both reflect the artist's fascination with birds and the work of Edgar Allan Poe. *Big Stack* (2009), made specially for this show, depicts a Tower of Babel-like stack of amplifiers.



Fred Tomaselli  
*Big Eye* | 2009  
Courtesy Mike and Sofia Segal, New York  
Copyright © the artist  
This project was made possible with assistance from James Cohan Gallery, New York

## METTE TRONVOLL

Born 1965 in Trondheim, Norway  
Lives and works in Oslo, Norway

Mette Tronvoll is known for penetrating photographic portraits. Her subjects, shot mostly in colour and on a large scale, are captured directly, front-on, and are often shown in a natural environment. In her 2004 'Mongolia' series, Tronvoll has worked with the people and landscape of this country. A feeling of timelessness engendered by the remote landscapes is interrupted by traces of global civilisation – mass-produced clothing and sneakers – that detract from sentimental and clichéd representations of traditional life. In 2006, Tronvoll photographed a special anti-terrorism military unit training in an out-of-the-way camp near Rena, a small town in eastern Norway. For security reasons, the soldiers are shown, masked with balaclavas or from the back, to protect their identity. The effect of this, along with their uniforms and bizarre-looking items of snow camouflage, is to create an impression of both a 'primitive' fetish figure and a generic soldier, in contrast with the individuality of the subjects in her other portraits.

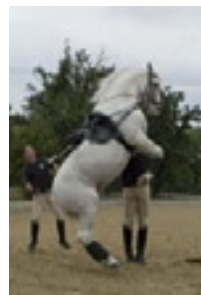


Mette Tronvoll  
*Rena 16* | 2006  
Courtesy the artist and Galleri K, Oslo  
Copyright © Mette Tronvoll and BONO  
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## SALLA TYKKÄ

Born 1973 in Helsinki, Finland  
Lives and works in Helsinki

Salla Tykkä is a Finnish artist working in film and photography. Her films team emotionally charged but ambiguous scenarios with stylistic references to cinematic genres, for example westerns and suspense thrillers. Most prominently, they feature young female subjects struggling with power, gender relationships and adolescent transitions. Tykkä is currently working on a new series of four films about different aspects of the colour white and how this relates to the subject of beauty. This was inspired by the aesthetic writings of John Ruskin (1819–1900), a Victorian English art critic, artist and poet. The first two films of this cycle are shown here. The first, *Victoria* (2008), is a ten-minute investigation of a species of giant water lily, the second, *Airs Above the Ground* (2010), looks at the breeding and schooling of white Lipizzaner Horses in the Croatian farmlands where they are raised.



Salla Tykkä  
*Airs Above the Ground* | 2010  
Courtesy the artist and Yvon Lambert Gallery, Paris and New York  
Photograph: Alan Kucar  
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Licensed by Viscopy, 2010

## BILL VIOLA

Born 1951 in New York, USA  
Lives and works in Long Beach, USA

Bill Viola has been a highly influential figure in video art for more than 35 years. He is known for immersive video installations that envelop the viewer in images and sound, using state-of-the-art technology. Together with wife and long-term collaborator Kira Perov, his travels to places including Japan, the Sahara desert, the American Southwest and India have contributed to a sophisticated practice that examines sense, perception and self-knowledge through themes of birth, death and consciousness. *Incarnation* (2008) is a part of 'Transfigurations', a suite of videos that explore the idea of metamorphosis as being an essential part of human life. In *Incarnation*, a wall of water and light creates a barrier, possibly between the physical and metaphysical worlds. But this is a permeable membrane that not only 'makes flesh' of those who penetrate it but also may transform those who experience the work.

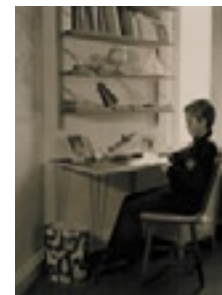


Bill Viola  
*Incarnation* | 2008  
Performers: Roxanne Steinburg, Oguri  
Photograph: Kira Perov  
Courtesy Bill Viola Studio  
Lent by the artist courtesy of James Cohan Gallery, New York  
The presentation of this project was made possible with assistance from John Kaldor AM and Naami Milgrom Kaldor AO

## GUNNEL WÅHLSTRAND

Born 1974 in Stockholm, Sweden  
Lives and works in Stockholm

Gunnel Wåhlstrand began painting in ink wash, using photographic models from old movies or identity cards. Over the last eight years, however, she has worked exclusively with photographs of her family, re-living traumatic elements in its history through a time-consuming, near photographic, painting technique. These deeply personal works, through both subject and process, allow her to revisit, even inhabit, the past. This immersive and therapeutic method of working brings Wåhlstrand closer to the pivotal events of her and her family's life, while the extraordinarily beautiful scenes and portraits reach beyond autobiography where the lovingly rendered portrayals can spark the viewer's own memories and experiences. Wåhlstrand shows five inkwash paintings: *Skrivbordet* (The Desk) (2004) and *Tore* (2007) both show her father who committed suicide when she was a child; *Mother Blue* (2008–09) shows her mother; and *L. Atlestam* (2009) is a portrait of her grandfather who died in a plane crash at the site of *Descension* (2009).



Gunnel Wåhlstrand  
*Skrivbordet (The Desk)* | 2004  
Courtesy Maria Bonnier Dahlins stiftelse, Stockholm  
Photograph: Björn Larsson

## MARK WALLINGER

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

Mark Wallinger's works relate in unusual and critical ways to established ideas about religion, spirituality, vanity and natural justice. In *Hymn* (1997) Wallinger is 'Blind Faith', who sings a Victorian hymn in an artificially high voice. Humorously characterising unthinking faith as child-like, even blind, the video ends with a balloon image of the ten-year-old artist floating to heaven. *Landscape With The Fall of Icarus* (2007), a five-channel video installation on Cockatoo Island, gives an equally sceptical view of the human condition. Referring to the Greek myth of Icarus – a man who learnt to fly by sticking on wings with beeswax but fell to the earth when he flew too close to the sun – this shows individuals in tension with or battling against their surroundings. A man tries to hold his footing above a river; another swoops down from a flying-fox; still another struggles with a powerful kite. These scenes are slowed down and looped to create a dark, existential comedy of what seems to be the inevitability of human failure.



Mark Wallinger  
*Hymn* | 1997  
Courtesy Anthony Reynolds Gallery, London