

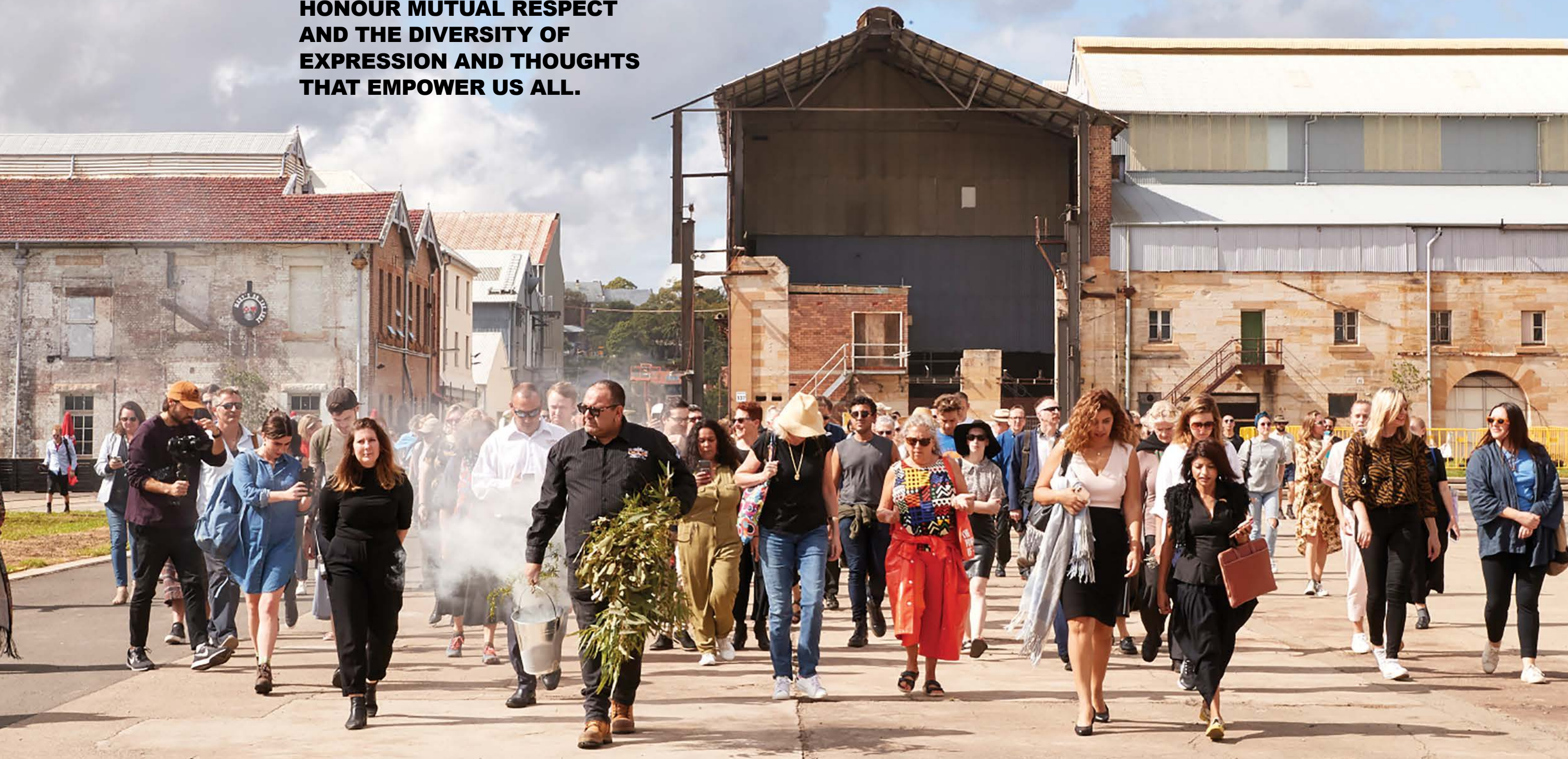
**22ND BIENNALE
OF SYDNEY**

NIRIN

**2020
EXHIBITION REPORT**

**THE BIENNALE OF SYDNEY
ACKNOWLEDGES THE GADIGAL
PEOPLE OF THE EORA NATION;
BOOROOBERONGAL PEOPLE
OF THE DHARUG NATION;
THE BIDIAGAL AND GAMAYGAL
PEOPLE, ON WHOSE ANCESTRAL
LANDS AND WATERS NIRIN
GATHERED.**

**THE BIENNALE IS A SAFE
PLACE FOR PEOPLE TO
HONOUR MUTUAL RESPECT
AND THE DIVERSITY OF
EXPRESSION AND THOUGHTS
THAT EMPOWER US ALL.**



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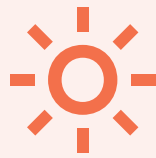
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HIGHLIGHTS

OPEN JUNE TO
OCTOBER 2020

136

DAYS
OPEN
TO THE
PUBLIC



101 ARTISTS 704 ARTWORKS

86



NEW ARTWORK
COMMISSIONS

79



FIRST
NATIONS
ARTISTS

310,086

VISITATION TO
THE PHYSICAL
EXHIBITIONS

600+ EVENTS SCHEDULED

1ST

BIENNALE OF SYDNEY EDITION TO BE DOCUMENTED
IN ITS ENTIRETY, WITH 360-DEGREE VIEWS ACROSS
ALL SITES AVAILABLE ONLINE



OVER 4 MILLION digital visitation

1ST

MAJOR ART EVENT INTERNATIONALLY TO
REOPEN FOLLOWING GLOBAL ISOLATION
MEASURES (MOVING AN ENTIRE EXHIBITION MID-SHOW)

28% OF VISITORS ATTENDED THE
BIENNALE FOR THE FIRST TIME

74,000

visitors under 35 years

36%

of the Biennale's digital audience
is from international locations
including North America, the UK,
New Zealand and Japan

886

Instagram posts
and stories

1ST

MAJOR INTERNATIONAL
ART SHOW TO GO VIRTUAL

5000+

PEOPLE USED THE
BIENNALE'S ONLINE
LEARNING RESOURCES

40%

OF VISITORS SAY
THE BIENNALE OF
SYDNEY IS ONE OF
THEIR MAIN REASONS
FOR VISITING SYDNEY



1ST

BIENNALE OF
SYDNEY EDITION
TO HOST AN INAUGURAL
ART AUCTION
(WITH 70% OF PROCEEDS GOING
TO PARTICIPATING ARTISTS)



The urgent states of our contemporary lives are laden with unresolved past anxieties and hidden layers of the supernatural. NIRIN exposed this, demonstrating that artists and creatives have the power to resolve, heal, dismember and imagine futures of transformation for re-setting the world. Optimism from chaos drove artists in NIRIN to resolve the often hidden or ignored urgency surrounding contemporary life. Sovereignty is at the centre of these actions, and it shines a light on environments in shadow.

Brook Andrew
Artistic Director
22nd Biennale of Sydney

22ND BIENNALE OF SYDNEY

Under the artistic direction of acclaimed Indigenous Australian artist, Brook Andrew, the 22nd Biennale of Sydney, titled **NIRIN**, was an artist- and First Nations-led endeavour, presenting an expansive exhibition of contemporary art and events presented across Sydney and Melbourne, and globally via digital platforms that connect local communities and global networks.

The Biennale opened to the public on 14 March 2020 to unprecedented acclaim. But the impact of COVID-19 was swift. After just 10 days open to the public, in line with the advice from Government authorities, the Biennale of Sydney closed its public exhibitions on 24 March 2020.

The Biennale of Sydney takes over two years to produce with an extraordinarily dedicated team. Closing the exhibitions and cancelling or postponing a program of 600 events resulted in half of the team being Stood Down.

But the Biennale is a responsive, resilient organisation. It is impossible to recreate the physical experience of an exhibition online, particularly one as expansive and dynamic as **NIRIN**, but when museums and galleries were forced to close their doors, the Biennale went online to amplify the voices of marginalised artists and share the stories of our global communities.

Following an announcement by the NSW Government that museums and galleries would be permitted to reopen in June, the Biennale of Sydney reinstated its team and rallied partner arts organisations to open without delay and extend the exhibition period for **NIRIN**.

Through works that extended the impact of the Black Lives Matter protests – works intrinsically tied to moments of Indigenous struggle against police violence – or those that imagined a future where the statues that celebrate colonial figures have long been forgotten, buried beneath the earth, **NIRIN** demonstrated how artists have the power to inspire and lead through difficult global times.

This was more powerful than ever anticipated in 2020.

About the Biennale of Sydney

The Biennale of Sydney is a leading international contemporary art event. It plays an indispensable role in Australia's engagement with the world, and a meaningful role in the life of the nation.

The Biennale presents the most dynamic contemporary art from around the globe in venues across Sydney (and beyond) with exhibitions that ignite and surprise people, sparking dialogue, cultivating connections and inspiring action through meaningful, shared arts experiences. The Biennale of Sydney amplifies the voices of artists and tells the stories of our global communities, as they drive momentum for lasting cultural change.

Established in 1973, it is one of the oldest and largest biennials in the world, and the largest exhibition of its kind in Australia. The Biennale of Sydney has commissioned and presented exceptional works of art by 1900 artists from 100 countries.

As we approach our 50th anniversary in 2023, each edition helps foster and develop a lasting legacy for the Biennale in Sydney, New South Wales, Australia and the world.





Ayllu, like NIRIN, is a word that resists the language of the conquerors. In Quechua language, ayllu means a 'cosmic family' where blood ties are not necessarily involved, but communal and ancestral connections with the earth, the rivers, mountains, plants, animals and our spiritual creatures. These words are not enough to describe the meaning of the word ayllu. It's definition is unattainable in the same way NIRIN contains meaning that is imperceptible to the senses. They are non-western words that speak of memories of pain but also of the pleasure of resistance in subalternised communities.

Colectivo Ayllu

ARTISTS

ADRIFT LAB Canada/Australia/United Kingdom
TONY ALBERT Australia
CHARLOTTE ALLINGHAM Australia
MARIA THEREZA ALVES Brazil/Germany/Italy
LHOLA AMIRA South Africa
JOËL ANDRIANOMEARISOA Madagascar/France
ARTREE NEPAL Nepal
SAMMY BALOJI Democratic Republic of Congo/Belgium
BANKSTOWN POETRY SLAM Australia
DENILSON BANIWA Brazil
BE. Australia
DION BEASLEY AND JOHANNA BELL Australia
NAMILA BENSON Papua New Guinea
SISSSEL M. BERGH Norway
HUMA BHABHA Pakistan/USA
BLACKTOWN NATIVE INSTITUTION Australia
KARIM BLEUS Haiti
ANNA BOGHIGUIAN Egypt/Canada
MOHAMED BOUROUISSA Algeria/France
BREAKING BREAD South Africa
ERIC BRIDGEMAN AND HAUS YURIYAL Papua New Guinea/Australia
TANIA BRUGUERA Cuba
VAJIKO CHACHKHIANI Georgia/Germany
ELICURA CHIHUAILAF NAHUEL PÁN Chile
COLECTIVO AYLLU Argentina/Chile/Ecuador/Spain/Venezuela
VICTORIA SANTA CRUZ (1922-2014) Peru
RANDY LEE CUTLER Canada
JOSE DÁVILA Mexico
KARLA DICKENS Australia
PRÉFÈTE DUFFAUT (1923-2012) Haiti
LÉULI ESHRĀGHI Australia
ANDRE EUGENE Haiti
FAFSWAG New Zealand
JES FAN Canada/USA/China
LAFORTUNE FELIX (1933-2016) Haiti
FIRST DOG ON THE MOON Australia

BRIAN FUATA New Zealand
FUNPARK COALITION Australia
NICHOLAS GALANIN USA
STUART GEDDES AND TRENT WALTER Australia
JOSEP GRAU-GARRIGA (1929-2011) Spain/France
LAWRENCE ABU HAMDAN Jordan/Lebanon
AZIZ HAZARA Afghanistan
LILY HIBBERD Australia
SARAH HOUBOULT Australia
LUCAS IHLEIN AND KIM WILLIAMS Australia
ILTJA NTJARRA / MANY HANDS ART CENTRE Australia
INFORMATION & CULTURAL EXCHANGE (I.C.E.) Australia
ARTHUR Jafa USA
HANNAH CATHERINE JONES United Kingdom
EMILY KARAKA New Zealand
BRONWYN KATZ South Africa
KYLIE KWONG Australia
TAREK LAKHRISSI France
IBRAHIM MAHAMA Ghana
KULIMOE'ANGA STONE MAKANOጃGIRRጃA MARAWILI Darrpirra/Yirrkala (Australia)
TERESA MARGOLLES Mexico/Spain
MISHECK MASAMVU Zimbabwe
KATARINA MATIASEK Austria
MAYUNKIKI Japan
BARBARA MCGRADY Australia
JOHN MILLER AND ELISAPETA HETA New Zealand
JOTA MOMBAÇA Brazil
MOSTAFF MUCHAWAYA Zimbabwe
ZANELE MUHOLI South Africa
THE MULKA PROJECT Yirrkala (Australia)
MELANIE MUNUNGGURR Australia
MZRIZK Australia
PAULO NAZARETH Brazil
S.J NORMAN Australia/Germany

MUSA N. NXUMALO South Africa
MANUEL OCAMPO Philippines
ERKAN ÖZGEN Turkey
PARRAMATTA FEMALE FACTORY AND PYT FAIRFIELD Australia
TAQRALIK PARTRIDGE Norway/Canada
ROSANA PAULINO Brazil
LAURE PROUVOST France/Belgium/United Kingdom
BHENJI RA Australia
RAMIN HAERIZADEH, ROKNI HAERIZADEH AND HESAM RAHMANIAN Iran/United Arab Emirates
READING OCEANIA Australia
LISA REIHANA New Zealand
ANDREW REWALD Australia/Germany
DEMIAN DINÉYAZHI' AND R.I.S.E.: RADICAL INDIGENOUS SURVIVANCE & EMPOWERMENT USA
FÁTIMA RODRIGO GONZALES Peru
SHAHEED / WITNESS / KASHMIR India/Kashmir
JUSTIN SHOULDER Australia
STARTTS (NSW SERVICE FOR THE TREATMENT AND REHABILITATION OF TORTURE AND TRAUMA SURVIVORS) Australia
ADRIAN STIMSON Canada/Siksika Nation (Canada)
ANDERS SUNNA Sápmi/Sweden
SUOHPANTERROR Sápmi (Finland/Sweden/Norway)
ELLE-MÁIJÁ TAILFEATHERS Kainai First Nation (Canada)/Sápmi (Norway)
LATAI TAUMOEPEAU Australia
TENNANT CREEK BRIO Australia
WARWICK THORNTON Australia
GINA ATHENA ULYSSE Haiti/USA
AHMED UMAR Sudan/Norway
UNBOUND COLLECTIVE Australia
KUNMANARA (MUMU MIKE) WILLIAMS (1952-2019) Pitjantjatjara (Australia)

PEDRO WONAEAMIRRI (WITH PATRICK FREDDY PURUNTATAMERI) Melville Island/Andranangruwu, Paluwiyanga (Australia)
15 SCREENS: BOPHANA AUDIOVISUAL RESOURCE CENTRE: SAROEUN BLONG, VUNNENG LENG, CHHOUK LOEURN, LEAN MANG, VET MOURNG, RANY PHOK, PRING PROEL, SITHORT RET, POAV SEV (Cambodia), **MOARA BRASIL AND JANAÚ** (Brazil), **THE COLLI CREW** (Australia), **VICTORIA HUNT** (Australia/New Zealand), **REHAB NAZZAL** (Palestine), **LUCIENNE RICKARD** (Australia), **GLEN STASIUK** (Australia), **ADRIAN STIMSON** (Canada), **JAMES TYLOR** (Australia), **SALOTE TAWALE** (Fiji/Australia), **IRAQUEER** (Iraq/Sweden)



Margolles is known for creating powerful, visceral installation and performance works – often literally infused with actual bodily fluids – that draw attention to violent crimes and the inequities the poor, the marginalised, and the dispossessed continue to suffer, even after death. Her work highlights the terrible repercussions of acts of lethal violence: how they reverberate through a family, a nation and a culture. If that isn't activism I don't know what is.

Tracey Clement,
Art Guide Australia



The Biennale of Sydney is a global connector of Australian and international artists, influencers and leaders.

2019

In April

Tlingit/Unangaꝥ artist Nicholas Galanin was hosted by Jilamara Arts & Crafts Association in Milikapiti on Melville Island in the Northern Territory for four days and spent time with fellow 22nd Biennale artist Pedro Wonaeamirri.

From July to August

Haitian-American artist and anthropologist Gina Athena Ulysse spent 11 days at Artspace and visited the Cairns Indigenous Art Fair 2019.

In August

Two members of the Spain-based artist collective Colectivo Ayllu travelled to Melbourne to undertake a month-long residency and collaboration at the Australian Print Workshop.

In October

Mohamed Bourouissa (France/Algeria) undertook a two-week residency at Bundanon Trust in the Shoalhaven region of New South Wales and, in December 2019, Tarek Lakhri (France) spent five days at Bundanon.

2020

From January to February

Artist Anna Boghiguan (Egypt) spent over five weeks at Monash University, Monash Art, Design and Architecture, working with several students on a newly commissioned artwork which was subsequently transported to and presented in Sydney on Cockatoo Island.

In February

Artists Hannah Catherine Jones (UK) and Fátima Rodrigo Gonzales (Peru) undertook a residency at Artspace.

Sápmi/Swedish artist Anders Sunna undertook a three-week residency at Campbelltown Arts Centre working closely with the CAC team to produce a site-specific mural *SOADA, 2020*. This artwork was co-commissioned by the Biennale of Sydney and Campbelltown Arts Centre.



It's hard to put words to the significance of #nirin2020 ... For us as a community, this project has been a chance to celebrate the words of Mr Williams, who passed away early last year. His words are more urgent today than ever: keep listening, keep learning. Thank you to @auscouncilarts and @fondationopale. With your support we were able to make Kunmanara's last artistic vision reality, and carry his urgent words into the next generation of artists and community leaders in Mimili and beyond.

@mimili_maku_arts

LOCATIONS

ART GALLERY OF NEW SOUTH WALES

14 – 23 March 2020

1 June – 27 September 2020

In 2020, the Biennale was exhibited in the vestibule, entrance lobby, Grand Court Galleries and Australian Galleries, in conversation with the collection, replacing works, covering works and intertwining international First Nations narratives with those of the existing collection.

ARTSPACE

14 – 23 March 2020

1 June – 27 September 2020

Housed in the historic Gunnery building in Woolloomooloo, Sydney, Artspace is a former artists' squat that is now a site for experimentation and advocacy. **NIRIN** at Artspace presented collectives and deep connections to collaboration.

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

9 – 15 November 2020 (online)

In a unique new collaboration with the Australian Centre for Contemporary Art (ACCA), a three-week satellite exhibition of the Biennale of Sydney was scheduled to open in July. Following renewed stage 3 restrictions in Melbourne the exhibition, titled **NIRIN NAARM**, was adapted into an online presentation via the ACCA website from 9–15 November 2020.

CAMPBELLTOWN ARTS CENTRE

14 March – 23 March 2020

1 June – 4 October 2020

Located on the edge of Sydney, Campbelltown Arts Centre creates a secure platform for communities and artists to take risks and raise questions through the commissioning of new works. The **NIRIN** artists at C-A-C used powerful images, slogans, video and spatial experiences to document historical events that concern urgent messages of self-empowerment.

CARRIAGEWORKS

7 August – 26 September 2020

In line with decisions made by the National Cabinet, when museums and galleries re-opened the National Art School remained closed to the public and the works originally exhibited at the National Art School were relocated to Carriageworks. **NIRIN** at Carriageworks reflected on extinction, death, life, change and healing.

COCKATOO ISLAND

14 March – 23 March 2020

16 June – 6 September 2020

Inscribed on the UNSECO World-Heritage List, Cockatoo Island is Sydney's largest island. **NIRIN** gathered a diverse range of artworks that navigate historical, political, and social contexts and stories from around the world, which responded to the industrial, convict and outdoor sites at Cockatoo Island.

MUSEUM OF CONTEMPORARY ART AUSTRALIA

14 March – 23 March 2020

16 June – 6 September 2020

Located at Sydney's iconic Circular Quay, the Museum of Contemporary Art Australia (MCA) is a significant site in understanding the history of Australia under British occupation/invasion. The importance of this history allowed for a complex intervention throughout Levels 1 and 3 at the MCA.

NATIONAL ART SCHOOL

14 March – 23 March 2020

The National Art School is Australia's leading independent fine art school located at the old Darlinghurst Gaol site in East Sydney. **NIRIN** resonated with this site as a place of historic incarceration, navigating both colonial wounds and contemporary violence in complex ways.

NIRIN WIR

1 June – 26 September 2020

NIRIN WIR – the expansive public program – was a major partnership with the Museum of Applied Arts and Sciences, Sydney that included a series of activations and creative partnerships with organisations across Sydney including Blacktown Native Institution, Parramatta Female Factory with PYT Fairfield, Bankstown Poetry Slam, FUNPARK Coalition (Bidwill), City of Sydney Libraries, Randwick City Council, tertiary institutions, grassroots organisations and more.

PROGRAM HIGHLIGHTS

NIRIN, meaning edge, and **WIR**, meaning sky, is a phrase from Brook Andrew's mother's Nation, the Wiradjuri people of central western New South Wales.

Grounded in the ideology that the Biennale is anchored in an expansive, global city comprised of vibrant, complex villages, **NIRIN WIR** was scheduled to run for the 87 days of the exhibition. The Biennale delivered 69 of 600+ events before **NIRIN** was closed to the public. The program then shifted to be realised in a digital form that included reimagined public programs and new shows such as Fridays with Brook on YouTube, and in conversations between artists such as Ibrahim Mahama and writer/activist Behrouz Boochani.

Due to the easing of restrictions, closing week programming took place as a series of pop-up happenings on Cockatoo Island:

For the first time during the exhibition, Eric Bridgeman and Haus Yuriyal's *SUNA* was open to the public.

As part of Lucas Ihlein & Kim Williams' *Plastic Free Biennale*, the Sisters of Perpetual Plastix held socially distanced confessionals for members of the public.

Sara Mansour from Bankstown Poetry Slam performed three works within Ibrahim Mahama's artwork in the Turbine Hall.

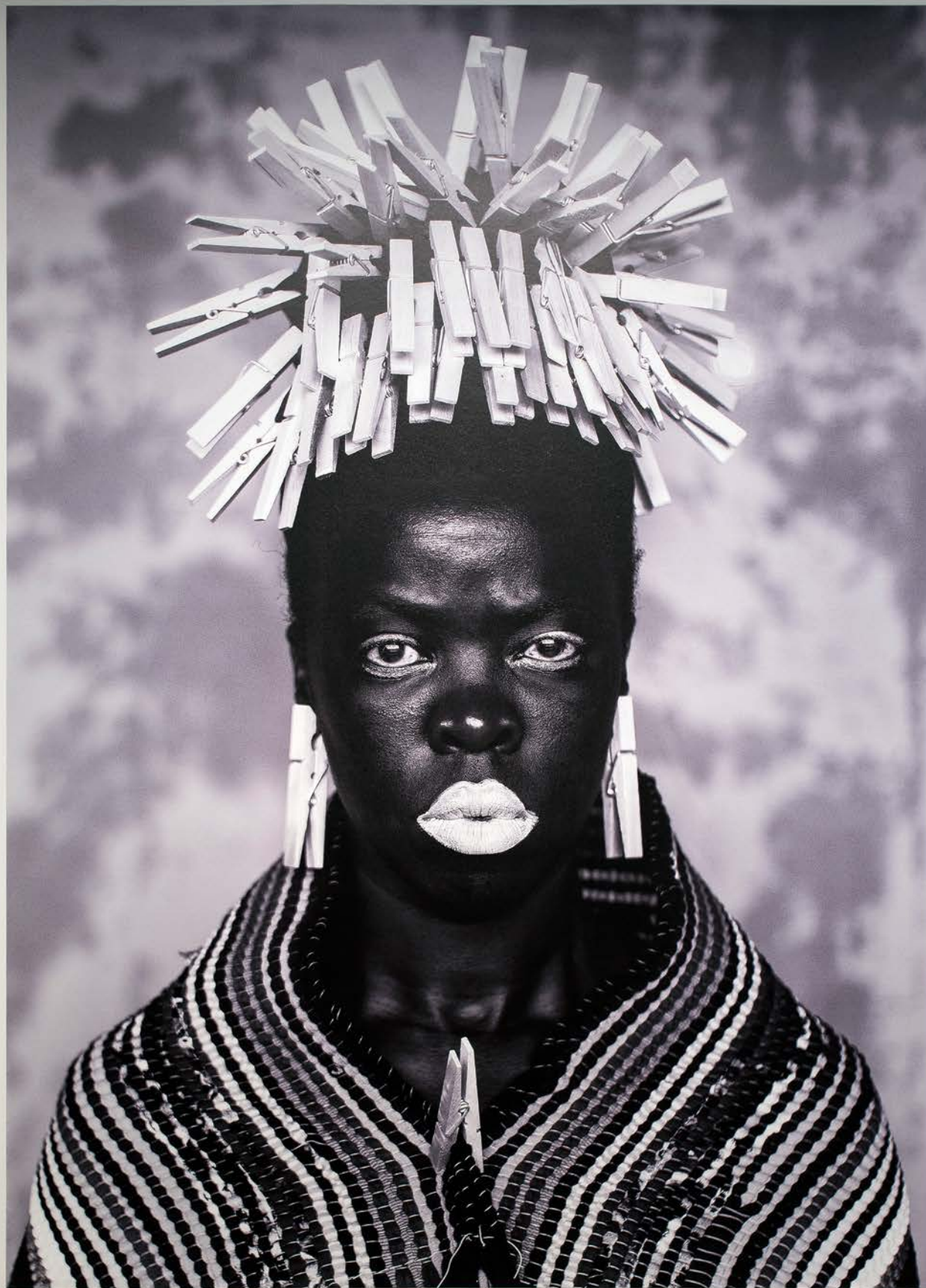
Tania Brueger's *UNNAMED* was activated through a series of performances where participants chose the name of a person murdered or assassinated for their actions protecting the environment.

Brian Fuata performed *Apparitional Charlatan*. This live performance from Fuata's Ghost Series began in Ibrahim Mahama's artwork, then leading a procession of visitors out of the Turbine Hall onto the Eastern Apron and gathering at Eric Bridgeman and Haus Yuriyal's *SUNA* to close the exhibition on Cockatoo Island.



In the inaugural NIRIN Yarn on 14 March 2020, Tennant Creek artist Dion Beasley, who is impacted by deafness and muscular dystrophy, and Johanna Bell shared an illustrated conversation about the making of their books, and the joys and discomforts of cross-cultural collaboration. 113 people attended the intimate conversation which was presented in the round, with Auslan interpreters. Delivered with the Biennale's Major Partner, Museum of Applied Arts and Sciences, Sydney, the live event was recorded and is available online.





PATRONS AND PARTNERS

The support of our generous partners and patrons played a vital role in ensuring the Biennale of Sydney presented the best contemporary art in the world, free for all to enjoy.

166 partners, 153 patrons and 188 volunteers supported **NIRIN**, connecting people with local and international artists through contemporary art, powerful objects and shared creative experiences.

A few key examples of collaborative initiatives in **NIRIN** are:

Sovereign Ideas - supported by University of Sydney and presented by Sydney Opera House - was a unique event for school students highlighting the careers of iconoclastic young Indigenous Australian thinkers and leaders.

The guide which outlined the 600+ events of **NIRIN WIR** was distributed nationally with The Saturday Paper, and posters from exhibiting artists were published exclusively in 13 editions.

Campari collaborated with artists Eric Bridgeman and Bhenji Ra to create the Galleria Campari — a creative space on Cockatoo Island where visitors could chat about the exhibition over a Negroni or Campari Soda.

And, thanks to the virtual exhibition, titled *NIRIN: Art from the Edge*, audiences from across the globe can experience the 22nd Biennale of Sydney in just a few clicks at g.co/NIRIN on Google Arts & Culture.



aabaakwad

Presented with the Art Gallery of Ontario and Canada Council for the Arts, aabaakwad 2020 NIRIN was centred on informal, in-depth conversations between international First Nations artists, and other artists, curators and scholars from Australia, New Zealand, the United States and Canada. Featured artists, curators and thinkers included Wanda Nanibush, Adrian Stimson, Vernon Ah Kee, Lisa Reihana, Biung Ismahasan and more. The event ran over 3 days at the Museum of Contemporary Art Australia, Cockatoo Island and Sydney Opera House (14–17 March).



Known as the ‘mother’ of the Rosman fleet on Sydney Harbour, Radar underwent a complete refurbishment, curated by NIRIN WIR artist BE. and supported by the Noakes Group, to be rebirthed as HAIVETA. The vessel’s central function was to provide free transport for students attending NIRIN on Cockatoo Island providing a contemplative space for learning, preferencing Indigenous knowledges by reclaiming the women’s practice of mark making.

Prior to the opening of the exhibition and the pandemic striking, 3438 students were booked to travel on HAIVETA, with 8000 students projected to visit Cockatoo Island during the exhibition period. The programs and learning team created 12 weeks of online resources with more than 64 programs for students and families containing starting points for discussion, practical activities and references to NIRIN artists.



In a year when cities around the world were shuttered, communities endured extended periods of social isolation and arts and culture organisations faced unprecedented challenges, the Biennale of Sydney brought people together – in person and online – helping them connect and learn from each other.

When the world went into isolation, the Biennale of Sydney was the first major international art event to go virtual. And when physical restrictions started to lift, it was also one of the first to reopen a physical exhibition the public. Artists and First Nations voices have helped guide us through recovery from this pandemic, with the help of the Biennale.



Flying to Sydney from where I now live in London usually involves 25 hours of leg cramps and bad movies. Not so this trip. In the blink of an eye, I journeyed 17,000 kilometres to visit 'NIRIN', which was closed only ten days after it opened in March due to Covid-19 restrictions...Like so many exhibitions across the world, the Biennale has had to migrate to a digital platform. 'NIRIN' hosts links to films, talks, healing workshops, recipes, playlists, Aboriginal land management and photojournalism.

Jennifer Higgle,
Frieze

Tongan Australian artist Latai Taumoepeau's *The Last Resort* depicts an all-too-real dystopia where idyllic island landscapes have literally become garbage dumps... [The] connection to the land and the true destruction happening to it is viscerally depicted here.

Marissa Ciampi,
Concrete Playground



AUDIENCE

 **69% FEMALE**

 **28% MALE**

 **3% GENDER DIVERSE**

OVER 4 MILLION
VISITORS ONLINE 

310,086

visitation to the exhibitions 

33%

ATTENDED THE
BIENNALE OF SYDNEY
BECAUSE IT WAS A
COVIDSAFE ACTIVITY



VISITOR ORIGIN

Sydney 90%

Regional NSW 7%

Overseas 2%

Interstate 1%





NIRIN is a truly groundbreaking Biennale. Considered, coherent, essential. Beautifully curated. Congratulations to Brook Andrew & the Biennale team.

*Anonymous,
Audience Survey*

MARKETING & COMMUNICATIONS

A multi-channel, integrated campaign ran from April 2019 to October 2020 ensuring continuous coverage of the 22nd Biennale of Sydney across national and international platforms.

PUBLICITY HIGHLIGHTS

- ABC TV feature by Michaela Boland at the Art Gallery of New South Wales including interviews with Emily Karaka, Karla Dickens and Brook Andrew
- New York Magazine (Vulture) feature interview with Nicholas Galanin about his work *Shadow on the Land, an excavation and bush burial*
- Spectrum front cover and feature with Zanele Muholi, and double-page feature on five artists by Indigenous Affairs reporter and Kamilaroi woman Ella Archibald-Binge
- Financial Times (UK) review of the 22nd Biennale of Sydney by visual arts critic Jane Ure-Smith
- Australian Financial Review feature by Michael Bailey on the opening of the 22nd Biennale of Sydney, and exclusive feature by Gabriella Coslovich on the inaugural NIRIN Benefit Auction online
- Artist Magazine (Taiwan) ten-page feature on the 22nd Biennale of Sydney, highlighting works by Tony Albert, Ibrahim Mahama, Anna Boghiguan, *NIRIN HAIVETA* by BE. and more
- ABC RN: Away! with Daniel Browning's in-depth interview with Wanda Nanibush about aabaakwad
- Frieze positive report on the 22nd Biennale of Sydney's digital experience by editor-at-large Jennifer Higgie
- Good Weekend front cover and feature with Brook Andrew in The Culture Issue

MEDIA COVERAGE


 **400 Media Clippings**
79% NATIONAL
21% INTERNATIONAL



SOCIAL MEDIA

60,661	Facebook followers
43,421	Instagram followers
20,787	New views on YouTube
24,751	Twitter followers
24,091	Active subscribers to the Biennale eNews list

INSTAGRAM

1,240,711	million reach
419%	increase
86,035	likes
709%	increase
1569	comments
616%	increase 

WEBSITE

Top 5 Most Visited Artist Pages at biennaleofsydney.art

- Ibrahim Mahama
- Aziz Hazara
- Tony Albert
- Nicholas Galanin
- Latai Taumoepeau

WEBSITE VISITATION

133,000	clicks
2,430,000	impressions
240,643	users
274,003	sessions

DIGITAL DISPLAY

A 5-week display campaign across digital and mobile targeting Sydney-based art lovers and culture seekers garnered **1,517,593** impressions, driving **3512** visits to the Biennale website.



STREET POSTERS

Our street poster “guerrilla marketing” campaign - 550 posters devoid of all logos or corporate branding - reached 2,230,000 people across the Sydney suburbs of Erskineville, Newtown, Leichardt, Glebe, Stanmore, Marrickville, Surry Hills, Redfern, Kings Cross, Camperdown, Bondi, Chippendale, Paddington and Randwick, and in Melbourne’s CBD.

2,230,000

PEOPLE REACHED THROUGH STREET POSTER CAMPAIGN



OUTDOOR ADVERTISING

227 NIRIN flags adorned the streets of the City of Sydney during what was scheduled to be the opening weeks of the exhibition:

- Redfern Street, Redfern
- South Dowling Street, Surry Hills
- Erskineville Town Hall, Erskineville
- King Street, Newtown
- Harris Street, Ultimo
- Macquarie Street, The Domain
- Macquarie Street, Circular Quay
- Taylor Square, Darlinghurst

DIGITAL OUTDOOR

Partnering with Ooh! Media, a digital campaign valued at \$748,965 was implemented from 2-15 March 2020:

- 7 locations (roads)
- 1,215,500 engagements
- 2,341,700 potential impressions
- 181 placements (train stations)
- 2,524.5 engagements
- 13,609.9 potential impressions

Digital viewers watched NIRIN spotlight tours for an average of 90 seconds. The average time people engage with art in real life is 17 seconds.



London-based artist and composer Hannah Catherine Jones, aka Foxy Moron, has twin videos up at the National Art School in Darlington. *Owed to Diaspora(s)* investigates her Caribbean roots and imagines a putative future. It is a work in progress that envelopes the viewer in Jones's method of connecting ancestry to universal themes through abstract sonic inventions and global panoramas.

**Miriam Cosic,
*The Monthly***

PUBLICATIONS

The Biennale of Sydney published two books produced by artists Stuart Geddes and Trent Walter: the 336-page **NIRIN** Catalogue and **NIRIN NGAAY**, a collected presentation of the work of 52 artists, writers, creatives and collectives produced with the support of Aesop and The Copyright Agency Cultural Fund. Both titles were available for sale at Biennale exhibition venues and through the Biennale of Sydney online store.

From 9–30 March 2020, Geddes and Walter presented a visual installation of **NIRIN NGAAY** in Aesop’s store in The Rocks where they extrapolated the publication to the built environment, creating a conceptually and materially dynamic installation that offered different means of interpreting – or ‘reading’ – the text via all five senses.



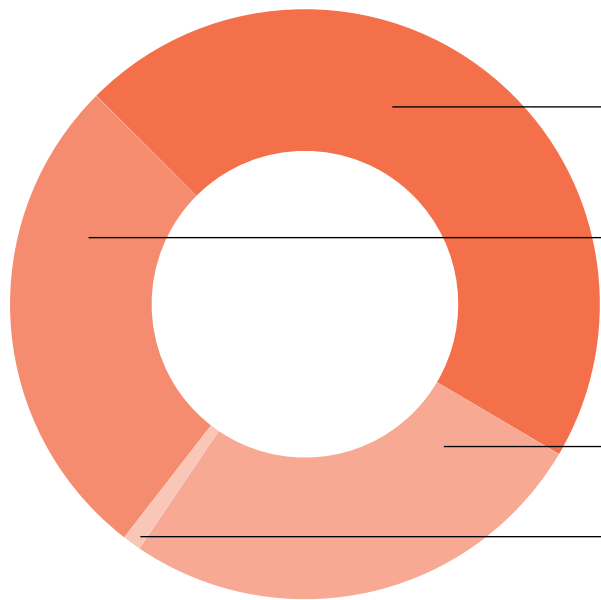
Sections of **NIRIN NGAAY** are featured on Google Arts & Culture, on a dedicated website created by Geddes and Walter, and were exhibited at Carriageworks.

NIRIN NGAAY won a Silver Award and the **NIRIN** Catalogue won a Bronze Award at the 2020 Design Institute of New Zealand Best Design Awards.



FINANCE

Turnover 12.8M (cash and in-kind)

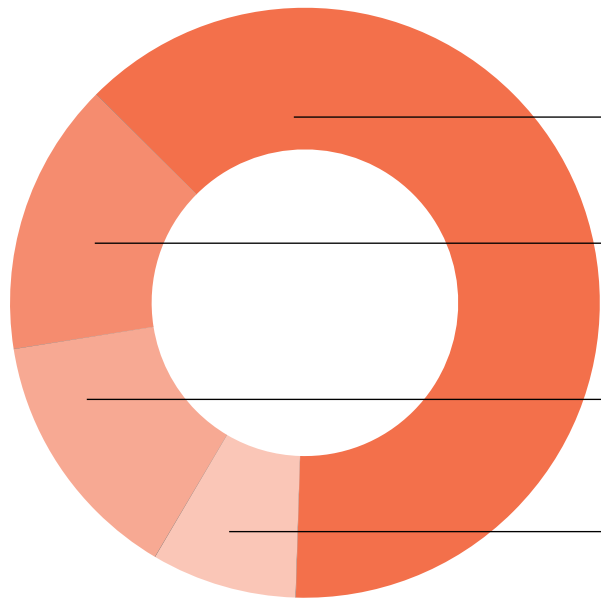


REVENUE

- 46% NATIONAL AND INTERNATIONAL GOVERNMENT FUNDING
- 27% PHILANTHROPY
- 26% SPONSORSHIP AND PARTNERSHIPS
- 1% OTHER

\$419,000

GRANTS FOR ARTIST PROJECTS



EXPENDITURE

- 63% EXHIBITION AND PROGRAMS
- 15% MARKETING
- 14% OTHER OPERATING COSTS
- 8% DEVELOPMENT



By creating a hole large enough to bury the statue, the work's excavation (along with its title) suggests the burial of the Cook monument itself, along with the burial of destructive governance and treatment of Indigenous land, Indigenous people and Indigenous knowledge.

Nicholas Galanin,
New York Magazine, Vulture

MESSAGES OF SUPPORT

The Hon. Don Harwin MLC Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts

With its 22nd edition, the Biennale of Sydney once again positioned Sydney as a creative global city.

Through **NIRIN**, an artist- and First Nations-led exhibition, the Biennale of Sydney provided deeper and closer connections among the communities of New South Wales.

Since its inception in 1973, the Biennale of Sydney has provided a highly visible platform for Australian artists to stand alongside their international peers, presented in a local context. The 22nd Biennale of Sydney, with 704 artworks including 86 new commissions presented at some of Australia's most iconic sites, brought people together, celebrated our differences and provided unique conduits for visitors to understand the place they are visiting, its people, landscape, cultures and histories.

The NSW Government is proud of its role in preserving the legacy of landmark events like the Biennale of Sydney. The Biennale is deeply embedded in the identity of our state and has contributed more than \$225 million to the New South Wales economy over the last 10 years.

The 22nd Biennale of Sydney was a triumph, and I applaud everyone involved in realising the 2020 edition.

The Hon. Paul Fletcher MP Minister for Communications, Cyber Safety and the Arts

The Biennale of Sydney plays a critical role in shaping the cultural life of our nation and our visitor economy. It has become one of the most visited contemporary art events in the world.

When the global pandemic struck in early 2020, thousands of people who would normally travel to Sydney to experience the remarkable event were unable to do so. The Biennale of Sydney responded by amplifying its digital program, ultimately reaching and engaging more than 4 million people. Then, when museums and galleries reopened in June, the Biennale of Sydney worked with partner arts organisations and extended the exhibition period for **NIRIN**, welcoming 310,263 visitors to experience this extraordinary artist- and First Nations-led exhibition. Artists and collectives from 52 different countries participated, including, for the first time, Nepal, Georgia, Afghanistan, Sudan and Ecuador. It also featured significant contributions 79 First Nations artists and collectives, including 36 from across Australia.

The success of the 22nd Biennale of Sydney is testament to the vision of Artistic Director, Brook Andrew, and a demonstration of the strength and leadership of one of Australia's most iconic cultural organisations. The Australian Government is proud to be a long-term supporter, and I look forward to the 23rd edition in 2022.

Clover Moore MP Lord Mayor of Sydney

The Biennale of Sydney is one of our city's most vital cultural events.

This year, the 22nd Biennale of Sydney, **NIRIN**, presented Sydney with a thrilling program of ground-breaking contemporary art from Australian and international artists. I commend Artistic Director Brook Andrew for creating a space for people to enjoy art and culture, and to think and talk about issues that resonate on a local and international level.

I congratulate the Biennale for the resilience and agility demonstrated during this very challenging time for the arts and creative sectors. It is wonderful that **NIRIN** remained open in various iconic locations despite the conditions wrought by the Covid-19 pandemic, and that it reopened with extended dates. Taking this approach has given local and international audiences some much needed artistic inspiration during a very isolating period. I understand that more than 300,000 residents, workers and visitors have now experienced the wonders of **NIRIN**.

On behalf of the City of Sydney, I congratulate you on the outstanding success of the 22nd Biennale of Sydney. We are pleased to confirm our funding support for a further two years and wish you every success for the 23rd Biennale of Sydney in 2022.

Kerr Neilson The Neilson Foundation Principal Patron

The Neilson Foundation is pleased to be the Principal Patron of the 22nd Biennale of Sydney. **NIRIN** was a refreshing exhibition that has helped shift social considerations. It was a grand feat of innovation that allowed people of all walks of life to experience the joy of contemporary art.

In addition to our patronage of this ground-breaking exhibition, the Neilson Foundation was proud to fund the relocation of artworks from the National Art School to Carriageworks for its reopening in June, including eight new commissions created specifically for the Biennale of Sydney. Art is for everyone, and we couldn't let such powerful works go amiss.

Congratulations to Artistic Director, Brook Andrew, the Biennale team and participants for intentionally making this exhibition inclusive and accessible to as many people as possible, especially those who would generally consider themselves on the 'edge'.

Kate Mills
Chairman

With the global pandemic exacerbating social, economic, and environmental disparities, prevailing attitudes were challenged on a global scale in 2020: calling us to radically reconsider our relationships to the world around us. The concept of challenging mainstream notions and shifting the perspectives of the broader community has been a major objective of the Biennale of Sydney since its inception in 1973, and this is something that Artistic Director Brook Andrew pledged to empower artists to act on in the 22nd Biennale of Sydney, titled **NIRIN**.

NIRIN broadened the scope of our understanding, expanding our vocabulary about the past and its residence in our present. In sharing a common past, we share a future, and as our anxieties and difficulties are connected, so too are their solutions entwined.

I am immensely proud that admission to the Biennale of Sydney has continued to be free for everyone to enjoy. This has been made possible by the generous support of government, Biennale patrons and partners. I would like to thank our major

government supporters at city, state and federal levels, and I would like to express our deep gratitude to our Principal Patron, The Neilson Foundation, for their generous commitment to access for all. The quality and impact of this Biennale is a testament to your support.

I would like to acknowledge the counsel, expertise and alliance that we have received from our dedicated exhibition partners – Art Gallery of New South Wales, Artspace, Campbelltown Arts Centre, Cockatoo Island, the Museum of Contemporary Art Australia and the National Art School – and from our venue partners – Carriageworks and the Australian Centre for Contemporary Art.

I wish to recognise Artistic Director Brook Andrew for his steadfast vision, and each participant in the exhibition for their ground-breaking contributions, and for honouring our faith in them.

I would also like to thank the Biennale of Sydney Board of Directors, Chief Executive Officer Barbara Moore and the Biennale team for their hard work, agility and commitment in achieving the 22nd Biennale of Sydney titled **NIRIN**.

Barbara Moore
Chief Executive Officer

For 47 years, the Biennale of Sydney has empowered contemporary artists to present new and innovative works for global audiences. Under the artistic direction of Brook Andrew, the 22nd Biennale of Sydney, titled **NIRIN**, highlighted the importance of uniting people, stimulating dialogue, cultivating connections, listening and amplifying the voices of artists.

NIRIN shared knowledge, roused histories, inspired people and revealed complexities of contemporary life and our collectivity within it. Artists and First Nations Peoples led the discussion, helping reorient our sense of place, community and culture, and connecting the hyperlocal with the truly international.

I want to thank the artists, creatives and collectives for their contribution to **NIRIN**: I cannot thank you

enough for your vision, energy and wisdom. I also wish to convey my most sincere appreciation to Brook Andrew, whose vision and actions as Artistic Director of **NIRIN** encompassed all that it means to put faith wholly in artists, support them and listen to voices from the 'edge'.

A huge thanks goes to visitors for engaging with the Biennale of Sydney and being open to learn something new, with consideration of others.

Sincere appreciation goes to Franco Belgiorno-Nettis AC CBE for being our Founder, to the Belgiorno-Nettis family for continuing his legacy, and to everyone that has ever been involved with the Biennale of Sydney, making it what it what it is today.



les langues poussent jusqu'à
notre plaisir dépassera aujourd'hui

**Thank you to the artists,
organisers and volunteers for
presenting such an extraordinary
Biennale in such difficult and
challenging times.**

**Anonymous,
Audience Survey**

FOUNDING PATRON

The Biennale of Sydney applauds 45 years of patronage by Transfield Holdings and the Belgiorno-Nettis Family.



The Biennale of Sydney Archive includes physical records from the first 21 editions of the Biennale, forming one of the most comprehensive archives of national and international art activity in Australia. Since the first edition in 1973, the Biennale has featured over 1900 artists from more than 100 countries and has grown to become one of

Australia’s great cultural events. The Biennale of Sydney Archive has been supported by Transfield Holdings specifically to enable the documentation of the Biennale, and its gifting to the Art Gallery of New South Wales was part of the Gallery’s National Art Archive initiative.

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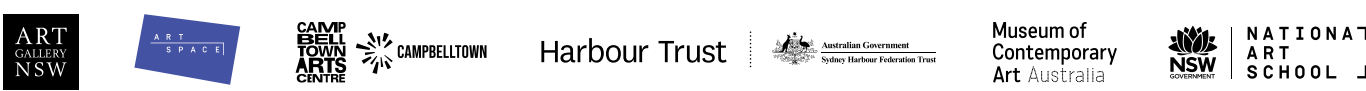
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Kym Elphinstone, Claire Martin, Francesca Hughes, Sasha Haughan, Julia Barnes, Megan Bentley

A R T Communication + Brand Consultancy
Anna Rosa Thomae

The most rewarding part of my job as Artistic Director was seeing the accomplishment in the artists and communities, and also the sense of achievement within the staff and volunteers through the development and creation of the works.

Brook Andrew,
Design Files



VOLUNTEERS

188
VOLUNTEERS

5546
HOURS

49%
UNDER 35



... Even when I wasn't volunteering, I got to spend more time with Colectivo Ayllu than I ever imagined I would when I first stepped into Artspace. We went to the beach together. I walked them along Oxford Street. They invited me to dinner the night before my birthday, along with the Artistic Director of the whole shebang, Brook Andrew. None of this would have happened if I hadn't volunteered for the Biennale and had the drive to immerse myself in something completely new.

Tim Almonte,
Volunteer

\$149,475
VALUE OF VOLUNTEER HOURS



ACKNOWLEDGEMENTS

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Reverie Acosta, Marg Aiken, Eloise Alcock, Phoebe Alexander, Nick Allison, Tim Almonte, Rosita Ang, Anthea Azzi, Ruba Bacha, Sonja Bailey, Astrid Bell, Emily Best, Spandan Bhatt, Luke Bigucci, Ashleigh Bird, Yelena Bolevich, Glenda Booth, James Booth, Lucrezia Maria Botto, Siann Boustead, Lynne Cartwright, Jane Caveney, Katie Chauvel, Lisa Chen, Mengyan Chen, Xiyue Cheng, June Cheng, Mei Cheng Lu, Haseeb Chisthti, Leanne Clegg, Joshua Copland-Nielsen, Joanne Costanzo, Elizabeth Creixell, Meghna Damodaran, Joanne D’Antonio, Emma Darcy, Mark Denny, Dominique Devadason, Nikita Dhulekar, Suzan Dilara Tokac, Patrick Doab, Maria Echeverri, Krishnamurthy Ekambaram, Stephanie El Tache, Jade Elias-Killeen, Ruth Elvin, Mark Facchin, Jean Fan, Diane Feng, Mark Ferguson, Claire Foley-Jennings, Skye Fordham, Midori Furze, Valerie Gaidarly, Keroshin Govender, Tara Green, Joanne Griffin, Onur Guden, Joyce Guo, Ashleigh Hannes, Emily Harrison, Madeleine Hawkins, Xiaodan He, Karen Hill, Sandy Ho, Deborah Ho, Curtis Hodgson, Tully Holleley, Bernadette Horvat, Matthew Huan, Madeleine Isaacs-Browne, Maryem Javed, Margaret Jewell, Emma Jollon-Hurst, Maria Karlson, Christine Kazub, Olivia Kelly, Amy Kennett, Faezeh Kheiri, Abigail Kim, Stephanie King, Jarek Knoppek, Adela Kusur, Ava Lagoon-Robinson, Daniel Lai, EJ Lambert, Amelia Langley, Phoebe Larson, Rebecca Lawrence, Stanislava Lebedeva, Jo Lo, Jemma Lock, Kasane Low, Geraldine Mack, Gemma Mackenzie-Booth, Isabella Manu, Janet Mao, Eunice Markham, Steven Marvell, Anastasiya Matantseva, Verity Mathews, Gillian Mauchan, Graham McCorkell, Anahka Menon, Dan Metelkin, Dani Meyerowitz, Danny Mok, Mary Murabito, Ei Nanaumi, Sara Neuberg, Sarah Newberry, Stephanie Ng, Julie Nguyen, An Nguyen, Adela Nicula, Caleb Niethe, Ellen O’Donnell, Mary Osborn, Shally Pais, Esme Parr, Tamara Pavlovic, Chloe Pellicer, Jennifer Perez, Lainie Philip, Lucia Piccioli Robinson, Louisa Polson, Leon Qin, Xuan Qin, Andrea Quiroz, Rachel Rayner, Leah Reckord, Katie Revie, Helen Richter, Linnet Rinaldo, Amy Roser, Allison Rowlands, Carlo Ruas, Christine Ryan, Mariana Sampaio, Carmen Schieb, Ikumi Sekine, Sandra Serafyn-Black, Bella Shanagher, Marina Shine, Michael Sprott, Darcy St. Louis, Nerida Stephenson, Molly Stubbs, Eri Tada, Moeko Tanaka, Tay Taylis, Greg Taylor, Leith Tegart Schotte, Sophia Thalís, Margot Thomasson, Louise Vagiotis, Kim Vo, Susanna Waller, Huijinou Wang, Renee Wang, Zixuan Wang, Sheldri Weston, Lauren White, Myfanwy Wild, Brendan Wong, Emily Wood, Zoe Xu, Luna Xu, Jessica Yarnall, Elise Yates, Subin Yoon, Virginia Young, Jialu Zhang, Jenny Zhang, Dewen Zhou

SPECIAL THANKS

The contribution of the following people and organisations to the 22nd Biennale of Sydney is especially appreciated: Accessible Arts; Sue Acret; Steven Alderton; Tony Albert; Alphabet Studio; Sheikha Hoor Al Qasimi; Atomic Beer; Australian Film, Television and Radio School; babylikestopony; Olga Bennett; Helen Bermingham; Jo-Anne Birnie-Danzker; Blackmagic Design; Julia Booth and Artland Projects; Peter Braithwaite; Michael Brand; Sabine Brunckhorst; Hannah Brunskill; Tanja Bruckner; Bujwak Studio; Buku-Larrnggay Mulka Incorporated; Bus Charters; Aunty Glenda Chalker; Chapman and Bailey; Rosemary Champness; Julia Champtaloup and Andrew Rothery; Billy Cheeseman; City Recital Hall; Penny Clive and Bruce Neill; coPromotions; Madeline Critchley Darlo Darlings; Michael Dagostino; Mary Darwell; Department of Evolutionary Anthropology, University of Vienna, Austria; Rhana Devenport; Fayen d’Evie; Christine Doherty; Hannah Donnelly; dplr; Danielle Earp; Embassy of Spain; Empty Gallery; Richard and Harriet England; Joe Flick; Patrick D. Flores; Richard and Jan Frolich; Simryn Gill; Alexie Glass-Kantor; Golden Age Cinema and Bar; Goodman Gallery; Jennifer and Greg Goodman; Leah Gordon; Tashi Grey; Julian and Stephanie Grose; Paz Guevara Ross Harley; Riley Harrison; Holloway Removals; Nial Hosken; Asami Hosokowa; Sarah Houbolt; Desiree Ibinarriaga; Icebergs Dining Room and Bar; Ilġja Ntjarra / Many Hands Art Centre; Instituto Guarani-Nhandewá de Estudios da Historia do Brasil; Christopher Jaeger; John Janson-Moore; Jilamara Arts and Craft; Sanjay Kak; Barry Keldoulis; Sophie Kitson; L’amour Catering; Lucy Latella; Evangela Lines-Morison; Haitian Liu; Amanda and Andrew Love; Roisin Lynagh; Brett Lyon; Elizabeth Ann Macgregor OBE; Grant Mailing; Tom Mainwaring; Benjamin Mangold; Michael Mangold; Maureen Paley; McCahon House; MC Chronic; Johnny Messum; Milani Gallery; Milroy Family; Mimili Maku Arts led by Tuppy Ngintja Goodwin and Sammy Dodd; Roslyn McGregor; Merivale; Rhiannon Mooney; mor charpentier; Maryrose Morgan; Muru Mittag; Sahar Nabinik; Nardean; Corina Wayali Norman; Nyinkka Nyunyu Art and Culture Centre; Dr Lyndon Ormond-Parker; Phillip Owen-Burke; Roslyn and Tony Oxley; Evelyn Pohl; ProtoSpace | University of Technology Sydney; Tom Psomotragos; Queen Victoria Building; Ke’y Rusú Katupyry and Verá Poty Resakã; William ‘Bill’ Risk OAM; Stephanie Rosenthal; Royal Botanic Garden Sydney; Royal Wolf; Omar Sakr; Paul Scarf and Joel Trethowan; Seed Mob; Marta Sengers; Seymour Centre; Dr Gene Sherman AM and Mr Brian Sherman AM; Roberta Skinner; Clarence Slockee; SMAC Gallery; SNAP Wynyard; Space Craft Studio Australia; Stevenson Gallery; Sullivan+Strumpf; Sydney Event Cruises; Sydney Jewish Museum; Megan Tamati-Quennell; Hilde Teerlinck; Two Good; UNSW Galleries; Vittoria Coffee; Kevin Vo; Anna Waldmann; Water Taxis Combined; Julie Bukari Webb; Aden Wessels; Vicki Wessels; White Rabbit Gallery; Yerrabingin; Carolyn Zarraga

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Arnaud Serval Collection, Switzerland; Australian Institute of Aboriginal and Torres Strait Islander Studies; Carey Lyon and Jo Crosby Collection; Jenkins Collection, Johannesburg; Emile Stipp Collection; Esther Grau Quintana; Fondation Opale; Geelong Gallery; Kerry Stokes Collection; National Gallery of Australia; Odin Teatret Film, Odin Teatret Archives; Parròquia Sant Josep Oriol; Museum of Applied Arts and Sciences; Private Collection; Private Collection, Mallorca, Spain; Private Collection, Melbourne; Private Collection, Sydney; Douglas Stewart Fine Books, Melbourne; State Library of New South Wales; Susan Colless Collection. We acknowledge the generous support of all individuals and organisations who made the 22nd Biennale of Sydney possible.

IMAGE CREDITS

P.2
22nd Biennale of Sydney (2020) Opening Event at Cockatoo Island. Photograph: Zan Wimberley.

P.4
Erkan Özgen, *Wonderland*, 2016. Installation view for the 22nd Biennale of Sydney (2020), Museum of Contemporary Art Australia. Presented at the 22nd Biennale of Sydney with assistance from NIRIN 500 patrons. Courtesy the artist. Photograph: Zan Wimberley.

P.8
Tony Albert, *Brothers (The Prodigal Son)*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Carriageworks. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts, and Create NSW, and generous assistance from The Medich Foundation. Courtesy the artist and Sullivan+Strumpf, Sydney. Fabricated with the assistance of the Australia Council for the Arts and Canberra Glassworks. Photograph: Zan Wimberley.

P.11
Karla Dickens, *A Dickensian Circus*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Art Gallery of New South Wales. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts, Copyright Agency's Cultural Fund, Create NSW, and generous assistance from Justine and Damian Roche. Courtesy the artist & Andrew Baker Art Dealer, Brisbane. Photograph: Zan Wimberley.

P.12
NIRIN artists Colectivo Ayllu performing at the 22nd Biennale of Sydney (2020) Opening Night at Artspace. Presented at the Biennale of Sydney with generous support from Australian Print Workshop and Open Society Foundations, and assistance from Acción Cultural Española (AC/E) and NIRIN 500 patrons. Photograph: Joshua Morris.

P.16
Teresa Margolles, *Aproximación al lugar de los hechos (Proximity to the scene)*, 2020. Installation view for the 22nd Biennale of Sydney (2020), National Art School. Commissioned by the Biennale of Sydney with assistance from Acción Cultural Española, (AC/E), Embassy of Spain and Galerie Peter Kilchmann. Collaborators: Terhi Hakola, Nathan Hale, Carolyn Lee. Courtesy the artist and Galerie Peter Kilchmann, Zurich. Photograph: Zan Wimberley.

P.18
Anders Sunna, *SOAÐA*, 2020. Installation progress view for the 22nd Biennale of Sydney (2020), Campbelltown Arts Centre. Co-commissioned by the Biennale of Sydney and Campbelltown Arts Centre. Courtesy the artist. Photograph: Zan Wimberley.

P.20
Kunmanara Mumu Mike Williams, Tuppy Ngintja Goodwin, Sammy Dodd and the artists of Mimili Maku Arts, *Kulilaya munu nintiriwa (Listen and learn)*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Art Gallery of New South Wales. Commissioned by the Biennale of Sydney with generous assistance from Australia Council for the Arts and Fondation Opale. Courtesy Mimili Maku Arts. Photograph: Zan Wimberley.

P.25
Tania Bruguera, *UNNAMED*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Cockatoo Island. Originally commissioned by Monash University Museum of Art | MUMA for presentation at the 22nd Biennale of Sydney. Courtesy the artist and Milani Gallery, Brisbane. Photograph: Zan Wimberley.

P.26
Dion Beasley and Johanna Bell at *NIRIN Yarn with Dion Beasley* for the 22nd Biennale of Sydney (2020) at Museum of Applied Arts and Sciences, Sydney. Presented at the Biennale of Sydney with assistance from the Australia Council for the Arts. Photograph: Zan Wimberley.

P.28
Zanele Muholi, *Bester I, Mayotte*, 2015. Installation view for the 22nd Biennale of Sydney (2020), Museum of Contemporary Art Australia. Presented at the 22nd Biennale of Sydney with generous assistance from the Sherman Foundation, and in partnership with PHOTO 2020. Public programming relating to this project was made possible with generous support from the Naomi Milgrom Foundation. Courtesy the artist; Stevenson, Cape Town/Johannesburg; and Yancey Richardson, New York. Copyright © Zanele Muholi. Photograph: Alex Robinson.

P.29
Top, NIRIN artist Jota Mombaça performing at the 22nd Biennale of Sydney (2020) Private Cocktail Reception, hosted by Roslyn and Tony Oxley. Photograph: Zan Wimberley.

Middle, *Sovereign Ideas* for the 22nd Biennale of Sydney (2020) at Sydney Opera House. (From left): Emily Johnson, Lille Madden, Rachael Hocking, Ryhan Clapham (aka DOBBY) and Corey Tutt. Presented by Biennale of Sydney, Sydney Opera House and University of Sydney. Photograph: Prudence Upton.

Bottom, NIRIN artist Lucienne Rickard performing at the 22nd Biennale of Sydney (2020) Benefactor Preview at National Art School. Presented at the Biennale of Sydney with generous support from Detached Cultural Organisation, Hobart. Photograph: Joshua Morris.

P.30
aabaakwad (it clears after a storm) for the 22nd Biennale of Sydney (2020) at Sydney Opera House. Presented with the Art Gallery of Ontario and Canada Council for the Arts, in partnership with the Sydney Opera House and Museum of Contemporary Art Australia, with generous support from the Canada Council for the Arts and Australia Council for the Arts, and generous assistance from the Consulate General of Canada and Stardust Arts. Photograph: Joseph Mayers.

P.32
BE., *HAIVETA, 2020*. Installation view for the 22nd Biennale of Sydney (2020). Commissioned by the Biennale of Sydney with assistance from Noakes Group. Courtesy the artist. Photograph: Zan Wimberley.

P.34
Tennant Creek Brio, *Gangsters of Art*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Artspace. Presented at the 22nd Biennale of Sydney with generous support from the Australia Council for the Arts and generous assistance from Fondation Opale. Courtesy the artists and Nyinkka Nyunyu Art and Culture Centre. Photograph: Zan Wimberley.

P.36
Latai Taumoepeau, *The Last Resort*, 2020. Performance for the 22nd Biennale of Sydney (2020), Cockatoo Island. Commissioned by the Biennale of Sydney with generous assistance from the Oranges & Sardines Foundation. Courtesy the artist. Performer / Co-devisor: Taliu Aloua; Lighting Designer: Amber Silk; Soundtrack: James Brown; Costume: Anthony Aitch. Photograph: Zan Wimberley.

P.38
Barbara McGrady (with John Janson-Moore), *Nginyaningy Maran Yaliwaunga Ngaara-li (Our Ancestors Are Always Watching)*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Campbelltown Arts Centre. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts. Courtesy the artist. Photograph: Zan Wimberley.

P.40
Lhola Amira, *Philisa: Ditaola*, 2018-20. Installation view for the 22nd Biennale of Sydney (2020), Cockatoo Island. Commissioned by the Biennale of Sydney with generous assistance from the Sherman Foundation, and assistance from NIRIN 500 patrons. Courtesy the artist and SMAC Gallery, Cape Town / Johannesburg / Stellenbosch. Photograph: Jessica Maurer.

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Top, Outdoor advertising for the 22nd Biennale of Sydney, (2020), Redfern.

Bottom, Digital outdoor advertising for the 22nd Biennale of Sydney, (2020), Wynyard Station.

P.44
NIRIN artist Hannah Catherine Jones performing at the 22nd Biennale of Sydney (2020) Opening Night at National Art School. Presented at the Biennale of Sydney with generous assistance from the British Council Australia. Photograph: Zan Wimberley.

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Trent Walter & Stuart Geddes, *NIRIN NGAAY*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Carriageworks. Commissioned by the Biennale of Sydney with generous support from the Copyright Agency's Cultural Fund. Courtesy the artists. Photograph: Zan Wimberley.

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Marcia Langton, 'Ancient Sovereignty: Representing 65,000 Years of Ancestral Links to Land' (2020), in B. Andrew, S. Henry-Jones, J. Hutchens, E. Malcolm, J. Polutele (eds), *22nd Biennale of Sydney: NIRIN catalogue*, Biennale of Sydney Ltd, Sydney, 2020, pp. 64–65. With assistance from The A & M S Foundation. Copyright © Biennale of Sydney, 2020.

P.49
Nicholas Galanin, *Shadow on the Land, an excavation and bush burial*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Cockatoo Island. Commissioned by the Biennale of Sydney with assistance from the United States Government. Courtesy the artist. Photograph: Alex Robinson.

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Léuli Eshrāghi, *re(cul)naissance*, 2020. Installation view for the 22nd Biennale of Sydney (2020), Cockatoo Island. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts, Artspace and generous assistance from babylikestopony, Spacecraft, Neolite, Angela Tiatia, Jeremy Skellern, Julia Greenstreet, Edward Horne, Nina Ambjerg-Pedersen and Hannah Rauwendaal. Courtesy the artist. Photograph: Jessica Maurer.

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22nd Biennale of Sydney (2020) Staff Photo in front of Ibrahim Mahama's artwork *No Friend but the Mountains* 2012-2020, 2020, at Cockatoo Island. Photograph: Alex Robinson.

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22nd Biennale of Sydney (2020) Volunteers at Carriageworks.

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