
21st Biennale of Sydney

SUPERPOSITION Equilibrium & Engagement



2018 Exhibition Report

21st Biennale of Sydney

SUPERPOSITION **Equilibrium & Engagement**

The Biennale of Sydney is located on the traditional
lands of the Gadigal people of the Eora Nation.
We acknowledge the Traditional Custodians of the
land and pay respect to Elders both past and present.

2018 Exhibition Report

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Messages of support

The Biennale of Sydney provides a critical platform for supporting Australia's artists through commissioning ambitious new works and collaborations with artists and curators from across the globe.

SAM WALSH AO
CHAIR, AUSTRALIA
COUNCIL FOR THE ARTS

Sam Walsh AO

Chair, Australia Council
for the Arts

The 21st Biennale of Sydney: **SUPERPOSITION: Equilibrium & Engagement** exhibited works from 70 artists, attracting visitation of more than 850,000 at seven of Sydney's museums, galleries and non-traditional exhibition spaces. Artistic Director Mami Kataoka presented a compelling Biennale exploring current issues impacting communities around the globe, including the artists' own personal histories.

As a major international contemporary visual arts event, the Biennale provides a critical platform for supporting Australia's artists through commissioning ambitious new works and collaborations with artists and curators from across the globe.

The Australia Council for the Arts, as the Australian Government's arts funding and advisory body, is pleased to support the Biennale and its important legacy of ensuring Australians have access to, and engage with international visual arts.

I would like to congratulate the Biennale of Sydney on its 45th anniversary as one of the leading contemporary visual arts events in our region.

The Hon Don Harwin MLC

Member of the Legislative Council
Minister for Resources,
Minister for Energy and Utilities,
and Minister for the Arts
Vice-President of the Executive Council

The Biennale of Sydney is a consolidation of NSW's global status as a leader on the world stage of arts and culture. As Australia's fast-growing metropolis of influence, innovation, and culture, the Biennale of Sydney remains a centre-point of our nation and indeed the world's greatest creative discoveries.

In much the same way that the arts oftentimes reflect the impossible, this exhibition brings new meaning to the notion of collaboration as every two years, we witness the mass migration of global talent to our shores. With a band of 88 remarkable artists spanning 35 countries, the 21st Biennale of Sydney set the record for the highest visitors in its history — drawing in visitation of over 850,000 in 2018.

For 45 years, the Biennale of Sydney has given voice to an exceptional order of storytellers and navigators as they chart a new course across the global landscape of art, heritage and culture. Distilled within the historic walls of our city's oldest living museums, galleries and non-traditional exhibition spaces, the Biennale of Sydney is a striking testament to where art, history, and culture ultimately converge. The NSW Government is proud of its role in helping preserve the timeless legacy of local landmark events like the Biennale, ensuring that Australia's creative torch continues to burn as we pass it on to the next generation of artists.

Clover Moore

Lord Mayor of Sydney

The 21st Biennale of Sydney once again provided Sydney with a magnificent showcase of innovative and thought-provoking contemporary art, attracting a record 850,000 visitors.

I commend Artistic Director Mami Kataoka for bringing 69 artists and artist collectives from 35 countries to Sydney, who together presented over 300 artworks.

The 21st Biennale again made wonderful use of Sydney's most iconic venues including the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, Cockatoo Island, Carriageworks, Artspace, 4A Centre for Contemporary Asian Art and the Sydney Opera House.

Congratulations on the outstanding success of the 21st Biennale of Sydney. I wish every success for the 22nd Biennale of Sydney in 2020.

Kate Mills

Chairman

In 2018, we celebrated the 45th anniversary of the Biennale of Sydney. Founded in 1973 by Franco Belgiorno-Nettis ^{AC CBE}, the Biennale began with the aim of establishing a global platform for contemporary art and providing a unique opportunity for Australian artists to engage with and exhibit alongside international artists.

The curatorial vision of Artistic Director Mami Kataoka for the 21st Biennale of Sydney explored key issues of our day through the eyes of 69 exceptional artists and artist collectives from 35 countries. It also reflected on the Biennale’s rich history through an examination of the Biennale Archive, which was gifted to the Art Gallery of New South Wales in 2015 to form part of the National Art Archive.

As Mami Kataoka has remarked, the artists of the 21st Biennale were chosen to offer a widereaching and inclusive view of how opposing interpretations can come together in a state of equilibrium. The artists’ projects she selected, many of which were new commissions, reflect on concerns specific to this moment in time. They prompt us to consider our similarities, differences and whether it might be possible to live together in equilibrium as a global community.

In 2018, the 21st Biennale attracted visitation of more than 850,000, the highest level in the Biennale’s 45-year history. We welcomed people from near and far, a testament to the Biennale’s global presence.

We are proud that access to the Biennale remains free, open to all. This is made possible by the very generous support of the Biennale’s major government partners, international funding agencies, corporate partners, philanthropic supporters and individuals. We are grateful for the contributions of all of our partners to support exceptional artists and curatorial practice from around the globe.

In particular, I would like to express our deep gratitude to our Principal Patron, The Neilson Foundation for their generous support and commitment to access for all. As well, I would like to acknowledge our Principal Partner, TWT Property Group. We are privileged to work with an organisation that shares our values and our aspiration to serve community through art.

I wish to thank the Biennale’s Exhibition Partners – Art Gallery of New South Wales, Museum of Contemporary Art Australia, Artspace, Carriageworks and Cockatoo Island – and our Venue Partners – Sydney Opera House and 4A Centre for Contemporary Asian Art. The collaboration of our dedicated partners makes the Biennale possible.

I would also like to acknowledge the Biennale of Sydney Board of Directors, Director and CEO, Jo-Anne Birnie-Danzker and the Biennale team for their sustained enthusiasm and hard work in realising the 21st Biennale.

Finally, it has been a privilege to welcome Mami Kataoka to Sydney. I would like to thank her for sharing her vision with us through the eyes and practice of so many remarkable artists.

Jo-Anne Birnie-Danzker

Director and CEO



**In a time of
deep global
uncertainty,
[the artists]
revealed ways
to embrace our
differences in a
complementary
manner to find
not only a point
of equilibrium
but a means
to engage with
one another.**

JO-ANNE BIRNIE-DANZKER,
DIRECTOR & CEO



The panoramic view of the world which Mami Kataoka offered us at the 21st Biennale of Sydney was, as she notes in this report, deeply embedded in the cultural, historical and political contexts of Sydney, and of the Biennale itself. The rich history of the Biennale of Sydney, and the cultural and political debates it embraced and ‘rehearsed’ over nearly half a century of exhibitions, became both context and starting point for her curatorial vision.

Kataoka reminded us that the inaugural Biennale of Sydney — held in conjunction with the opening of the Sydney Opera House in 1973 — showcased the work of artists from Brazil, Germany, India, Indonesia, Italy, Japan, Malaysia, Mexico, New Zealand, the Philippines, South Korea and Thailand. The stated intent was to ‘create a cultural focus in the Pacific Basin’. Forty-five years later, in 2018, as the first artistic director of the Biennale of Sydney to be based in Asia, Mami Kataoka brought her deep experience and field research in East, Southeast, Central and South Asia to the 21st Biennale of Sydney. Her curatorial focus and worldview, however, was global.

The resulting exhibition was, in Kataoka’s words, an ‘aggregation of the worlds recognised by each participating artist’ by means of new commissions and existing artworks of ‘formidable presence’.

The response of the highly diverse national and global audiences to **SUPERPOSITION: Equilibrium & Engagement** was extraordinarily positive, both in terms of attendance and the degree of pleasure that visitors expressed to independent researchers. We are deeply grateful to Mami Kataoka and to the 69 participating artists and artist collectives for the rich worlds and multiple possibilities they shared with us at the 21st Biennale of Sydney. In a time of deep global uncertainty, they revealed ways to embrace our differences in a complementary manner to find not only a point of equilibrium but a means to engage with one another.

Exhibition





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**‘The artists in the 21st Biennale of Sydney have been chosen to offer a panoramic view of how opposing interpretations can come together in a state of equilibrium. The history of the people of Sydney collectively reflects the history of the world in the 20th century, in particular the movements and migration of people and cultures away from conflict. My hope is that the artworks in this Biennale will serve as a catalyst for thought for all of us.’**

**MAMI KATAOKA**

**ARTISTIC DIRECTOR  
21ST BIENNALE OF SYDNEY**

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Exhibition Partners



**Cockatoo
Island**



**The Sydney
Opera House**



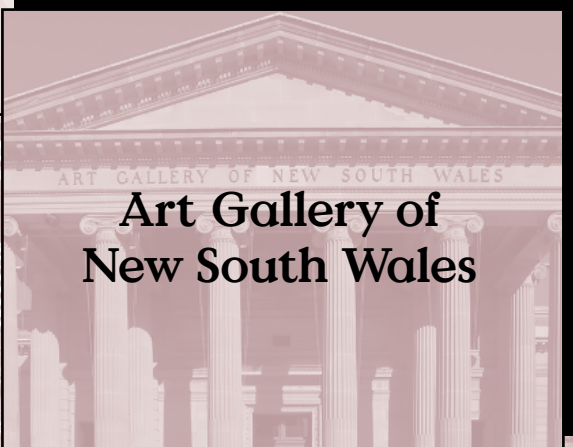
**Museum of
Contemporary
Art**



**4A Centre for
Contemporary
Asian Art**



Artspace



**Art Gallery of
New South Wales**



Carriageworks

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Every two years, the Biennale  
of Sydney commissions and  
presents bold artistic and  
curatorial endeavours across  
multiple sites in Sydney.

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The Biennale of Sydney is the pre-eminent and longest-running biennial in the Asia Pacific region.

Since its inception in 1973, it has provided a global platform for art and ideas, showcasing the work of over 1,800 artists from more than 100 countries.

Today it is considered one of the leading international art events, recognised for commissioning and presenting innovative, thought-provoking art from Australia and around the world.

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Artists

					
Julian Abraham	Cercle d'Art des	Marco Fusinato	Jacob Kirkegaard	Tawatchai	Esme Timbery
'Togar'	Travailleurs	Anya Gallaccio	Yvonne Koolmatrie	Puntusawasdi	George Tjungurrayi
Eija-Liisa Ahtila	de Plantation	Ryan Gander	Suzanne Lacy	Koji Ryui	Su-Mei Tse
Ai Weiwei	Congolaise	Geng Xue	Tuomas Aleksander	Sa Sa	Martin Walde
Brook Andrew	(CATPC) with Baloji	Simryn Gill	Laitinen	Art Projects	Roy Wiggan
Sydney Ball	and Renzo Martens	Marlene Gilson	Liza Lou	Khaled Sabsabi	Riet Wijnen
Marc Bauer	Chen Shaoxiong	Tanya Goel	Nicholas Mangan	Semiconductor	Nicole Wong
Oliver Beer	Tiffany Chung	Laurent Grasso	Prabhavathi	Yasmin Smith	Wong Hoy Cheong
Michaël	Abraham	N.S. Harsha	Meppayil	Dimitar Solakov	Yukinori Yanagi
Borremans	Cruzvillegas	Hsu Chia-Wei	Kate Newby	Michael Stevenson	Haegue Yang
Miriam Cahn	Roy de Maistre	Ami Inoue	Trinh Thi Nguyen	Svay Sareth	Jun Yang
Francisco Camacho	Marjolijn Dijkman	Mit Jai Inn	Tom Nicholson	Rayyane Tabet	Yarrenyty
Herrera	Lili Dujourie	Sosa Joseph	Noguchi Rika	Akira Takayama	Arltere Artists
	Luciano Fabro		Ciara Phillips	Maria Taniguchi	Samson Young
	Sam Falls				
					



69
ARTISTS AND
ART COLLECTIVES



35
COUNTRIES

24
AUSTRALIAN
ARTISTS



16
INDIGENOUS
AUSTRALIAN ARTISTS



300+
NEW WORKS

The 21st Biennale of Sydney, **SUPERPOSITION: Equilibrium & Engagement**, curated by Artistic Director Mami Kataoka, presented the work of 69 artists and artist collectives at the Art Gallery of New South Wales, Artspace, Carriageworks, Cockatoo Island, Museum of Contemporary Art Australia, Sydney Opera House and 4A Centre for Contemporary Asian Art.

The participating artists hailed from 35 countries, with 88 artists, collaborators and artist assistants travelling to Sydney to conduct research and connect with local communities, oversee the installation of their projects, and participate in opening week events and public programs. Over 300 new works were presented, including 60 major new commissions.

The exhibition was a compelling exploration of the most urgent issues of our day, and artworks presented were the result of direct engagement with communities around the globe, often reflecting the artists' own personal histories.

Visitation



Audience

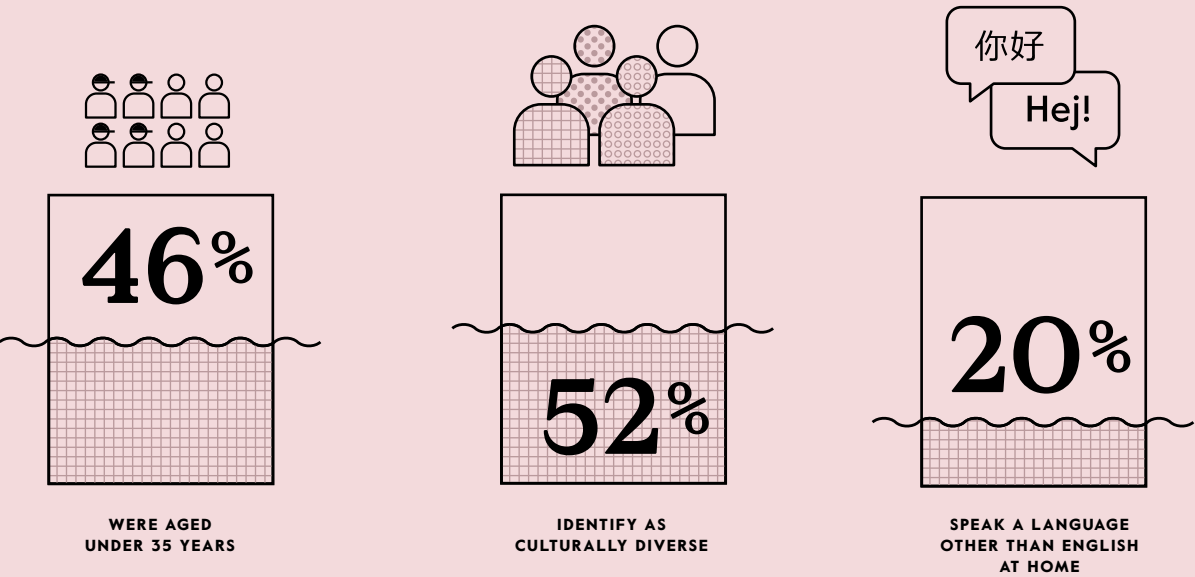


TOTAL VISITATION

854,276

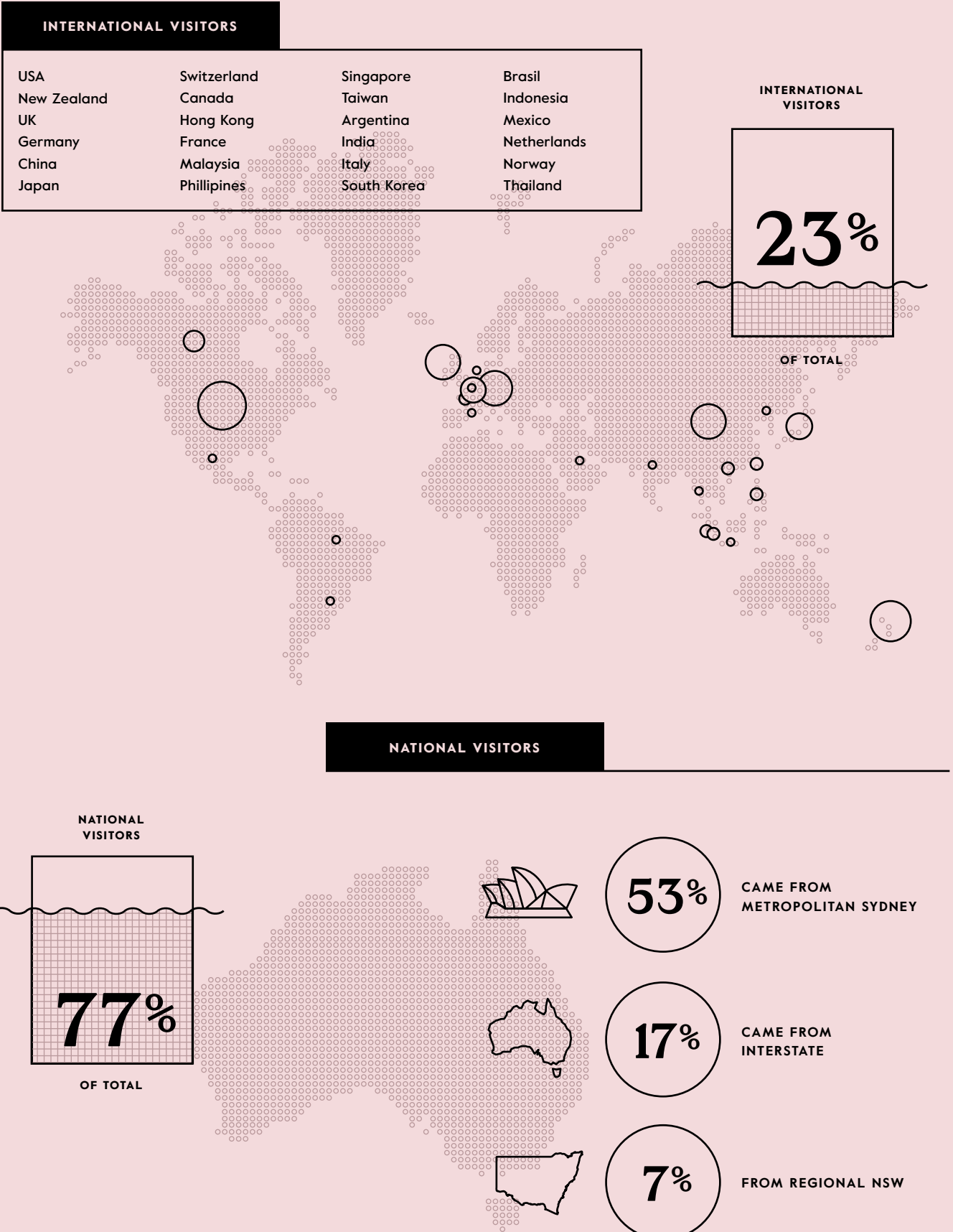
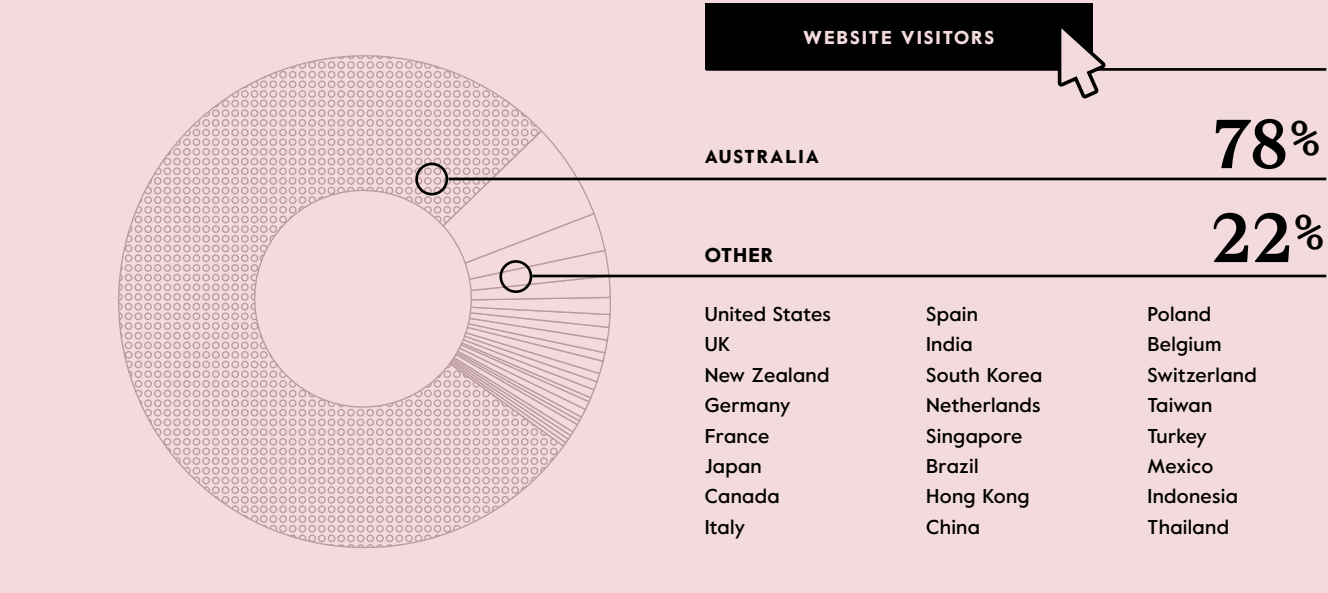
Independent audience research on the 21st Biennale of Sydney was conducted by StollzNow Research.

More than 900 surveys were administered across all locations for the duration of the 13-week exhibition.



The 21st Biennale of Sydney attracted visitation of more than 850,000 in 2018, the highest level in its 45-year history, reaffirming its position as one of the most important contemporary art events around the world.

Around the Globe



Community





The 21st Biennale of Sydney delivered more than 1,021 programs and learning activities, reaching more than 29,000 visitors. They included performances, workshops, special events, talks, tours, learning activities, professional development and volunteering opportunities.

4,840 people attended public forums for discussion and exchange, featuring participating artists and collectives across all seven Biennale venues. During opening week activities, a 2,000 seat, sold-out, Keynote Address by artist Ai Weiwei took place at the Sydney Opera House, followed by the premiere screening of his highly anticipated feature documentary *Human Flow*.

Visiting international artists such as Riet Wijnen, Francisco Camacho Herrera, Ryan Gander, Wong Hoy Cheong, Tiffany Chung, Akira Takayama, N.S. Harsha and Sa Sa Art Projects participated in free readings, workshops, public talks and seminars both in Sydney and at locations around the country: Australian Centre for Contemporary Art (ACCA), Melbourne; Institute of Modern Art (IMA), Brisbane;

Liquid Architecture, Melbourne; Monash University Museum of Art (MUMA), Melbourne; Museum of Old and New Art, Hobart (MONA); National Gallery of Australia (NGA), Canberra; and Victorian College of the Arts, University of Melbourne.

Former Artistic Directors of the Biennale of Sydney, among other internationally renowned curators, travelled to Sydney and other Australian cities as part of the Biennale's public program to provide unique perspectives across the country on global art practice. Participants included Carolyn Christov-Bakargiev, René Block AM, Dr Lynne Cooke, David Elliott, Tom McCullough and Jonathan Watkins.

1,021

PROGRAMS & LEARNING
ACTIVITIES



4,840

PEOPLE ATTENDED
PUBLIC FORUMS

6,877

STUDENTS
PARTICIPATED IN
EDUCATOR-LED VISITS

8,581

STUDENTS MADE
SELF-GUIDED VISITS



FREE

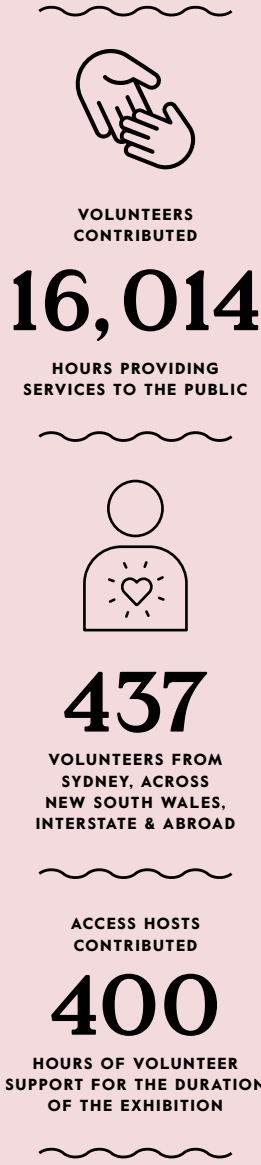
CREATIVE PROGRAMS AND
TOURS WERE OFFERED FOR
YOUNG PEOPLE AND ADULTS
WITH SPECIFIC REQUIREMENTS,
AND THEIR COMPANIONS

Access

Staff, student guides and volunteers undertook training with peak Australian arts and disability organisations, **Accessible Arts** and **Ability Links**, ensuring the Biennale provided a welcoming and inclusive atmosphere for all visitors. As a support to artists, visitors and volunteers with specific access requirements, Access Hosts contributed 400 hours of volunteer support for the duration of the exhibition. Free access programs were also offered for young people and adults with specific requirements, and their companions, involving creative expression, Auslan and audio-described tours.

Volunteers

Diversity was a key priority when recruiting volunteers. In consultation with Indigenous community leaders — including curators, artists and education providers — a new position, Team Leader, was created for an individual who identifies as Aboriginal or Torres Strait Islander. Five newly arrived refugees and asylum seekers were recruited to the program through a collaboration with the Arts & Culture Program Team at **Settlement Services International**. They volunteered regularly at Cockatoo Island throughout the exhibition. Two participants with disclosed access requirements also engaged in volunteer roles. The total hours of volunteer involvement, comprising 16,014 hours. If this were to be converted to monetary terms, the dedication of Biennale volunteers to the presentation of the 21st Biennale of Sydney represents a value of \$400,350. To support the professional development of volunteers, training and knowledge sharing workshops were provided in advance and throughout the 21st Biennale of Sydney. Volunteers undertook 2,224 hours of this specialised training.





Families

Free family days on Cockatoo Island provided community-oriented, festival-style events featuring performance, talks, multilingual storytelling, singing, creative hands-on workshops and a pop-up community museum. Families and young people participated in art-making activities, after hours events and guided tours that promoted togetherness, inclusion, cultural awareness and exchange.

Education

In 2018, 6,877 students participated in educator-led visits to the exhibition and 8,581 students made self-guided visits.

The Biennale provided travel subsidies and tailored programs for students from 12 priority schools to visit the exhibition, including students from Liverpool Girls High School who participated in a series of eight printmaking workshops led by artist Ciara Phillips at the Museum of Contemporary Art Australia.

Free online learning resources — prepared in consultation with educators — provided students with practical activities and information on key ideas of the 21st Biennale of Sydney.

Educator Previews during the opening of the 21st Biennale of Sydney, were offered in partnership with **Visual Arts and Design Educators Association of NSW (VADEA)**, providing further context to the learning resources and key ideas of the Biennale.

During the exhibition, youth and families were invited to learn more about the exhibition in dedicated spaces at the Art Gallery of New South Wales, Cockatoo Island and Museum of Contemporary Art Australia.

On Cockatoo Island, talks, workshops, events and opportunities to engage with materials and texts provided by participating Biennale artists were provided in a space called Superposition Studio.

Engagement

The 21st Biennale of Sydney commissioned major performance based works, activations and projects involving public participation that enriched and enlivened visitors' experience of the exhibition.

Glasgow-based artist Ciara Phillips created a print studio within the walls of the MCA, inviting community groups including Big Fag Press, a class from Liverpool Girls High School, women from the Jessie Street National Women's Library and the You + Me = Us Screenprinting Collective to work alongside her to produce new artworks.



At the Art Gallery of New South Wales, Oliver Beer exhibited *Composition for Mouths (Songs My Mother Taught Me) I & II*, 2018, two films that explored ideas of cultural memory and 'inherited music'.





Sydney-based artist Koji Ryui staged sound demonstrations in his site-specific installation *Jamais Vu*, 2018, at Cockatoo Island.



Dutch artist Riet Wijnen conducted performative readings of her work *Conversation Six: Double-lines*, 2018 at AGNSW.



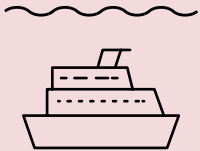
Sydney artist Yasmin Smith created a ceramic studio, outdoor kiln and salt farm on Cockatoo Island where visitors helped create clay vessels for salt harvesting as part of her project *Drowned River Valley*, 2018.





Regional Communities

Guided Tours



A FREE FERRY SERVICE
TO COCKATOO ISLAND
OPERATED TWICE
A WEEK DURING
THE BIENNALE FOR
EDUCATION GROUPS

483
DROP-IN GUIDED
TOURS

121
TOURS WERE BOOKED
BY STUDENTS AND
COMMUNITY GROUPS

The 2018 edition engaged regional communities in the global discussions addressed in the 21st Biennale of Sydney. Public talks, educator exclusives, artist previews, and school workshops were offered in regional galleries and schools throughout New South Wales including Broken Hill, Jervis Bay, Lake Macquarie, Lismore, Newcastle, Tumut and Wollongong.

Volunteers from regional towns in NSW, such as Newcastle and Wollongong, were encouraged to participate in the Biennale through a program supported by **Transport NSW** that enabled all Biennale volunteers to travel free during the exhibition across Sydney Trains and NSW TrainLink intercity services, Sydney Ferries, Sydney metropolitan buses and light rail.

9,542 visitors were engaged through 483 drop-in guided tours at the Art Gallery of New South Wales, Artspace, Carriageworks, Cockatoo Island and Museum of Contemporary Art Australia.

UNSW Art & Design student guides led 2,779 students and community groups on 121 tours. A free ferry service to Cockatoo Island operated twice a week during the Biennale for education groups.

Biennale Archive Stories

Biennale Archive Stories investigated the Biennale of Sydney's 45-year history in public forums, discussions and debate. Guest speakers included preeminent artists, art historians, curators, museum directors and philanthropists. 'Archive Salons' held in exhibition spaces provided an informal platform for reflecting on the Biennale's impact on the development of contemporary art in Australia and contemporary issues.



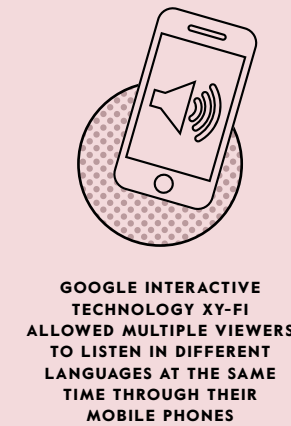
Collaborations





Belongings

The Biennale of Sydney x Google's Creative Lab Sydney x SBS



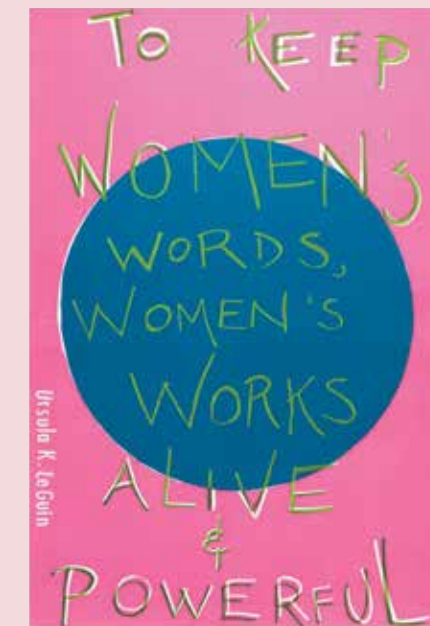
Commissioned by the Biennale of Sydney, *Belongings* (image above) is an interactive installation created by Google's Digital Creative Labs and SBS Creative Labs.

Inspired by the work of Ai Weiwei, *Belongings* acted as a complementary documentary piece in which six refugees now living in Australia share how their treasured belongings have been a source of strength, hope and a reminder of home.

Ciara Phillips, Workshop

The Biennale of Sydney x Ciara Phillips x *The Saturday Paper*

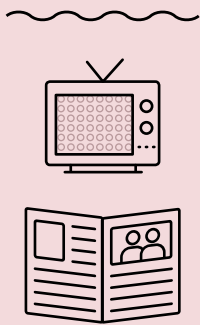
The Saturday Paper (images below) supported the amplification of Ciara Phillips artwork Workshop, 2010-ongoing, giving the artist a full page each week for the 13-week duration of the Biennale, giving the artist and her collaborators complete creative autonomy.



Communications



Publicity



500+

STORIES WERE PUBLISHED ABOUT THE 21ST BIENNALE OF SYDNEY ACROSS LOCAL & INTERNATIONAL TELEVISION, RADIO, PRINT & DIGITAL PLATFORMS.



750,000

ORGANIC REACH VIA SOCIAL MEDIA



150,000

AUDIENCE REACH VIA DIGITAL ADVERTISING CAMPAIGNS

A long-lead public relations campaign managed by Articulate PR ran from 2016 to 2018 ensuring continuous coverage of the 21st Biennale of Sydney across national and international platforms.

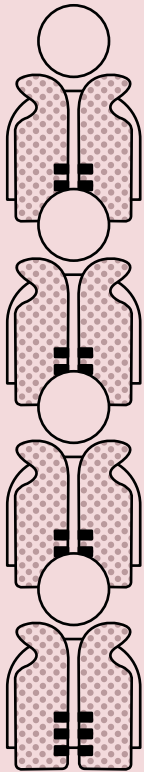
More than 500 stories were posted, published or broadcast about the 21st Biennale of Sydney across local and international television, radio, print and digital platforms.

Highlights included:

- ABC News (US)
- Al Jazeera
- Time Out Hong Kong and Sydney
- The Guardian
- Sydney Morning Herald
- Wallpaper*
- South China Morning Post
- ABC TV, Radio and Online (Aust)
- SBS TV, Radio and Online (Aust)



MEDIA EVENTS



More than 150 guests, including local, national and international press, attended the Media Preview in March 2018. The all-day guided preview provided members of the press with full access to the Biennale venues, artworks and artists.

A select group of 30 journalists representing major news outlets and arts publications were also invited to attend an exclusive press call with artist Ai Weiwei and Artistic Director Mami Kataoka on Cockatoo Island.

In the Press

“By confronting the global conflicts plaguing the political, social and cultural spheres, whilst also rendering deeply personal or aesthetic narratives, the artists in this year’s Biennale reveal a sense of solidarity in an otherwise divided world. The superposition of diverse ideas and practices indeed allows for equilibrium — not in the sense of symbolic platitudinal equality, but rather the balancing of values and a coalescence of thought.”

ARTIST PROFILE
March 2018

“This year’s Biennale reflects the changing face of Australia.”

ANDREW THOMAS
Al Jazeera, March 2018

“The 21st Biennale of Sydney is the biggest event on Sydney’s arts calendar.”

MONIQUE PERRIN
Lonely Planet, March 2018

“This Biennale is characterised by a certain self-sufficiency not only on the part of its artists but on the part of the Biennale that here superpositions its own history — its own archive — as critical content.”

DARREN JORGENSEN
Artlink, March 2018

“Ai Weiwei anchors a rewarding show that comes of age in its 21st year — a biennale that goes beyond mere spectacle.”

ANDREW FROST
The Guardian, March 2018

“Kataoka has done a phenomenal job at presenting the 45-year history of the Biennale of Sydney at the AGNSW in a beautifully textured presentation of the exhibition’s archive.

SUPERPOSITION manages to gracefully pull you into a conversation that is curious, respectful, current and strong in its curatorial independence.

A soft touch lands a cohesive exhibition with a strong message at the hands of Mami Kataoka.”

GINA FAIRLEY
Artshub, March 2018



Partnerships

The reach and sophistication of the 21st Biennale marketing campaign was extended by valuable partnerships with:

- APN Outdoor
- Art Guide Australia
- ArtAsiaPacific
- Concrete Playground
- Destination New South Wales
- FBi Radio
- Google’s Creative Lab
- Loves Data
- The Monthly
- Motel Picture Company
- Ocula
- The Saturday Paper
- SBS
- Wayin

In partnership with **APN Outdoor**, a four-week outdoor advertising campaign focussed on Sydney International and Domestic Airport arrivals, all train stations on the Sydney City loop and major inner-city stations and buses.

Outdoor triffids were placed outside Biennale locations and beside corresponding public transport including at Circular Quay, Central Station and Redfern Station.

Television and radio advertising was provided by Biennale partner **SBS** (Special Broadcasting Service).

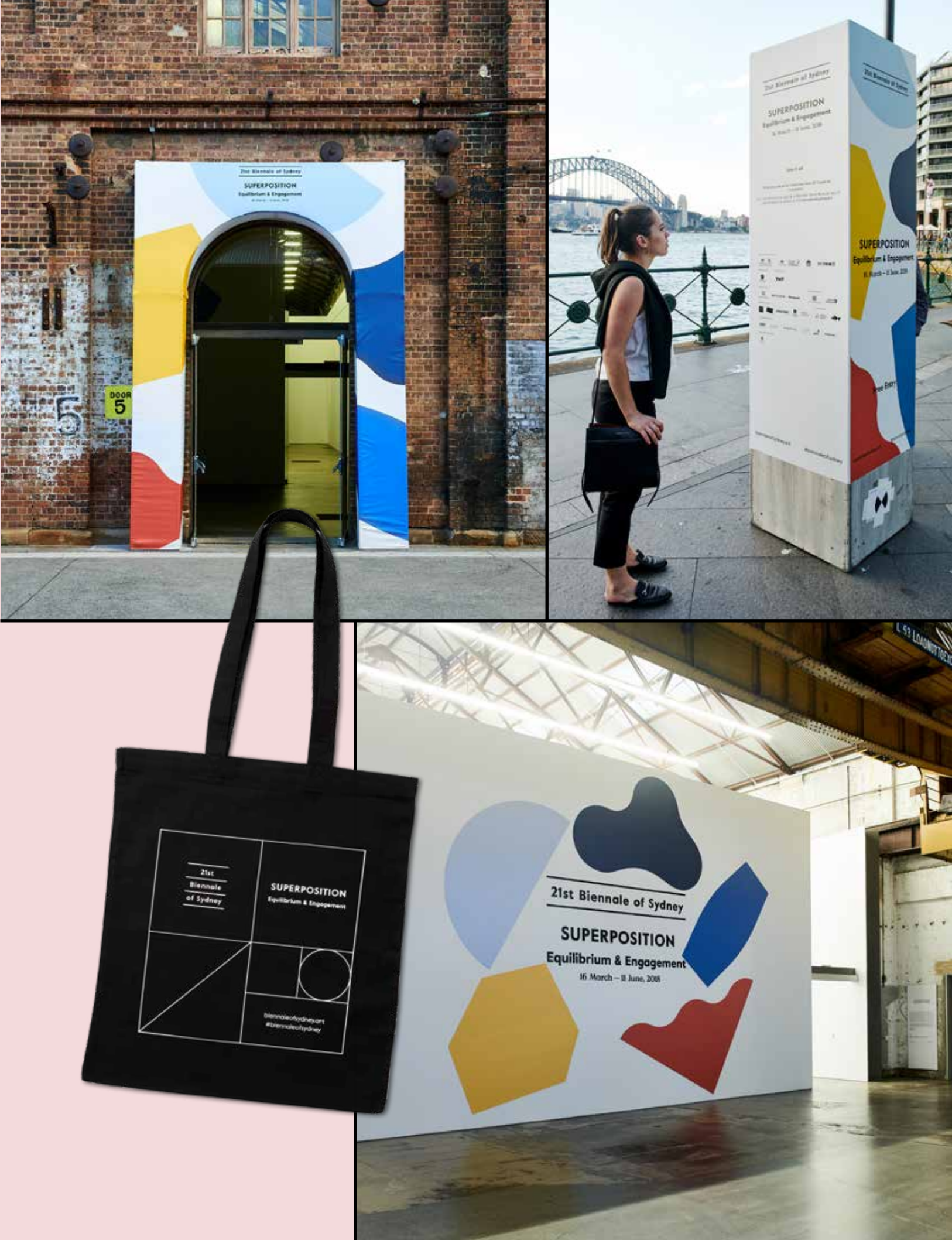
Digital advertising campaigns were undertaken across a variety of platforms including Google ads and Adwords, Ocula, Concrete Playground, Art Guide Australia, Sydney.com, SBS On Demand, The Saturday Paper, Neighbourhood and The Music.

Exhibition signage provided information in large font and high-contrast type. Extended artist texts were available in the exhibition venues and online at the mobile-optimised Biennale of Sydney website.

EXHIBITION GUIDE

The 130-page Exhibition Guide to the 21st Biennale of Sydney contained maps, full-colour images, artist project descriptions, exhibition itineraries, transport information and a guide to visiting Sydney. 10,000 copies were distributed with the March/April edition of *Art Guide Australia* and approximately 10,000 additional copies were sold across Biennale locations.

According to independent audience research, visitors to the Biennale rated the Exhibition Guide as excellent for navigation, information and readability.





THE BIENNALE
HAS RECORDED
THE FOLLOWING
ENGAGEMENT WITH
THE NEW BIENNALE
WEBSITE, LAUNCHED
ON 12 MARCH 2018:

biennaleofsydney.art



286,390

USERS



280,137

NEW USERS



414,565

SESSIONS



880,419

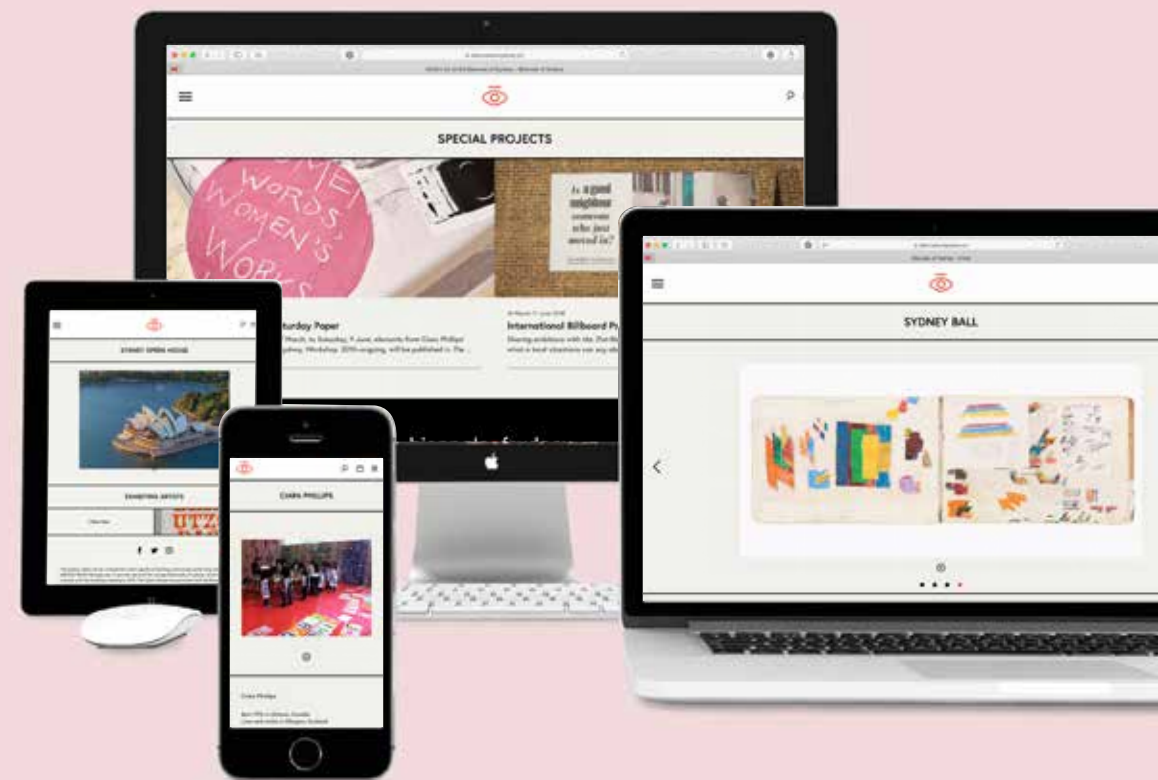
PAGE VIEWS



Website Redevelopment Project

The Biennale of Sydney commissioned award-winning design studio, **Civilization**, and development studio, **Interaction Consortium**, to develop a new digital platform at biennaleofsydney.art.

The new site – which included a refreshed corporate identity – can simultaneously promote the artists, locations and events of current or forthcoming biennale, showcase the archives of past biennales and act as a digital guide for visitors during the exhibition.



Development



Development

The Biennale of Sydney is made possible through a network of visionary and dedicated supporters, including government, corporate, education and cultural funding partners, as well as private foundations and patrons.

In 2018 the advocacy and financial commitment of private and public sectors supported the Biennale to a degree greater than ever before. This enabled the Biennale to deliver one of its most ambitious exhibitions and attract record visitation of more than 850,000.

The Biennale of Sydney received 53% of its total income toward the 21st edition through generous support from national and international governments.

The Biennale receives core funding from Australian federal, state and local governments (including cash and in-kind contributions) through funding agreements with:

- Australia Council for the Arts
- Visual Arts and Craft Strategy
- Create NSW
- City of Sydney
- Destination NSW
- Transport NSW

Among the nations whose agencies supported the 21st Biennale of Sydney are: Austria, Canada, China, Denmark, Finland, France, Germany, Japan, Korea, Luxembourg, The Netherlands, New Zealand, Singapore, Sweden, Switzerland, Taiwan and the United Kingdom.

The Neilson Foundation, Principal Patron of the Biennale of Sydney, provides exceptional support in ensuring free access for all and meaningful experiences for the communities we serve.

The Biennale of Sydney developed new, creative models of collaboration with leading businesses and institutions from around the globe. These partnerships provided support to artists, audiences and the presentation of contemporary art, with examples including:

- TWT Property Group joining the Biennale as Principal Partner to support artistic excellence and enrich the diverse communities we serve through the production and presentation of contemporary art.

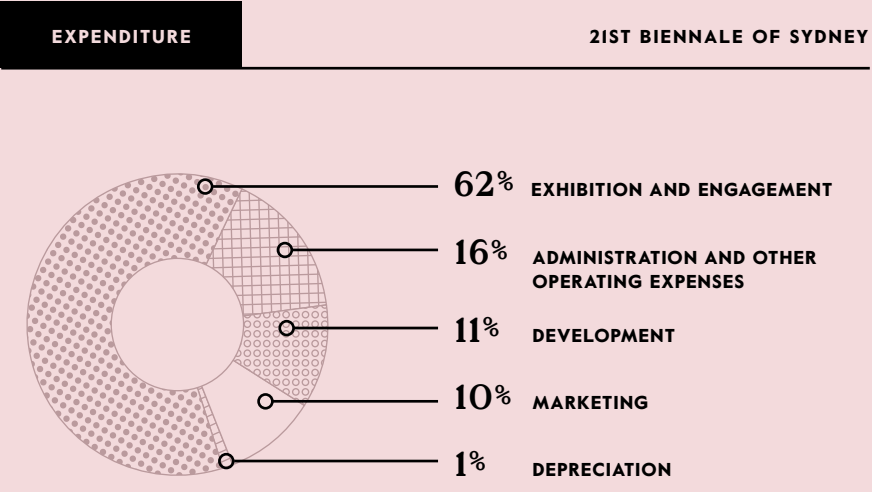
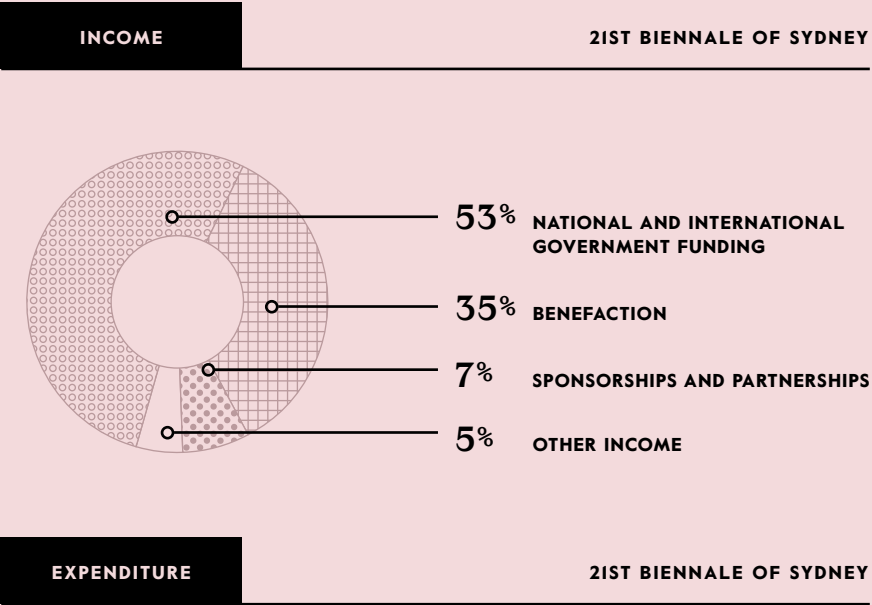
- National Gallery of Singapore and the Singapore Art Museum, the Kuandu Museum of Fine Arts and the National Cultural & Arts Foundation, Taiwan, supporting knowledge exchanges and a curatorial fellowship with the Biennale of Sydney.
- The Biennale of Sydney, Google’s Creative Lab and SBS Digital Creative Lab created the project ‘Belongings’, an immersive installation that brought stories of displacement home to Sydney with content delivered in seven different languages through new digital technology.
- Participating in ‘The Billboard Project’, linking Western Sydney’s communities globally to the Biennale of Sydney and Istanbul Biennial through a conversation initiated by curators of the 15th Istanbul Biennial (2017). Photographs were installed across twelve sites in Ashfield, Carnes Hill, Liverpool, Marrickville, Newtown, Parramatta and Sydenham, highlighting the complexity of place and belonging.

Revenue & Expenditure

- Co-commissioning ambitious works of art with institutions, such as Institute of Modern Art, Brisbane for a new work by Haegue Yang, and Auckland Art Gallery Toi o Tāmaki and Monash University Museum of Art for a new work by Michael Stevenson.

The Biennale of Sydney is indebted to our Exhibition Partners and Venue Partners who provided invaluable professional support and expertise, as well as financial and in-kind contributions, that helped realise the ambitious exhibition we collectively presented.

We gratefully acknowledge the generous support of all individuals who made the 21st Biennale of Sydney possible.



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Mami Kataoka
Artistic Director, 21st Biennale of Sydney

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Margaux Walker, Sandra Walker, Susanna Waller, Gavin Wang, Kevin Wang, Yang Wang, Jenny Watts, Rebecca Weaver, Magdalena Weidemann, Julia Westwood, Joella Wheatley, Anna Whetton, Claudia White, Jane Wilaicharoenphot, Sharon Williams, Sam Wilson, Ramanne Wilson Lemme, Lia Wittig, Amy Wong, Catherine Wong, Evena Wong, Louisa Wong, Rebecca Wong, Vanessa Wong, Anita Woods, Carmel Woods, Frances Woods, Karolin Wu, Xuewei Wu

Jessica Xi, Murphy Xiao, Yao Xiao, Tuba Yagiz, Zhijun Yang, Zitao Yang, Cecillie Yates, Elise Yates, Hope Yates, Emma Yeung, Jean Yi, Caroline Yim, Meidan Yin, Lili Yu

Rainne Zeng, Amara Zenteno, Cloe Zhang, Jenny Zhang, Lei Zhang, Yi Zhang, Yiwen Zhang, Jinrui Zheng, Yaru Zheng, Daniel Zhong, Echo Zhou, Shiaoang Zhou, Vivien Zhou, JJ Zhou, Elli Zhu, Judy Zhu, Junyi Zhu, Jasmine Zhuang

Image Credits

Cover
Eija-Liisa Ahtila
POTENTIALITY FOR LOVE – MAHDOLLINEN RAKKAUS, 2018 (detail)
angular video sculpture of 22 DIP LED modules, 4K/HD, 7:54 mins, looped
two research tables with attached 'monitor mirrors', 4K/HD: 2:08 mins and 3:06 mins, looped vertical single channel projection, 4K/HD, 2:35 mins, looped
Cast: Jenny and Matleena Kuusniemi
Written and directed by Eija-Liisa Ahtila
Cinematography: Jussi Eerola
Wire FX: Reijo Kontio
3D VFX: Jari Hakala
Editing: Heikki Kotsalo
Produced by Ilppo Pohjola
Commissioned by Serlachius Museums, Mänttä with support from AVEK; the Biennale of Sydney; Frame Contemporary Art Finland; Alfred Kordelin Foundation; Marian Goodman Gallery, New York, Paris and London; M-Museum; SES; and SKR
Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales. Photograph: Zan Wimberley © Crystal Eye – Kristallisilmä Oy, Helsinki
Courtesy the artist and Marian Goodman Gallery, New York, Paris and London

p. 2
Koji Ryui
Jamais vu, 2018 (detail)
mixed media installation with sound
dimensions variable
Commissioned by the Biennale of Sydney with generous assistance from the Australia Council for the Arts and the Australia-Japan Foundation of the Department of Foreign Affairs and Trade
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist and Sarah Cottier Gallery, Sydney

p. 8–9
Roy Wiggan
Ilma 1994
chip board, wool, PVA glue, synthetic polymer paint, florence paint
Commissioned for the opening of the Yiribana gallery 1994
Photograph: Diana Panuccio, AGNSW © Estate of Roy Wiggan

p. 10
Ai Weiwei
Law of the Journey, 2017 (detail)
reinforced PVC with aluminium frame
60 x 6 x 3 m
Presentation at the 21st Biennale

of Sydney was made possible with generous support from the Sherman Foundation
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist and neugerriemschneider, Berlin

p. 15
Tawatchai Puntusawasdi
*Super Moon 2*i**, 2018 (detail)
brass
180 x 80 x 200 cm
Commissioned by the Biennale of Sydney with generous support from Chizuko Yashiro and assistance from MALLAM Contemporary Art Museum, Chiang Mai and the Australia-ASEAN Council of the Department of Foreign Affairs and Trade
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: silversalt photography
Courtesy the artist

p. 18
Laurent Grasso
OTTO, 2018
HD video
21:26 mins
Director: Laurent Grasso
Director of Photography: Jean-Louis Vialard
Editor: Maryline Monthieux
VFX Artist: Thierry Ardiller
Composer: Grégoire Auger
Assistant Director: Yan Tomaszewski
Drone Operator: Robert Mathieson
Post-production Director: Christina Crassaris
Sound Editor and Mixer: Jean Goudier
Camera Assistant: Brendan Gribble
Production Manager in Australia: Georgia Wallace-Crabbe/Film Projects PTY LTD
Unit Manager: Matt Woodham
Logistics and Location Manager: Peter Bartlett
Assistant Editors: Justine Haouy, Esther Lowe, Marine Pere
Post-production Laboratory: Mikros/Technicolor
Executive Producer: Sophie Denize
Color Grader: Jacky Lefresne
Digital Supervisor: Nicolas Daniel
Coordinator: Anaïs Meuzeret
Created in consultation with Otto Jungarrayi Sims, Chairman, Warlukurlangu Artists Aboriginal Corporation, Yuendumu with support from Cecilia Alfonso, Manager, Warlukurlangu Artists Aboriginal Corporation, Yuendumu
Commissioned by the Biennale of Sydney with generous assistance from

the Ambassade de France en Australie; Institut français; and Mami Kataoka
Installation view of the 21st Biennale of Sydney (2018) at Carriageworks. Photograph: silversalt photography
Courtesy the artist; Edouard Malingue Gallery, Hong Kong and Shanghai; Sean Kelly Gallery, New York; and Galerie Perrotin, New York, Paris, Hong Kong, Seoul and Tokyo

p. 20–21
Mit Jai Inn
Planes (Hover, Erupt, Erode), 2018
mixed media installation with paintings
Commissioned by the Biennale of Sydney with generous support from the Neilson Foundation. Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist and SA SA BASSAC, Phnom Penh

p. 23
Suzanne Lacy
The Circle and the Square, 2016 (detail)
performance, video installation, two-year project, three-day performance, one-week video installation
Video Projection: Mark Thomas, Soup Co.
Interviews: Massimiliano Mollona, Graham Kay, Elena Adorni
Principal Creative Collaborators: Rauf Bashir, Paul Hartley, Massimiliano Mollona, Laurie Peake, Ron Pen, Mark Thomas
Musicians: Julian Evans, Hussnain Hanif, Hannah Land, Jennifer Reid, Cath Tyler
Community Engagement: Naheed Ashraf, Zoya Bhatti, Lynn Blackburn, Tayeba Butt, Katie Nolan, Uzma Raziq, Bushra Yaqoob
Design: Source Creative
Documentation: Huckleberry Films
Collaborating organisations: In-Situ, Free Spiritual Centre, Building Bridges
Pendle, Brierfield Action in the Community
Commissioned by Super Slow Way
Presentation at the 21st Biennale of Sydney was made possible with generous support from the Breen Mills Foundation
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist

p. 26–27
‘Family Day’ on Cockatoo Island for the 21st Biennale of Sydney (2018), 20 May 2018
Workshop run by Reverse Garbage. Photograph: Document Photography

p. 28
(above)
‘Multilingual Storytimes’ at the Superposition Studio, Cockatoo Island, for the 21st Biennale of Sydney (2018), 29 April 2018.
Co-presented with Lost in Books, Fairfield.
Photograph: Levon Baird

Vietnam Exodus: Tiffany Chung in conversation with Mami Kataoka and Alexie Glass-Kantor
Artspace
16 March
Pictured: Tiffany Chung. Installation view of the 21st Biennale of Sydney (2018) at the Artspace. Photograph: silversalt photography

p. 31
(above)
Ciara Phillips
Workshop, 2010–ongoing
installation and print studio
dimensions variable
Collaborators: You + Me = Us Women's Screenprinting Collective
Presentation at the 21st Biennale of Sydney was made possible with generous assistance from the Consulate General of Canada in Sydney, the British Council and Glasgow Print Studios
Installation view of the 21st Biennale of Sydney (2018) at the Museum of Contemporary Art Australia. Photograph: Jacquie Manning
Courtesy the artist

21st Biennale of Sydney Volunteers with Artist, Koji Ryui on Cockatoo Island. Photograph: Levon Baird

p. 32
(above)
‘Family Day’ on Cockatoo Island for the 21st Biennale of Sydney (2018), 20 May 2018
Photograph: Document Photography

Mit Jai Inn
Planes (Hover, Erupt, Erode), 2018
mixed media installation with paintings
Commissioned by the Biennale of Sydney with generous support from the Neilson Foundation.
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: silversalt photography
Courtesy the artist and SA SA BASSAC, Phnom Penh

p. 34
Oliver Beer
Composition for Mouths (Songs My

Mother Taught Me) II, 2018 (video still)
HD video with sound
Performers: Alyx Dennison and Sonya Holowell
Commissioned by the Biennale of Sydney with generous assistance from Galerie Thaddaeus Ropac and the British Council
Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales
Courtesy the artist; Galerie Thaddaeus Ropac, London, Paris and Salzburg; and Anna Schwartz Gallery, Melbourne

p.35
Ciara Phillips
Workshop, 2010–ongoing
installation and print studio
dimensions variable
Presentation at the 21st Biennale of Sydney was made possible with generous assistance from the Consulate General of Canada in Sydney, the British Council and Glasgow Print Studios
Installation view of the 21st Biennale of Sydney (2018) at the Museum of Contemporary Art Australia. Photograph: Zan Wimberley
Courtesy the artist

p. 36
(above)
Koji Ryui
Jamais vu, 2018 (detail)
mixed media installation with sound
dimensions variable
Commissioned by the Biennale of Sydney with generous assistance from the Australia Council for the Arts and the Australia-Japan Foundation of the Department of Foreign Affairs and Trade
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist and Sarah Cottier Gallery, Sydney

Yasmin Smith
Drowned River Valley, 2018 (detail)
ceramic installation
dimensions variable
Commissioned by the Biennale of Sydney with assistance from Neil and Karina Hobbs; Merran Morrison; and the Australia Council for the Arts
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: silversalt photography
Courtesy the artist and The Commercial, Sydney

p.37
(above)
Riet Wijnen
Front to back:
Sculpture Sixteen Conversations on Abstraction, 2015–ongoing
wood, paint
300 x 300 x 45 cm
Diagram Sixteen Conversations on Abstraction: Conversation Three, 2015
photogram
90 x 115.5 cm
Diagram Sixteen Conversations on Abstraction: Conversation Three and One, 2016
photogram
90 x 115.5 cm
Diagram Sixteen Conversations on Abstraction: Conversation Three, One and Four, 2017
photogram
90 x 115.5 cm
Diagram Sixteen Conversations on Abstraction: Main Structure, 2016
photogram
90 x 115.5 cm
Presentation at the 21st Biennale of Sydney was made possible with

generous assistance from the Mondriaan Fund
Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales. Photograph: Document Photography
Courtesy the artist

Rayyane Tabet
Dear Mr. Utzon, 2018
performance, 45 mins, reproduced
‘Bring Utzon Back’ leaflets*
Commissioned by the Biennale of Sydney
Documentation of a performance for the 21st Biennale of Sydney (2018) at the Sydney Opera House. Photograph: silversalt photography
Courtesy the artist and Sfeir-Semler Gallery, Hamburg and Beirut

*‘Bring Utzon Back’ leaflet, 1967, paper, designed by Bill Turner, made by Bill Turner and John Kinster. Collection of the Museum of Applied Arts and Sciences. Gift of May Watson and Bill Turner, 2007

p. 38
(above)
a good neighbour, an international billboard project, 2018
Designer: Rupert Smyth
Photographer: Lukas Wassmann
Initiated by the 15th Istanbul Biennial and presented in Sydney for the 21st Biennale of Sydney (2018) in partnership with the Inner West Council, City of Parramatta and Liverpool City Council. Photograph: Document Photography

Artist Talks: Opening Weekend of the 21st Biennale of Sydney (2018)
Yasmin Smith
Superposition Studio
Cockatoo Island
17 March and 18 March
Photograph: silversalt photography

p. 40–41
Archive Display
Presentation at the 21st Biennale of Sydney was made possible with generous support from Transfield Holdings
Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales. Photograph: silversalt photography

p. 42–43
Ciara Phillips
Workshop, 2010–ongoing
installation and print studio
dimensions variable
Participants: Liverpool Girls High School
Presentation at the 21st Biennale of Sydney was made possible with generous assistance from the Consulate General of Canada in Sydney, the British Council and Glasgow Print Studios
Installation view of the 21st Biennale of Sydney (2018) at the Museum of Contemporary Art Australia. Photograph: Document Photography
Courtesy the artist

p. 44
Belongings
interactive installation
Created by the Biennale of Sydney, Google's Creative Lab and SBS Digital Creative Labs
Installation view of the 21st Biennale of Sydney (2018) on Cockatoo Island
Photograph: Zan Wimberley

Ciara Phillips
Workshop, 2010–ongoing
installation and print studio

dimensions variable
Presentation at the 21st Biennale of Sydney was made possible with generous assistance from the Consulate General of Canada in Sydney, the British Council and Glasgow Print Studios
Installation view of the 21st Biennale of Sydney (2018) at the Museum of Contemporary Art Australia. Photograph: Zan Wimberley
Courtesy the artist

p. 45
Laura Carey, **Rima D'Arcy**, **Barbara Henery**, **Sherri Hilario**, **Lynne Morton**, **Julianne Patterson**, **Ciara Phillips**, **Diane van Sommers**, **Maryan Vickers**, **Aleit Woodward**, *Women's Words*, *Women's Works*, 2018, in **Ciara Phillips' Workshop**, 2010–ongoing, 21st Biennale of Sydney: SUPERPOSITION: Equilibrium & Engagement. Museum of Contemporary Art Australia, Sydney, 2018, photograph: Dominic Kavanagh

Liverpool Girls High School, *Progressive Human Rights*, 2018, in **Ciara Phillips' Workshop**, 2010–ongoing, 21st Biennale of Sydney
SUPERPOSITION: Equilibrium & Engagement, Museum of Contemporary Art Australia, Sydney, 2018, photograph: Dominic Kavanagh

p. 46–47
Marco Fusinato
Constellations, 2015/2018 (detail)
baseball bat, chain, purpose-built wall with internal PA system at 120+ decibels
dimensions variable
This version was created for the Biennale of Sydney with assistance from Anna and Morry Schwartz, UAP and the Australia Council for the Arts
Installation view of the 21st Biennale of Sydney (2018) at Carriageworks. Photograph: Zan Wimberley
Courtesy the artist and Anna Schwartz Gallery, Melbourne

p. 50–51
Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) with Balaji and Renzo Martens
CATPC – the artists from the plantation. A portrait by Balaji, 2018 (video still)
video
9 mins
Commissioned by the Biennale of Sydney with generous assistance from the Mondriaan Fund
Installation view of the 21st Biennale of Sydney (2018) at the Art Gallery of New South Wales
Courtesy the artists

p. 52
21st Biennale of Sydney Guide
Exhibition identity design: Civilisation
Design implementation: Mira Yuna
Photograph: Zan Wimberley

p. 53
21st Biennale of Sydney (2018)
directional triffid at Circular Quay, Sydney
Exhibition identity design: Civilisation
Design implementation: Mira Yuna
Photograph: Fiona Susanto

21st Biennale of Sydney Tote Bag
Exhibition identity design: Civilisation
Design implementation: Mira Yuna
Photograph: Zan Wimberley

p. 54
Sam Falls
The River, 2017 (detail)
fabric dye on canvas

38l x 443 cm
Presentation at the 21st Biennale of Sydney was made possible with generous assistance from Galerie Eva Presenhuber, Zürich
Installation view of the 21st Biennale of Sydney (2018) at Carriageworks. Photograph: Zan Wimberley
Courtesy the artist; Galerie Eva Presenhuber, Zürich; Galleria Franco Noero, Turin; and Hannah Hoffman Gallery, Los Angeles

p. 56–57
Ai Weiwei
Crystal Ball, 2017 (detail)
crystal, life jackets
100 x 100 x 100 cm
Presentation at the 21st Biennale of Sydney was made possible with generous support from the Andrew Cameron Family Foundation
Installation view of the 21st Biennale of Sydney (2018) at Artspace. Photograph: Zan Wimberley
Courtesy the artist and neugerriemschneider, Berlin

p. 60–61
Tanya Goei
Index: pages (builders drawing), 2018
neel blue chalk pigment, cotton construction thread
151.5 x 682 cm
Commissioned by the Biennale of Sydney with generous assistance from Susan Acret and James Roth
Installation view of the 21st Biennale of Sydney (2018) at Artspace. Photograph: Zan Wimberley
Courtesy the artist and Galerie Mirchandani + Steinruecke, Mumbai

p. 76–77
Khaled Sabsabi
Bring the Silence, 2018 (detail)
five-channel HD video installation with audio
11:30 mins, infinite loop
Originally commissioned by the Sharjah Art Foundation and filmed with the permission of the custodians of the Maqām of Hazrat Khwaja Syed Nizamuddin Auliya, New Delhi
Presentation at the 21st Biennale of Sydney was made possible with generous support from the Andrew Cameron Family Foundation and the Australia Council for the Arts
Installation view of the 21st Biennale of Sydney (2018) at Cockatoo Island. Photograph: Zan Wimberley
Courtesy the artist and Milani Gallery, Brisbane



