

16TH BIENNALE OF SYDNEY
REPORT

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The Biennale of Sydney is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments.



The Biennale of Sydney is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



The Biennale of Sydney is assisted by the NSW Government through Arts NSW. We gratefully acknowledge the assistance of Arts NSW through the NSW Government Exhibitions Indemnification Scheme.

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We would like to extend special thanks to the directors and staff at all the venues for their generosity, dedication and commitment. We would also like to thank all venue and Biennale volunteers for their tireless contribution and enthusiasm.

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Cover Image: Pierre Huyghe
A Forest of Lines, 2008
Installation view of the 16th Biennale of Sydney in the Concert Hall of the Sydney Opera House
Courtesy the artist and Marian Goodman Gallery, New York and Paris
Made possible through the generous support of The Ellipse Foundation – Contemporary Art Collection, Portugal and Marian Goodman Gallery, New York and Paris. Presented by the Biennale of Sydney (2008) in association with the Sydney Opera House.
A Forest of Lines was produced with assistance from CULTURESFRANCE, the Embassy of France in Australia, Lumens Arte, Rent-A-Garden (Terrey Hills) and the Technical Direction Company of Australia (TDC).

Opposite: Dan Perjovschi
The Sydney Drawing, 2008
Installation view of the 16th Biennale of Sydney at the Art Gallery of New South Wales
Courtesy the artist and Lombard-Freid Projects, New York

HIGHLIGHTS

‘This year’s exhibition and its many associated events exceeded the high expectations of the Biennale of Sydney as Australia’s premier contemporary visual arts event.’

Kathy Keele, Chief Executive Officer,
Australia Council for the Arts

- Record visitation – 436,150 visits (a 38 per cent increase on 2006) with 38 per cent of visitors from interstate or overseas.*
- 175 artists from 42 countries (69 travelled to Sydney).
- 294 works, including 86 new works, 203 historic and existing works and 5 revised works.
- More than 86,000 visitors saw 39 projects at a major new venue, Cockatoo Island – an astonishing former prison and shipyard and the largest island in Sydney Harbour. 91 per cent of visitors took advantage of the free ferry service.
- World-first online venue for a biennale displayed interactive works, live streaming and video projects.
- Pierre Huyghe transformed the Sydney Opera House Concert Hall into a magical forest for 24 hours.
- Pier 2/3 was the venue for Janet Cardiff & George Bures Miller’s most ambitious installation to date – an enveloping 100-speaker sound installation.
- Leading contemporary artist William Kentridge premiered his new work on Cockatoo Island.
- Biennale targeted education with new publications and events for schools and children.
- Free 104-page, full-colour exhibition guide provided an invaluable tool for visitors to navigate the exhibition and events.



- Engaging, inclusive and well-attended Opening Week of 74 events catered to all audiences, from general public to arts professionals.
- Enhanced website, utilising Web 2.0 and social networking, engaged more than 163,000 unique visitors.**
- A broad-reaching marketing campaign with visible branding spread across the city.
- Media coverage increased by 57 per cent from 2006.

* 2008 Biennale of Sydney audience research, refer to page 44 for further details

** As at 10 October 2008

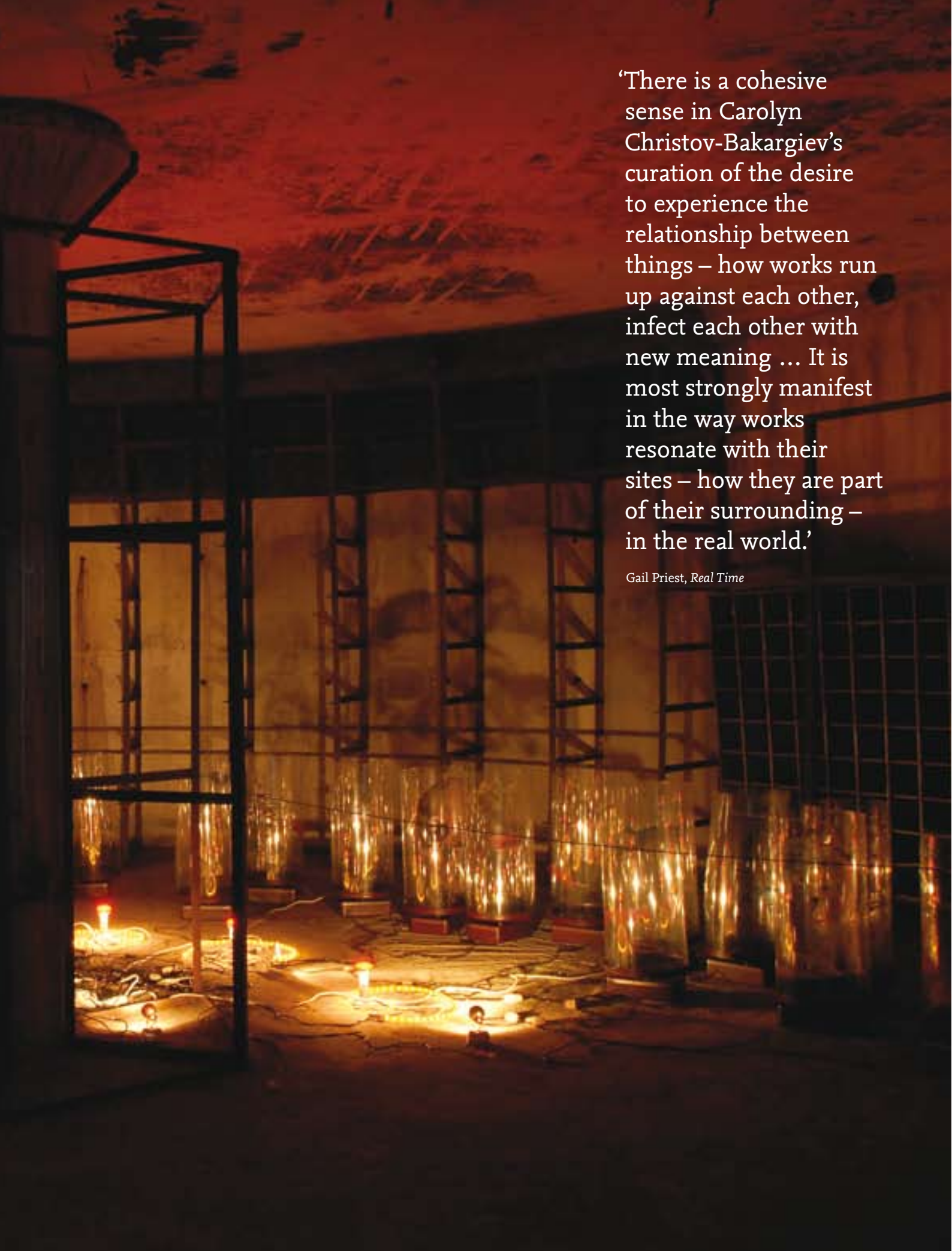


Opposite: The Artists' and Supporters' Party in the Turbine Hall at Cockatoo Island

This page: Christoph Büchel
No Future, 2008
 Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
 Courtesy the artist and Hauser & Wirth Zurich, London with the support of MONA, Museum of Old and New Art, Tasmania. Musical equipment supplied by Drum City, Willoughby



Nalini Malani
'The tables have turned' A shadow play, 2008
Installation view of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and Bodhi Art, Mumbai
This project was made possible with assistance
from Bodhi Art, Mumbai



‘There is a cohesive sense in Carolyn Christov-Bakargiev’s curation of the desire to experience the relationship between things – how works run up against each other, infect each other with new meaning ... It is most strongly manifest in the way works resonate with their sites – how they are part of their surrounding – in the real world.’

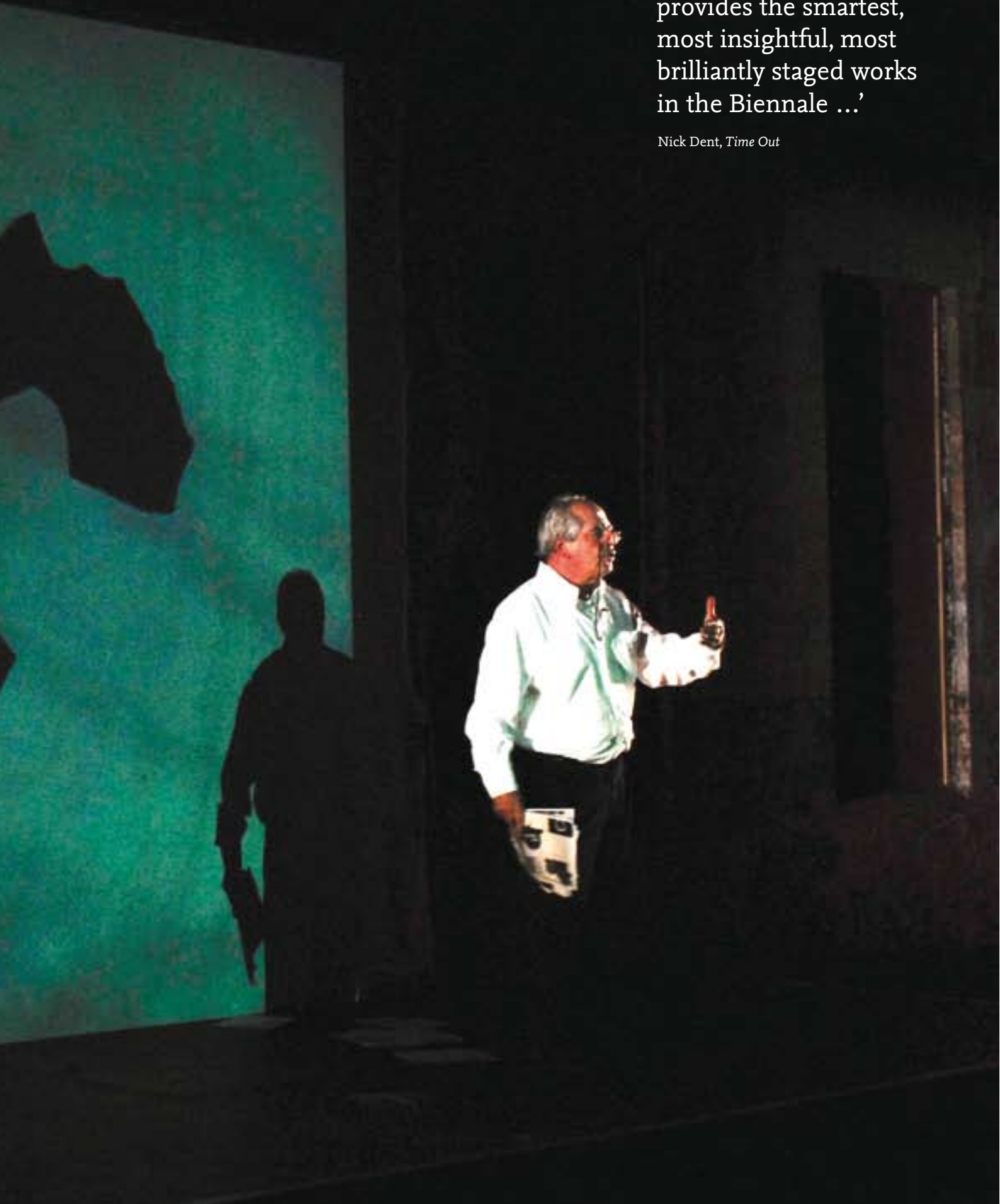
Gail Priest, *Real Time*



William Kentridge
I am not me, the horse is not mine, 2008
Lecture/performance for the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist; Marian Goodman Gallery, New
York and Paris; Goodman Gallery, Johannesburg;
and Annandale Galleries, Sydney
This project was made possible through the
generous support of John Kaldor AM and Naomi
Milgrom Kaldor

‘Hands down, Kentridge provides the smartest, most insightful, most brilliantly staged works in the Biennale ...’

Nick Dent, *Time Out*



MESSAGES OF SUPPORT



The Hon Peter Garrett AM MP

MINISTER FOR THE ENVIRONMENT,
HERITAGE AND THE ARTS

The Biennale of Sydney is one of the largest and most expansive contemporary visual arts events in Australia.

Sometimes outrageous, always provocative, this event brings together the best and the boldest of contemporary visual art from Australia and around the world. Side by side, established and emerging artists present some of the most groundbreaking visual art ever seen.

Over the three months of the exhibition more than 436,000 people attended displays, workshops and performances, and for the first time the magnificent and historic Cockatoo Island was used as a public venue – drawing more than 86,000 visits.

The 16th Biennale received support from the Australia Council and the Australian Government through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

The Australian Government is proud to support the Biennale of Sydney and has provided funding since the inception of the Australia Council in 1975. Over the last 20 years, during which time ten Biennales have been staged, Australian Government support for this premier exhibition has continued to grow, reflecting the importance and calibre of the event.

I congratulate Artistic Director, Carolyn Christov-Bakargiev, and everyone at the 16th Biennale of Sydney for making *Revolutions – Forms that Turn* such an artistic and visual feast.



The Hon Nathan Rees MP

PREMIER AND MINISTER FOR THE ARTS,
NEW SOUTH WALES

The New South Wales Government is proud to have played a significant role in bringing the Biennale of Sydney to the people of New South Wales and the world.

With a record 436,150 visits, the 2008 event was the best attended exhibition since the Biennale of Sydney was first established in 1973. It has built on the 35-year legacy and proved its continued relevance to audiences today.

The 16th Biennale of Sydney gave audiences the chance to experience the wonders of Sydney Harbour's Cockatoo Island via a free ferry service. Exploring the works displayed on this extraordinary urban park was a highlight for many. The premiere of the online venue in 2008 – the first for a biennale worldwide – captivated and engaged a new online biennale community.

This year's edition featured 175 artists from 42 countries, making it a truly international event. Importantly, it also included more works by Australian artists than any previous Biennale, highlighting our own homegrown talent.

Artistic Director, Carolyn Christov-Bakargiev and the Biennale Board and staff must be praised for realising such a vision.

I congratulate the Biennale of Sydney for this year's event and hope that this success is repeated in future biennales.



Clover Moore MP

LORD MAYOR OF SYDNEY

In keeping with the strong reputation which the Biennale of Sydney has developed over its 35-year history, *Revolutions – Forms That Turn* succeeded in stimulating audiences with new ideas and the evolving nature of the contemporary visual arts.

I am glad that the Biennale has continued to extend the idea of accessibility via the Lord Mayor's Day, where access for people with disabilities was provided through a range of tours and multi-sensory experiences.

I congratulate the Biennale on their marvellous audience and critical outcomes. The significant increase in audiences demonstrates the high level of interest in contemporary art in Sydney, as well as the hard work and thoughtful curatorial and venue selection. In particular, it was a real pleasure to see the transformation of Cockatoo Island into such a beautiful contemporary arts venue. I was also pleased that the windows of City of Sydney Council buildings were used to display artworks by Yoko Ono. Even the venues were 'forms that had been turned', showing integrity between this year's theme and its presentation that highlights the thoughtfulness with which each biennale is prepared.

The City of Sydney is proud to be associated with the Biennale and to recognise it as one of the major festivals in Sydney's calendar of events. I look forward to its continued success.

CHAIRMAN'S MESSAGE



‘Each Biennale is remarkable, but 2008 is unique because it was the first time we exhibited on Cockatoo Island.’

The 2008 Biennale of Sydney will go down in history as a remarkable Biennale.

Each Biennale is remarkable, but 2008 is unique because it was the first time we exhibited on Cockatoo Island. Visitors had never seen such a venue – not since René Block's 1990 Biennale in the Bond Stores at Walsh Bay. Our Artistic Director, Carolyn Christov-Bakargiev, made the courageous decision to venture out and, with that, the Board and staff got behind her to make the island a reality. The Sydney Harbour Federation Trust must also be applauded for their generous contribution.

As far as the overall exhibition was concerned, the attendance figures confirmed record breaking patronage – over 436,000 visits across all the venues, including more than 86,000 at Cockatoo Island. At the time of going to print, the Biennale at Cockatoo Island has been awarded by popular vote a FBi Radio and Time Out Sydney, Music, Arts and Culture (SMAC) Award for the most innovative use of the city.

Each visitor might well have had a preferred venue and/or artist, but the strength of the show, I think, was in its diversity. Exhibited over eight venues were 175 artists, of whom more than 86 created original works, including:

- William Kentridge: *I am not me, the horse is not mine* – Cockatoo Island
- Pierre Huyghe: *A Forest of Lines* – Sydney Opera House
- Janet Cardiff & George Bures Miller: *The Murder of Crows* – Pier 2/3
- Ross Gibson: *Conversations II* – Art Gallery of New South Wales
- Tracey Moffatt and Gary Hillberg: *REVOLUTION* – Museum of Contemporary Art

Thanks to the special relationship that Carolyn Christov-Bakargiev helped forge between artists, gallerists and collectors, this Biennale has benefited from a wealth of new work which will stand as a testament. At the same time, by bringing together many groundbreaking twentieth-century works, Carolyn Christov-Bakargiev provided the context for intriguing historical perspectives on current creative endeavours. The curatorial framework was consequently both respectful and refreshing. The Public Program highlighted the originality of seminal figures (such as Michael Snow, Dan Graham and Emory Douglas) who spoke of their work alongside younger artists.

In conclusion, as always, the exhibition would not be the same without our sponsors and patrons, both private and corporate, who enable us to mount an exhibition of the scale needed to make an impact. Credit must also go to our Ambassadors and Benefactors, foreign government agencies and especially the New South Wales and Australian Governments, and the City of Sydney.

Luca Belgiorno-Nettis

CHAIRMAN

CEO'S REPORT



‘Sydney is fortunate to host one of the oldest, most celebrated and respected biennale exhibitions in the world.’

As we celebrate the 35th anniversary of the Biennale of Sydney, I am proud to report that the 16th edition of this internationally renowned festival of contemporary art has been one of the most successful since its inception in 1973.

In providing an overview of this ambitious exhibition and program, the highlights, facts and figures presented in this report evidence the ever-growing stature and broad appeal of the exhibition on its home ground.

Sydney is fortunate to host one of the oldest, most celebrated and respected biennale exhibitions in the world. While on one hand – alongside the Venice and São Paulo biennales and Documenta – it is one of the longest running exhibitions of its kind, it also heralded the new generation of biennale exhibitions that have emerged in the past ten years. This pivotal position affords the Biennale of Sydney the privilege and confidence lent by experience to explore varying terrains and break new ground in each edition.

With seven remarkable venues clustered around the harbour (keeping the Biennale easily accessible by foot and water), one of the most considerable achievements was the presentation of 39 projects on Cockatoo Island. Perhaps equally remarkable was the provision of a free ferry service (supported by The Balnaves Foundation and the Sydney Harbour Federation Trust), which transported the majority of the 86,000 visitors who travelled to the island during the three-month exhibition.

The above encapsulates much of what is exceptional about the Biennale of Sydney: the presentation of a memorable exhibition in an inspiring new venue – through brokering new partnerships between the Biennale, government organisations and private

supporters – and meeting the challenge of making art accessible to the broadest possible audience.

Access – both conceptual and practical – is a hallmark of the Biennale of Sydney, whose exhibition and public programs are presented free, thanks to grants from three levels of the Australian government (federal, state and city), as well as foreign government partners and cultural funding organisations. Additionally, the Biennale of Sydney benefits from the contributions and advocacy of a network of generous sponsors, benefactors and supporters, who make all the difference and whom we thank here.

We also wish to thank and acknowledge the unswerving support and generosity of the directors and staff of our major and special venue partners: the Art Gallery of New South Wales, the Museum of Contemporary Art, Artspace, the Sydney Opera House and the Royal Botanic Gardens – as well as NSW Maritime and the Sydney Harbour Foreshore Authority for providing access to Pier 2/3 and the Sydney Harbour Federation Trust for their remarkable collaboration on Cockatoo Island.

The Biennale of Sydney is an organisation of long-term relationships and what it has consistently provided its Sydney and (inter)national audiences, it offers to its loyal supporters – inspirational and visionary contemporary art. We are overjoyed by both the critical and public response to the 16th Biennale of Sydney. It is a great reward for the exhibition to touch the hearts and minds of the general public and informed connoisseurs alike.

Marah Braye

CHIEF EXECUTIVE OFFICER

ARTISTIC DIRECTOR'S REPORT

‘One of the most important aspects of having a biennale is related to cultural exchange and dialogue ...’

Revolutions – Forms That Turn articulated the agency embedded in forms that express our desire for change, the impulse to revolt and to radically alter perspectives. The exhibition was a constellation of historical and contemporary works of art that celebrated and explored these dynamics, both in art and life, through installations, performances, films, texts, an evolving online venue, conversations and other events.

One of the most important aspects of having a biennale is related to cultural exchange and dialogue: bringing artists and culture from around the world to a place and connecting the culture of that place to the dialogue going on in the rest of the world. The 16th Biennale of Sydney developed from my interests in reconnecting the artistic practice of today with the avant-garde work of earlier artists, as well as from a dialogue with artists and younger curators, writers and thinkers. In this fashion, it was a space for exchange of ideas, thoughts, political views and aesthetic positions, with the underlying premise that all revolutions begin with individuals and that all formal and sensorial aspects of artworks have an embedded critical impulse. Working with ‘comrades’ and artists developed a dialogue between a vast number of minds.

Rather than a single list of artists, the event was an organic system where people appeared and disappeared, participating in very physical and visible ways or participating in less visible and oblique ways – from major new projects to one-off screenings of works and performances during the event, to artists making works for the online venue or to contributing new drawings to the 2008 Biennale of Sydney catalogue.

The seven physical exhibition spaces included works from c. 1837 to 2008 with a

primary focus on the contemporary: going backwards to go forwards, re-spatialising, re-topologising and re-semanticising words and their related ideas – in a cyclical and ecological view of revolution that involved repetition, re-actualisation and re-enactment. The use of historic sites such as Pier 2/3, Walsh Bay and the magnificent sites of industrial archaeology on Cockatoo Island also formed part of this movement between old and new and inverted Sydney's iconic view – to look back at the city from the harbour.

By changing perspectives – revolving, rotating, mirroring, repeating, reversing, turning upside down or inside out – we opened up possibilities for imagination and also for emancipation through art.

I have immensely enjoyed working on the 2008 Biennale of Sydney. The audience was engaged and numerous, with people of all ages and backgrounds participating in and enjoying the art – art that seduces, moves you, challenges how you think and lead your life. Thank you for entrusting me with your attention and your focus and for engaging with the myriad wonderful works of art we had the privilege to host here in Sydney.

Finally, many thanks to the Biennale of Sydney team for helping me deliver a wonderful event and to the artists whose vision and dedication lies at the base of such an endeavour.

Carolyn Christov-Bakargiev

ARTISTIC DIRECTOR
2008 BIENNALE OF SYDNEY

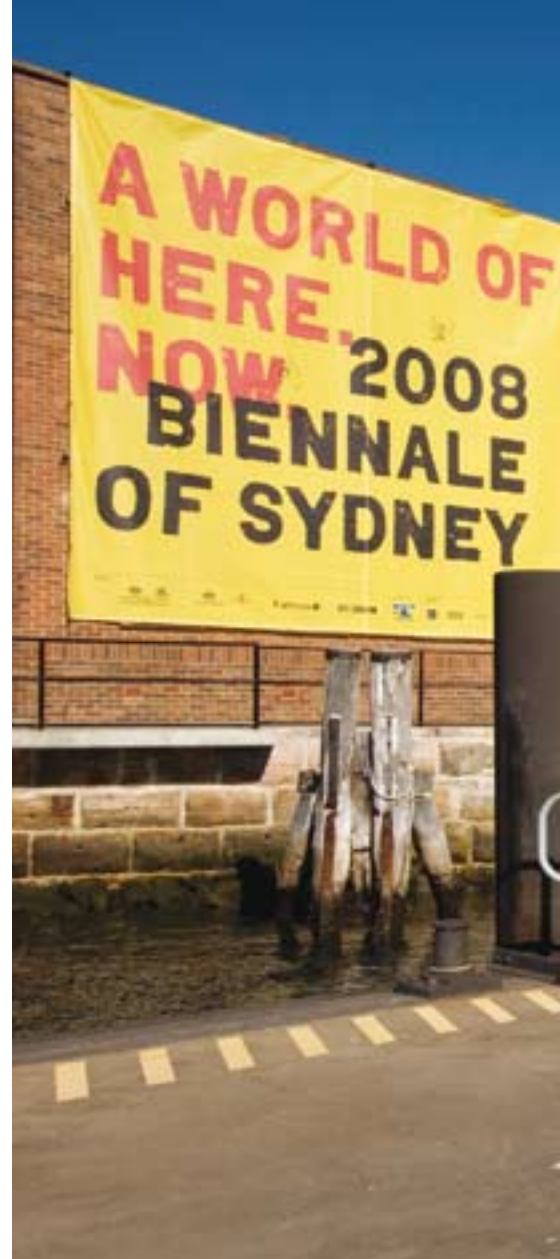


16TH BIENNALE OF SYDNEY 18 JUNE – 7 SEPTEMBER 2008

The Biennale of Sydney **engages** Australian and international audiences with bold and innovative contemporary art from around the world, **challenges** the status quo, **promotes** cultural exchange and **inspires** audiences to experience art, themselves and their world in new and creative ways.

The Biennale of Sydney is committed to developing audiences for contemporary art, increasing understanding and appreciation of the important role art plays in society, increasing dialogue and mutual understanding and fostering international cultural exchange.

Our charter is to offer encounters with art and artists and to provide fresh curatorial perspectives and independent artistic vision, as well as to produce programs and publications that underpin the exhibition. We also offer artists the opportunity to make new work in Sydney and to reach a broader audience.



Cockatoo Island is Australia's most unusual urban park – a heritage-listed island in the middle of beautiful Sydney Harbour. A former prison and shipyard, Cockatoo Island retains many remnants of its past. Spanning the breadth of the island – from the Turbine Hall to the prison, from the sailors' quarters to small domestic houses – in 2008, for the first time, Cockatoo Island was used to present an expansive exhibition where 30 buildings exhibited 39 projects. New works by 20 artists were premiered in industrial spaces, including exciting film projects, large-scale sculptures and complex installations – creating an exciting day out for 86,843 visitors. Of these visitors, 91 per cent took advantage of the free ferry service made possible by The Balnaves Foundation and the Sydney Harbour Federation Trust and provided by Rosman Ferries.

William Kentridge's new installation and performance/lecture were much anticipated



Above: Visitors arriving at Cockatoo Island

highlights, attracting great interest and acclaim. Paul Pfeiffer's *Vitruvian Figure* was an 8-metre-diameter model of a giant stadium designed to seat an audience of one million – the result of his two-year collaboration with Bligh Voller Nield Architecture who designed Sydney's olympic (ANZ) stadium. Mike Parr's confronting new installation, *MIRROR/ARSE*, drawing together 17 videos from the artist's past performances, received both praise and infamy for its challenging atmosphere.

Vernon Ah Kee's *What Is An Aborigine* displayed 12 large-scale portraits across the stone walls of Cockatoo's convict-built architecture. Brian Jungen's brightly coloured creatures, modelled from dismantled plastic suitcases, depicted Australian animals and delighted visitors of all ages. Pedro Barateiro created 82 new videos: one for each day of the exhibition.

Shaun Gladwell's *Ghost Rider*, a sculptural

amalgam of mountain bicycles transformed by small speakers on their tubular frames, formed a symphonic soundtrack to his new video projection. Gerard Byrne premiered his new work, *An exercise with questions and answers* – an enigmatic film of actors re-enacting transcripts from interviews with war criminals. New works were also created by aiPotu, Micol Assaël, Richard Bell, Lene Berg, Mark Boulos, Chen Xiaoyun, Jannis Kounellis, Nalini Malani, TV Moore, Natascha Sadr Haghghighian, Emily Sundblad and theweathergroup_U.

These projects were complemented by existing and historic works by Jerry Abrams, Paul Chan, Jeremy Deller, Emory Douglas, Harun Farocki and Andrei Ujica, Lara Favaretto, Jin Kurashige, Anna Maria Maiolino, Bruce Nauman, Cornelia Parker, Susan Philipsz, Qiu Anxiong, Javier Téllez, Clemens von Wedemeyer and Peter Watkins.



Clockwise (from top left)

Micol Assaël
Electrical diagrams, 2008
Installation view of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and Galleria Zero, Milan
This project was made possible with the generous support of Viglietta Matteo Spa

Brian Jungen
Crux (as seen from those who sleep on the surface of the earth under the night sky), 2008
Installation view of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and Catriona Jeffries Gallery, Vancouver
With the assistance of The Canada Council for the Arts

Pedro Barateiro
Eighty-Two Poems, 2008
Installation view of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and Galeria Pedro Cera, Lisbon
This project was made possible with assistance from the Ministério da Cultura, Instituto de Arte Contemporânea; Calouste Gulbenkian Foundation; and the Luso-American Development Foundation

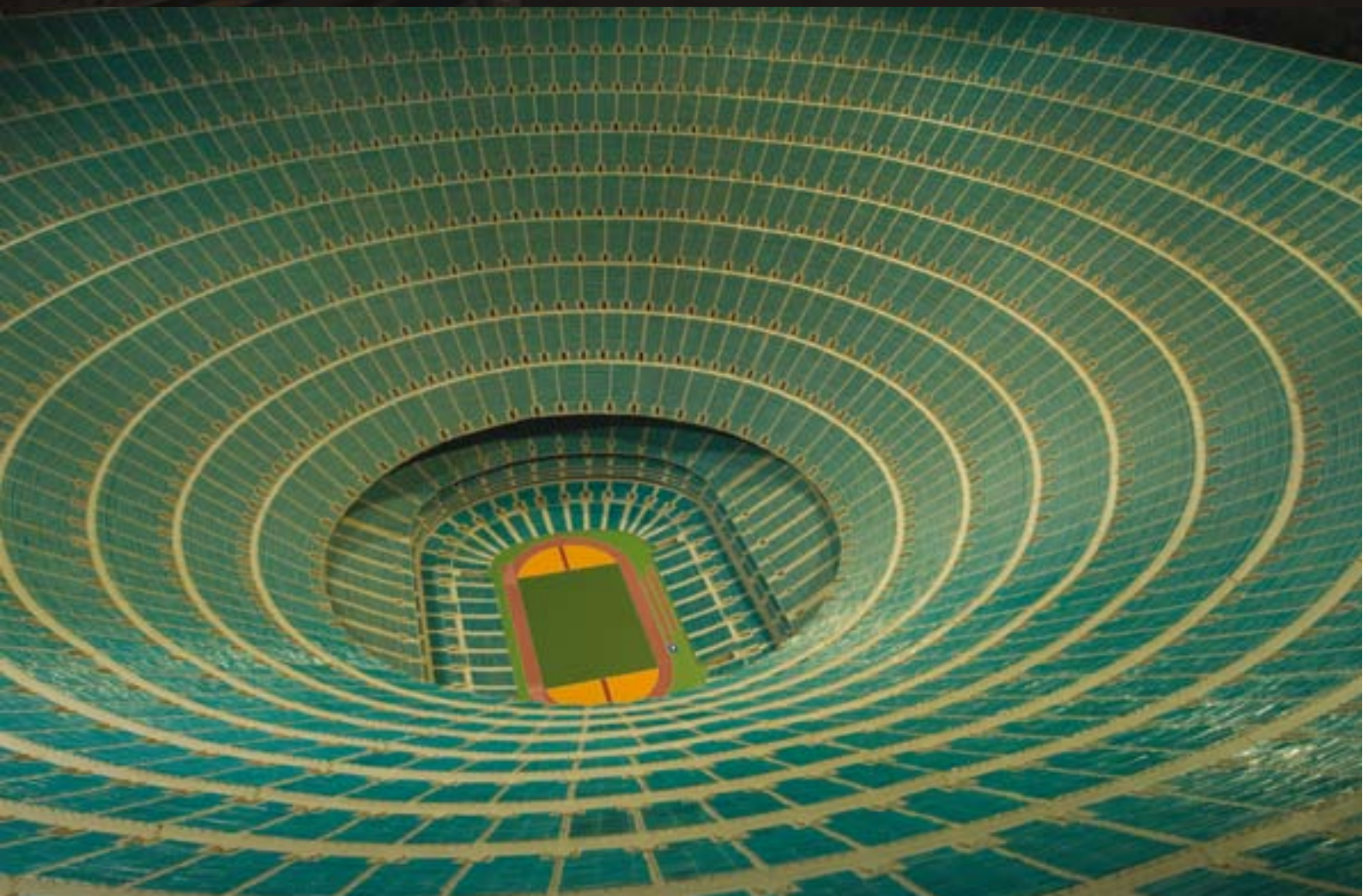
Mike Parr
MIRROR/ARSE, 1971–2008
Installation view of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and Anna Schwartz Gallery: Sydney and Melbourne

Opposite: Paul Pfeiffer
Vitruvian Figure, 2008
Installation views of the 16th Biennale of Sydney
at Cockatoo Island
Courtesy the artist and The Project, New York
This project was made possible with the generous support of The Project, New York and additional support from Bligh Voller Nield Architecture, Sydney and Salon 94, New York



‘After a day of soul searching aided by Biennale artists, the sunset over Sydney’s stunning harbour, from the shores of Cockatoo Island is truly an experience not to be missed.’

Shivangi Ambani-Gandhi, *Indian Link*



'it ranks ... as [one of]
the most stimulating
exhibitions of
international art seen
in Australia in the past
decade ... a profoundly
memorable and
inspiring one.'

Daniel Palmer, *Art World* (UK)





Opposite: William Kentridge
What Will Come (Has Already Come), 2007
 Installation view of the 16th Biennale of Sydney
 at Cockatoo Island
 Courtesy the artist; Marian Goodman Gallery, New York and Paris; Goodman Gallery, Johannesburg; and Annandale Galleries, Sydney

Clockwise (from top left)
 Mark Boulas
All That is Solid Melts into Air, 2008
 Installation view of the 16th Biennale of Sydney
 at Cockatoo Island
 Courtesy the artist
 Funded by Arts Council England, London, with the support of Film London Artists' Moving Image Network

Vernon Ah Kee
What Is An Aborigine, 2008
 Installation view of the 16th Biennale of Sydney
 at Cockatoo Island
 Courtesy the artist and Milani Gallery, Brisbane

Shaun Gladwell
STREET HAUNTING/GHOST RIDING/ORGAN, 2008
 Installation view of the 16th Biennale of Sydney
 at Cockatoo Island
 Videography: Gotaro Uematsu
 Post-production: Josh Raymond
 This project was assisted by the Sherman Contemporary Art Foundation
 Courtesy the artist and Anna Schwartz Gallery: Sydney and Melbourne

Jannis Kounellis
Senza titolo (Progetto Sidney) [Untitled (Project for Sydney)], 2008
 Installation view of the 16th Biennale of Sydney
 at Cockatoo Island
 Courtesy the artist



MUSEUM OF CONTEMPORARY ART



The Museum of Contemporary Art (MCA), a Biennale venue since 1998, exhibited 137 works across three floors. Historic sculptures, photographs and films from around the world accompanied exciting new installations and works.

Outside the MCA, Sam Durant's lightboxes – drawn from historic and contemporary protest placards of the African American and Native American civil rights movement in the USA and the Aboriginal civil rights movement in Australia – illuminated issues of racial inequality.

Aleksandr Rodchenko's 1920s *Spatial Constructions* and Alexander Calder's playful mobiles from 1945, showed the beginnings of rotation and movement in sculpture. More recent mobile works by Olafur Eliasson and Maurizio Cattelan were exhibited – the latter astounding audiences with *Novecento* (1997), a taxidermied horse suspended from the ceiling.

León Ferrari's *Western Christian Civilisation*, portraying Christ crucified on an American

fighter aircraft, considered the relationship between art and power. Censored when it first appeared in Buenos Aires in 1965, its still-controversial themes drew a *Sydney Morning Herald* cover 43 years later.

Tracey Moffatt and Gary Hillberg's *REVOLUTION* was a dramatic video collage of stereotypical scenes of revolution in the history of film. Geoffrey Farmer's *Cockatoo Clock (A Play)* was a fictional theatrical production taking place within the walls of the MCA and glimpsed through openings in the gallery walls. Christoph Büchel's *No Future* saw the formation of a punk rock band of octogenarians who repeatedly rehearsed the Sex Pistols' 'God Save the Queen' throughout the three-month exhibition. Julie Rrap's *BUST(ED)*, an upside-down silicon nude, inverted sculptural and self-portraiture traditions. There were performances by Dora García, Ana Prvacki and Tony Schwensen. Films by Guy Debord and Gil Joseph Wolman were screened, along with the film of John Cage's famous silent symphony 4'33".

Clockwise (from top left)

Tony Schwensen
Fundrazor (Fuck you pay me) or who gets to sit at the pointy end of the plane?, 2008
Performance for the 16th Biennale of Sydney on the front lawn of the Museum of Contemporary Art
Courtesy the artist and Uplands Gallery, Melbourne

León Ferrari
La civilización occidental y cristiana (Western Christian Civilisation), 1965
Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
Collection Alicia and León Ferrari, Buenos Aires

Installation view of Aleksandr Rodchenko's photographs and *Spatial Constructions* in the 16th Biennale of Sydney at the Museum of Contemporary Art
Copyright © Aleksandr Rodchenko/VAGA
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Opposite: Installation view of Sam Durant's works *This is Freedom?*, 200 Years of White Lies and End White Supremacy, 2008, in the 16th Biennale of Sydney on the façade and the front lawn of the Museum of Contemporary Art
Courtesy the artist and Blum & Poe, Los Angeles
This project was made possible with generous support of Blum & Poe, Los Angeles and with assistance from the Farrell Family Foundation

‘The Biennale is rich in ideas, strong on art and history, both nostalgic and critical about the past.’

Juliana Engberg, *The Monthly*





Clockwise (from top left)

Installation view of Maurizio Cattelan's *Novecento*, Aleksandr Rodchenko's photographs and *Spatial Constructions* and Rodney Graham's *Untitled* in the 16th Biennale of Sydney at the Museum of Contemporary Art

Anawana Haloba

When the Private Became Public, 2008

Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
Courtesy the artist; Rijksakademie, Amsterdam; and Notam02 Studios, Oslo

Produced during a residency at Casula Powerhouse Arts Centre

This project was made possible with assistance from the Office for Contemporary Art, Norway

Lawrence Weiner

WITH A RELATION TO THE VARIOUS MANNERS OF PLACEMENT AND / OR LOCATION: HAVING BEEN REVOLVED (WITH OR WITHOUT A RESOLUTION) (WITHIN OR WITHOUT ...) () REVOLVED (BEING THEN WITHIN A CONTEXT OF REVOLUTION), 1974

Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art

Courtesy the artist and the FER Collection, Germany

Opposite

Top: Sharmila Samant

Against the Grain, 2008 and *Sounds of the Silenced*, 2008

Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
Courtesy the artist

This project was made possible with the generous support of the Keir Foundation and additional support from Bose Pacia Gallery, New York

Bottom: Hélio Oiticica and Neville D'Almeida

Quasi-cinemas / CC5 Hendrix War, 1973

Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
Collection Inhotim Centro de Arte Contemporânea, Minas Gerais, Brazil



Yevgeniy Fiks's photographic installation, *Communist Guide to Sydney*, explored the history of the local communist movement. More than 30 historic photographs from the 1920s and 1930s by László Moholy-Nagy, Tina Modotti, Georgy Petrusov, Man Ray and Aleksandr Rodchenko were exhibited.

Sharmila Samant's installation of handcrafted snakes, woven by a grain farming community in Bolangir, was a tribute to the agricultural crisis in India and its victims. The final element of the project, *Gilt*, was an auction of the rice sculptures expertly led by Andrew Shapiro of Shapiro Auctioneers to raise money for the families of the farmers.

Other artworks included Giuseppe Penone's *Rovesciare i propri occhi* (*To Reverse One's Eyes*), Michelangelo Pistoletto's *La capriola* (*The Somersault*) and a selection of Miroslav Tichý's photographs taken using home-made cameras that he builds himself.

New works were also created by Allora & Calzadilla, Simon Denny, Dora García,

Simryn Gill, Anawana Haloba, Pierre Huyghe, Joan Jonas, Reinhard Mucha, Ana Prvacki, Hans Schabus and Vivan Sundaram.

Existing and remade projects were shown by Ibon Aranberri, Tamy Ben-Tor, Chris Burden, Agustín Víctor Casasola, Attila Csörgő, Destiny Deacon, Rodney Graham, Mary Kelly and Kelly Barrie, Rosemary Laing, David Medalla, Mario Merz, Hélio Oiticica and Neville D'Almeida, Giuseppe Pinot-Gallizio, Natascha Sadr Haghghighian and Lawrence Weiner.



ART GALLERY OF NEW SOUTH WALES

The Art Gallery of New South Wales (AGNSW) has been a Biennale venue since 1976 and exhibited 92 works in 2008.

Visitors were greeted by Dan Perjovschi's poignant and irreverent sketches in white chalk on the gallery's stone façade and inside, black marker pen on the windows. Nedko Solakov's *A Life (Black & White)* involved the continuous painting of the entrance court walls, in black and then white, revolving in an endless loop. Ross Gibson engaged in one-on-one conversations with visitors for the duration of the exhibition in *Conversations II*.

Following his 2007 site visit, Michael Rakowitz presented *White man got no dreaming* (2008), a narrative series of

drawings and a full-scale version of avant-garde Russian artist Vladimir Tatlin's model for *Monument to the Third International* (1919) made from discarded building materials from the Aboriginal Housing Company in the Sydney suburb of Redfern. Gordon Bennett proposed a curatorial intervention, depicted in a series of architectural models, alternating the AGNSW's Indigenous collection with works from the colonial and modernist painting galleries, with works 're-hung' upside down.

Luigi Russolo's pivotal work *La Rivolta (The Revolt)* (c. 1911) formed one of the inspirations for the exhibition, depicting a city literally overturned by a rebellion, a mass of bodies pushing upwards and



Clockwise (from top right)

Stuart Ringholt demonstrating his *Anger workshops* for the 16th Biennale of Sydney at the Art Gallery of New South Wales
Courtesy the artist and Anna Schwartz Gallery: Sydney and Melbourne

Nedko Solakov
A Life (Black & White), 1999
Installation view of the 16th Biennale of Sydney at the Art Gallery of New South Wales
Courtesy the artist

Jean Tinguely
Bascule no 1: Sisyphus (See-saw no 1: Sisyphus), 1965
Installation view of the 16th Biennale of Sydney at the Art Gallery of New South Wales
Museum of Contemporary Art, Sydney; J W Power Bequest, purchased 1967
Copyright © Jean Tinguely/ADAGP. Licensed by VISCOPY 2008

Opposite

Top: Dan Perjovschi installing his work for the 16th Biennale of Sydney at the Art Gallery of New South Wales

Bottom: Dan Perjovschi
The Sydney Drawing, 2008
Installation view of the 16th Biennale of Sydney at the Art Gallery of New South Wales
Courtesy the artist and Lombard-Freid Projects, New York









Opposite: Michael Rakowitz
White man got no dreaming, 2008
 Installation view of the 16th Biennale of Sydney
 at the Art Gallery of New South Wales
 Courtesy the artist and Lombard-Freid Projects,
 New York
 This project was made possible thanks to the
 generous support of the Dena Foundation

This page (from top to bottom)
 Tim Lee
*Goldberg Variations, Aria, BWV 988, Johann
 Sebastian Bach, 1741 (Glenn Gould, 1981), 2007*
 Installation view of the 16th Biennale of Sydney
 at the Art Gallery of New South Wales
 Courtesy the artist; Tracey Lawrence Gallery,
 Vancouver; Cohan and Leslie, New York; Johnen +
 Schottle, Cologne; and Lisson Gallery, London

Mario Merz and Marisa Merz
Untitled, 2002
 Installation view of the 16th Biennale of Sydney
 at the Art Gallery of New South Wales
 Collection Merz, Turin
 Copyright © Mario Merz/SIAE. Licensed by
 VISCOPY 2008

Installation view of Raquel Ormella's *Wild Rivers:*
Cairns, Brisbane, Sydney, 2008 and Joseph
 Beuys' *Unterrichtstafel aus dem Büro für Direkte
 Demokratie (Blackboard from the Office for Direct
 Democracy), 1971*, in the 16th Biennale of Sydney
 at the Art Gallery of New South Wales
 Copyright © Joseph Beuys/Bild-Kunst. Licensed
 by VISCOPY 2008

Yoko Ono
Telephone Piece, 1997/2008
 Installation view of the 16th Biennale of Sydney
 at the Art Gallery of New South Wales
 Courtesy and copyright the artist



outwards, creating a stream of energy in colour and form. Other works included Marcel Duchamp's iconic *Bicycle wheel* (1913), the *Untitled* (2002) spiral table by Mario and Marisa Merz, Dan Graham's films capturing the body rolling and spinning, Swiss artist Jean Tinguely's fragment from the 1960 performance *Homage to New York* and Michael Snow's sculptural installation *De La* (1969–72).

Peter Fischli/David Weiss' *Equilibres* series (1984–86) captured and contained photographic moments of precarious balance and movement. Stuart Ringholt memorably invited up to 40 visitors at a time to join his free *Anger workshops* and expel their stress and anger. Pushwagner's surreal and pop landscapes on canvas, paper and animated film showed a cast of mechanised figures and bleak modernist buildings in a parody of contemporary life, while Gianni Colombo's kinetic works from the 1960s, *Spazio Elastico* and *Strutturazione Pulsante*, showed dynamic forms and installations that pulsed and morphed, expanded and contracted.

Also exhibited at the AGNSW were works by Francis Alijs, Ayreen Anastas and Rene Gabri, James Angus, Thomas Bayrle, Hans Bellmer, Joseph Beuys, Thomas Bock, Destiny Deacon, Mark Dion, Rebecca Horn, Ranbir Kaleka, Yves Klein, Jannis Kounellis, Mick Kubarrku, Bari Kumar, Richard Larter, Tim Lee, Klara Liden, Renata Lucas, Len Lye, Adolf Luther, Tommy McRae, Kasimir Malevich, Piero Manzoni, Gordon Matta-Clark, Saburo Murakami, Bruce Nauman, Yoko Ono, Raquel Ormella, Giulio Paolini, Lia Perjovschi, Adrian Piper, Carolee Schneemann, Robert Smithson, Jesús Rafael Soto, Atsuko Tanaka, Slavko Tihec, Tommy Trantino and Viktor Vasarely.



PIER 2/3

‘... a sensually arresting and conceptually compelling work.’

Ryszard Babek, *Australian Art Monthly*
(on *The Murder of Crows*)



Pier 2/3, an historic waterfront wharf, was used by the Biennale of Sydney for the fifth time. Janet Cardiff and George Bures Miller premiered a major new installation – *The Murder of Crows* – a 30-minute work utilising 100 speakers, which enveloped the viewer/listener. Pier 2/3 was also home to *Intonarumori*, an installation of historic sound sculptures reconstructed from Italian artist Luigi Russolo's early twentieth-century noise makers. A large canvas by Doreen Reid Nakamarra was displayed horizontally in the centre of the Pier allowing visitors to look on the work from above, as if viewing the landscape itself from the air.



Clockwise (from top)

Janet Cardiff & George Bures Miller
The Murder of Crows, 2008

Installation view of the 16th Biennale of Sydney at Pier 2/3, Walsh Bay

Commissioned by Thyssen-Bornemisza Art Contemporary, Vienna, for the 2008 Biennale of Sydney. The installation in Sydney was made possible with the generous support of the Canada Council for the Arts, the Biennale of Sydney and Bowers & Wilkins Speakers.

Courtesy the artists; Luhring Augustine, New York; and Galerie Barbara Weiss, Berlin. The presentation of this work in Sydney was also made possible with the generous support of Andrew and Cathy Cameron

Luigi Russolo

Intonarumori, 1913–20

Reconstructed by Pietro Verardo, 2002/06

Installation view of the 16th Biennale of Sydney at Pier 2/3, Walsh Bay

Courtesy Fondazione Gabriele Emilia Bianchi onlus, Mirano (Venice) and Collection Pietro Verardo, Venice

Doreen Reid Nakamarra

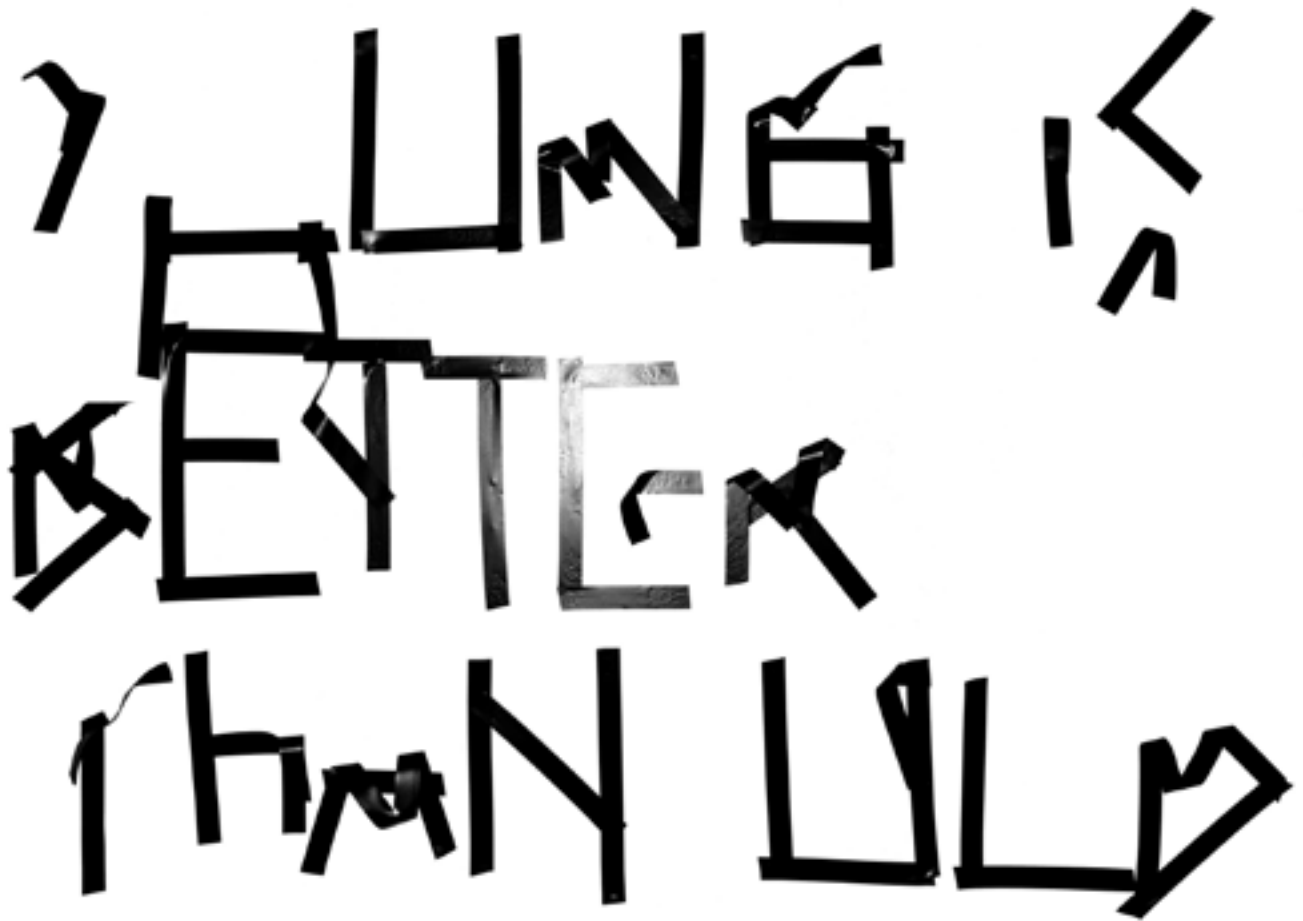
Untitled, 2008

Installation view of the 16th Biennale of Sydney at Pier 2/3, Walsh Bay

Courtesy the artist and Papunya Tula Artists



ONLINE VENUE



In a world first for a biennale, the Biennale of Sydney premiered a specially designed online venue – revolutionsonline. Created in partnership with The House of Laudanum, each visit to the venue offered a random constellation of works that could include film, video, audio, images, interactive works, live streaming performances, texts and links to existing websites.

Michael Rakowitz's *Live News Tickers* positioned live scrolling news headlines from CNN underneath scrolling headlines from Al Jazeera, the Arabic-language news network. Ahmet Ögüt created an online version of his *Today in History*, a digital book reflecting on the society and politics of his homeland, Turkey. Matias Faldbakken's *Untitled (Young is Better Than Old)* is a continuation of the artist's recent series of works made by writing on canvas, paper and walls in black insulation tape.

Nedko Solakov set the stage for the 'The Great Second Life Revolution', creating a waiting room in the virtual world Second Life where he waits for the revolution to begin. Geoffrey Farmer's simple and poetic animation, *To open, we must close*, reflects on the nature of work and the worker, while Yevgeniy Fiks monitored the daily sales of books by Lenin on Amazon.com.

Other new works were created by Pedro Barateiro, Damp with Kresna Cameron, Chad Creighton, Moses Gibson, Nicole Foreshow, Nadia Itaywi, Glen Pilkington, Marika Smith and Christian Thompson, Jeremy Deller, Sam Durant, et al., I-Chen Kuo, Long March Project and Dan Perjovschi. Please refer to page 54 for a listing of Online Venue artists.



Above: Matias Faldbakken
Untitled (Young is Better Than Old), 2007
Online venue still
Courtesy the artist, Galerie Giti Nourbakhsh, Berlin; Simon Lee Gallery, London; and Standard (OSLO)

Below left: Geoffrey Farmer
To open, we must close, 2008
Online venue artwork
Courtesy the artist and Catriona Jeffries Gallery, Vancouver

Below right: Ahmet Ögüt
Today in History (online version), 2008
Online venue artwork
Courtesy the artist; Platform Garanti Contemporary Art Centre, Istanbul; and Book Works, London



SYDNEY OPERA HOUSE

In 1973, the inaugural Biennale of Sydney was part of the opening celebrations of the Sydney Opera House. Thirty-five years on, the Opera House was home to one of the 16th Biennale's most ambitious works and remarkable achievements, *A Forest of Lines*, by Pierre Huyghe.

Pierre Huyghe's practice has earned him a reputation as one of the most experimental artists of his generation. His monumental apparition transformed the Concert Hall into a vast forest for 24 hours. Up to one thousand trees, including lilly pilli, palms, ferns and bamboo, were installed temporarily in the Concert Hall, replacing the 900 seats removed to create paths through the stage and stalls of one of the world's most iconic buildings.

A Forest of Lines was made possible through the generous support of The Ellipse Foundation – Contemporary Art Collection, Portugal and Marian Goodman Gallery, New York and Paris, and was presented by the Biennale of Sydney (2008) in association with the Sydney Opera House. It was produced with assistance from CULTURESFRANCE, the Embassy of France in Australia, Lumens Arte, Rent-A-Garden (Terrey Hills), the Technical Direction Company of Australia (TDC) and Poster M/M (Paris).

In opening week, The Studio hosted Dora García's imagined 1962 performance by stand-up comedian Lenny Bruce, one of the most fascinating and tragic personalities of the revolutionary 1960s. Bruce visited Sydney in September 1962 and after one-sentence of his performance – 'What a fucking wonderful audience!' – he was arrested on the grounds of obscenity and asked to leave Australia and never return. García's *Just because everything is different, it does not mean that anything has changed* 'let' Lenny Bruce finally speak in Sydney.

Ana Prvacki performed *Music Derived Pain Killer* in the western foyer of the Sydney Opera House during the final week of the exhibition.



Above: Pierre Huyghe
A Forest of Lines, 2008
Installation view of the 16th Biennale of Sydney in the Concert Hall of the Sydney Opera House. Courtesy the artist and Marian Goodman Gallery, New York and Paris.
Made possible through the generous support of The Ellipse Foundation – Contemporary Art Collection, Portugal and Marian Goodman Gallery, New York and Paris. Presented by the Biennale of Sydney (2008) in association with the Sydney Opera House. *A Forest of Lines* was produced with assistance from CULTURESFRANCE, the Embassy of France in Australia, Lumens Arte, Rent-A-Garden (Terrey Hills) and the Technical Direction Company of Australia (TDC).

Left: Visitors entering *A Forest of Lines* by Pierre Huyghe in the Concert Hall of the Sydney Opera House



Bottom left: Ana Prvacki
Music Derived Pain Killer, 2008
Performance for the 16th Biennale of Sydney
at the Sydney Opera House
Courtesy the artist

Bottom right: Dora García
*Just Because Everything Is Different It Does Not
Mean That Anything Has Changed*, 2008
Performance for the 16th Biennale of Sydney
at the Sydney Opera House
Courtesy the artist and Ellen de Bruijne Projects,
Amsterdam

ARTSPACE

Sam Durant's lightbox *You Are On Indian Land Show Some Respect* was displayed on the façade of Artspace and attracted attention and comment from passers-by. Inside the venue, Marcellvs L. presented *Spree*, a hypnotic large-scale video projection that seemed to slow down time. VALIE EXPORT's iconic *Touch Cinema* documented the artist's revolutionary feminist performance from 1968 in which she allowed men on the streets to touch her breasts as a comment on the commodification and exploitation of the female body in consumer culture.

A photograph of Piero Manzoni's iron sculpture *Socle du monde (Base of the World)* was exhibited alongside works by aiPotu, Jeremy Deller and Claire Fontaine. Darius Mikšys presented his workshop *Parents Meeting in Sydney* involving the parents of Biennale artists discussing their offspring's work.



This page (clockwise from top left)

Sam Durant
Installation view of Sam Durant's work *You Are On Indian Land Show Some Respect* in the 16th Biennale of Sydney on the façade of Artspace
Courtesy the artist and Blum & Poe, Los Angeles
This project was made possible with the generous support of Blum & Poe, Los Angeles and with assistance from the Farrell Family Foundation

Piero Manzoni
Socle du monde (Base of the World), 1961
gelatin-silver print
17.8 x 17.7 cm
Courtesy Archivio Opera Piero Manzoni, Milan
Copyright © Piero Manzoni/SIAE. Licensed by VISCOPY 2008

aiPotu
If you don't like the weather, wait 15 minutes, 2008
Installation view of the 16th Biennale of Sydney at Artspace
Courtesy the artists

Opposite (clockwise from top left)

Destiny Deacon and Virginia Fraser
Occupied, 2008
Mixed media installation for the 16th Biennale of Sydney at the Royal Botanic Gardens
Courtesy the artists and Roslyn Oxley9 Gallery, Sydney
This project was made possible with the generous support of David Leach and Tony Kenny

Yoko Ono
Installation view of 'instruction paintings' from Yoko Ono's book *Grapefruit* (1964/2000) displayed in windows throughout Sydney for the 16th Biennale of Sydney
Courtesy the artist

Giuseppe Penone
Idee di pietra (Ideas in stone), 2004–07
Sculpture installed for the 16th Biennale of Sydney in the Domain
Courtesy the artist and Marian Goodman Gallery, New York and Paris



ROYAL BOTANIC GARDENS

Framed by exotic flora and dramatic views of Sydney Harbour, two new works were exhibited in the Royal Botanic Gardens and Domain. Giuseppe Penone's eight-metre-high sculpture *Idee di pietra* (*Ideas of stone*) appeared to be an upside-down tree with its roots wrapped around a large stone. Destiny Deacon and Virginia Fraser's *Occupied* featured a modified canvas tent containing artificial light and fans, and a series of sculptural figures, called 'ravers', made of inflated nylon tubes.



ELSEWHERE IN THE CITY

Messages from Yoko Ono's *Grapefruit* were displayed around the city, including the windows of City of Sydney Council buildings. Joan Jonas performed a new work, *Reading Dante*, at the Cell Block Theatre, National Art School, made possible with the generous support of the National Art School and Performance Space (see page 37).



LOGISTICS

International Art Services transported works from 46 cities worldwide, with some large-scale works requiring multiple shipping containers. An ambitious freight schedule coordinated the timely delivery of 159 works to Sydney by both air and sea.

More than 294 works were lent to the Biennale of Sydney from over 136 private, public and artists' collections. Of these, 166 were historic works from around the world, including the Whitney Museum of American Art, National Gallery of Canada, Gemeentemuseum Den Haag and the Generali Foundation, Vienna.

The Biennale follows best-practice standards assuring lenders' works are handled with extreme care. The Biennale acknowledges the assistance of Arts NSW through the New South Wales Government Exhibitions Indemnification Scheme.

OPENING WEEK

Opening Week of the 2008 Biennale of Sydney heralded 74 events, including five exhibition venue launches, 33 artists' talks, nine performances, a two-day symposium, foreign government receptions, guided tours and industry networking events.

Vernissage presented in association with Etihad Airways was enjoyed by over 5000 people

The Vernissage (professional preview day) allowed partners and guests, Friends of the Biennale of Sydney, media, the Australian arts community and industry invitees to enjoy the exhibition a day ahead of the public opening.

Exhibition launches and receptions

Opening launches by senior government representatives celebrated the Biennale of Sydney's close association with the federal, state and city governments: Her Excellency Professor Marie Bashir AC, CVO, Governor of New South Wales launched Pier 2/3; Clover Moore MP, Lord Mayor of Sydney launched the Museum of Contemporary Art; and Marcelle Hoff, Councillor, City of Sydney launched the Art Gallery of New South Wales.

Their Excellencies Major General Michael Jeffery AC CVO MC (Retd), Governor-General of the Commonwealth of Australia, and Mrs Jeffery generously hosted a reception at Admiralty House for the artists and diplomatic community to celebrate the Biennale.





Artists' talks and symposium connected people with the exhibition by providing insights and understanding and encouraging the exchange of ideas

During Opening Week, 33 artists' talks took place across all exhibition venues providing first-hand opportunities to hear artists discuss their practice in an intimate and engaging forum. Talks were well attended by supporters, the arts community, students and the general public. More than 200 people attended the two-day symposium held at the Art Gallery of New South Wales, with a keynote address presented by Professor Michael Taussig. Dan Graham also presented the 2008 Lloyd Rees Memorial Lecture at the Museum of Contemporary Art. Please refer to page 38 for more information on the symposium and the public program.

Artists' and Supporters' Party stunned a crowd of more than 2000 guests

Guests to the Artists' and Supporters' Party were transported across Sydney Harbour to Cockatoo Island to be welcomed by the sheer cliff face floodlit *revolutionary* red. The awe-inspiring Turbine Hall was transformed by leading Australian architect Tina Engelen and MSF Events into a spectacular revolutions-themed party where people danced to an eclectic array of music played by one of Sydney's most inspiring young DJs, Huwston Ellis. The Artists' and Supporters' Party was supported by Boag's, Mojo, Rock Bare, Blue Pyrenees, Fratelli Fresh and Simmer on the Bay. The VIP Lounge was presented by Bulgari.

Partners, supporters, Friends and international guests enjoyed a week of behind-the-scenes previews, tours and opportunities to connect with artists

The all-day preview for benefactors and supporters was, again, a major highlight and provided a unique opportunity to experience the final moments of the installation process prior to launches at four of the exhibition venues – the Art Gallery of New South Wales, Cockatoo Island, the Museum of Contemporary Art and Pier 2/3.



Previous page: The Artists' and Supporters' Party in the Turbine Hall at Cockatoo Island during Opening Week

This page (clockwise from left)
Opening week celebrations at the Museum of Contemporary Art

Joan Jonas
Reading Dante, 2008
Performance for the 16th Biennale of Sydney at the Cell Block Theatre, National Art School
Courtesy the artist; Yvon Lambert, Paris and New York; and Wilkinson Gallery, London

Christoph Büchel
No Future, 2008
Installation view of the 16th Biennale of Sydney at the Museum of Contemporary Art
Courtesy the artist and Hauser & Wirth Zurich, London with the support of MONA, Museum of Old and New Art, Tasmania. Musical equipment supplied by Drum City, Willoughby

Artistic Director Carolyn Christov-Bakargiev leads a preview tour at Pier 2/3, Walsh Bay



‘Meticulously curated, insightful, rigorously researched, the Biennale is unequivocally dedicated to investigation and remarkably free of pomposity.’

Jo Bertini, *Australian Art Review*



EVENTS AND PROGRAMS



Over the exhibition period, 133 public and education programs and events were held with more than 7000 people attending. Positive feedback from the general public and arts professionals supported the range and quality of events. These programs included artists' talks, a symposium, 'Constellations', artist performances, children's programs, teacher tours, keynote lectures, Lord Mayor's Day tours and guided tours.

Talks, tours and readings offered insights into the exhibition

Cockatoo Island created a new and more adventurous space for talks and public programs. Mystery Tours of the island were a great success with ten booked-out Saturday morning tours; leaders included Marah Braye and Richard Jinman (*The Sydney Morning Herald*), Bec Dean (Performance Space),

Rachel Kent (MCA), Kylie Kwong (chef) and Nell (artist), Christine Morrow (MCA) and Aaron Seeto (Asia-Australia Arts Centre).

Artists' talks were enjoyed by over 700 people with 36 talks taking place in Biennale venues. At Pier 2/3, a series of curatorial talks were hosted with special guests including Art Gallery of New South Wales (AGNSW) curator Hetti Perkins and sound artist Alex Davies.

Revolutionary Readings took place at the Museum of Contemporary Art (MCA) every Saturday afternoon during the exhibition period with guest readers, including Biennale artists Ross Gibson and Mike Parr, reading texts from the exhibition catalogue.

Special lectures and workshops connected artists to the community

A number of special lectures and workshops with Biennale artists were held during

This page (clockwise from left)
Dr Dougal Phillips leads the Teachers' Tour of Cockatoo Island

Artist Mike Parr reading text from the exhibition catalogue as part of the Revolutionary Readings at the Museum of Contemporary Art

Art in the Dark, evening tour of Cockatoo Island

Opposite (clockwise from left)
Kylie Kwong, chef, and Nell, artist, give a Mystery Tour of Cockatoo Island

Atelier Bow-Wow and Dan Graham conduct a tour of Sydney's suburbs

Audience at Professor Michael Taussig's Keynote Lecture in Opening Week at the Art Gallery of New South Wales



'I came away from the event with a sense of being challenged to engage on a deeper level with works that, rather than jumping up and grabbing me by the throat with their look-at-me aesthetics, operated on a quieter, less materialistic and more subversive level.'

Virginia Were, *Art New Zealand*



Opening Week. For *Parents Meeting in Sydney*, Darius Mikšys invited parents of Biennale artists to Artspace to meet Carolyn Christov-Bakargiev and discuss the work of their offspring. Atelier Bow-Wow and Dan Graham conducted a bus tour around Sydney's suburbs and a workshop exploring and discussing the built environment.

In July, Ryan Gander delivered his *Loose Associations Lecture (Version 1.1)* and *On Honesty* lectures at the AGNSW, while in Closing Week, Liam Gillick undertook a project whereby he corresponded individually via email and phone with members of the public who booked online for this revolutionary 'lecture' format.

Programs for schools and children were a new focus for the Biennale

In partnership with the AGNSW and the

MCA, the Biennale initiated a Teachers' Tour of Pier 2/3 and Cockatoo Island to engage students and link the artworks to the Visual Arts syllabus, allowing teachers to prepare and plan school excursions. In addition, Teacher Previews and Study Mornings were held at the MCA and the AGNSW.

The Biennale established a subsidised travel program with a grant from ConnectEd Arts – a joint initiative of the Department of the Arts, Sports and Recreation and the New South Wales Department of Education & Training – to allow Priority School Funding Program (PSFP) schools to attend the exhibition.

The two *Revolting Kids!* days at Cockatoo Island on 12 and 19 July received over 3700 visits. Children crafted pirate hats and used a specially created treasure map to find and explore the artworks across the island.

Symposium, keynote addresses and forums generated discussion

The 2008 Biennale of Sydney Symposium, held in partnership with the Department of Media, Macquarie University, Sydney and the University of Technology, Sydney, took place during Opening Week at the Domain Theatre, AGNSW. A keynote lecture by Professor Michael Taussig, *Humming*, explored the place between singing and talking. Over the two-day event, panel participants included Biennale artists Richard Bell, Gerard Byrne, Attila Csörgő, Emory Douglas, Sam Durant, William Kentridge, Sharmila Samant and Michael Snow; international guests Garland Allen (Washington University, St Louis), Tyler Cann (Len Lye Collection, New Zealand) and Wystan Curnow (University of Auckland, New Zealand); and Australian guests



Virginia Madsen (Macquarie University), Katherine Millard (Macquarie University), Romaine Moreton, Stephen Muecke (University of Technology, Sydney), John Potts (Macquarie University) and MC Trey.

The 2008 Lloyd Rees Memorial Lecture witnessed 225 guests fill the MCA Foundation Hall to hear Dan Graham discuss *Works Between Art and Architecture*. A special talk by Pierre Huyghe also took place at the MCA in July in relation to his work *A Forest of Lines*.

In Closing Week, Carolyn Christov-Bakargiev delivered a closing address at the AGNSW, which was followed by a panel discussion featuring curators, academics and journalists.

Three Biennale 'Constellations' – forums involving artists, curators and academics, focusing on specific topics drawn from

within the 2008 Biennale theme – were held across the city in partnership with Artspace and the Centre for Contemporary Art and Politics, University of New South Wales. They featured local and international artists and curators, including special guests Natasha Conland (Auckland Art Gallery Toi o Tāmaki, New Zealand), Jens Hoffman (CCA Wattis Institute for Contemporary Arts, San Francisco), Manray Hsu (Taipei Biennial) and Kathryn Smith (University of Stellenbosch, South Africa).

Two major conferences were held to coincide with the Biennale exhibition period. In Opening Week, the AGNSW hosted *Hello Tokyo!*, an Asialink public forum featuring some of the foremost artists and curators from Japan and Australia, including 2008 Biennale artists Shaun Gladwell and Jin Kurashige. The forum reviewed key issues

in contemporary art in and between the two countries and in the region, including joint projects, biennales, art museums and the role of artists.

The *Biennales in Dialogue* forum – hosted by the Australia Council for the Arts in partnership with the Biennale of Sydney – featured keynote addresses from Okwui Enwezor (Gwangju Biennale) at the AGNSW and Robert Storr (Yale University) at the MCA, as well as a closed session with presentations from a range of international delegates. The forum focused on issues relating to the rapidly developing environment of biennales and triennials and included perspectives from other important national and international arts events facing challenges of global, political and sociocultural change.



Biennale guests connected with artists and curators across Australia

Biennale artists Darius Mikšys and aiPotu travelled to Bundanon (NSW) for the *In Conversation* program with Craig Judd and a residency. Biennale artist Ana Prvacki undertook a two-week residency at Gertrude Contemporary Art Spaces, Melbourne. The Australian Department of Foreign Affairs and Trade, under the auspices of the International Cultural Visits Program (ICV), supported Manray Hsu, curator of Taipei Biennale, to spend a week in Sydney before travelling to Brisbane and Melbourne for a schedule of meetings and tours of museums and artist-run spaces.

The Biennale's emerging curators program, supported by the U.S. Embassy, Canberra, brought curators from Darwin, Brisbane, Melbourne and Perth to Sydney

for the Closing Week program of the Biennale (refer to page 55 for further details).

Film program enjoyed by 6254 people

A free film series at the AGNSW, co-curated by Carolyn Christov-Bakargiev and Robert Herbert, presented 38 screenings over a three-month period and was attended by 6254 people.

Opposite (clockwise from top)

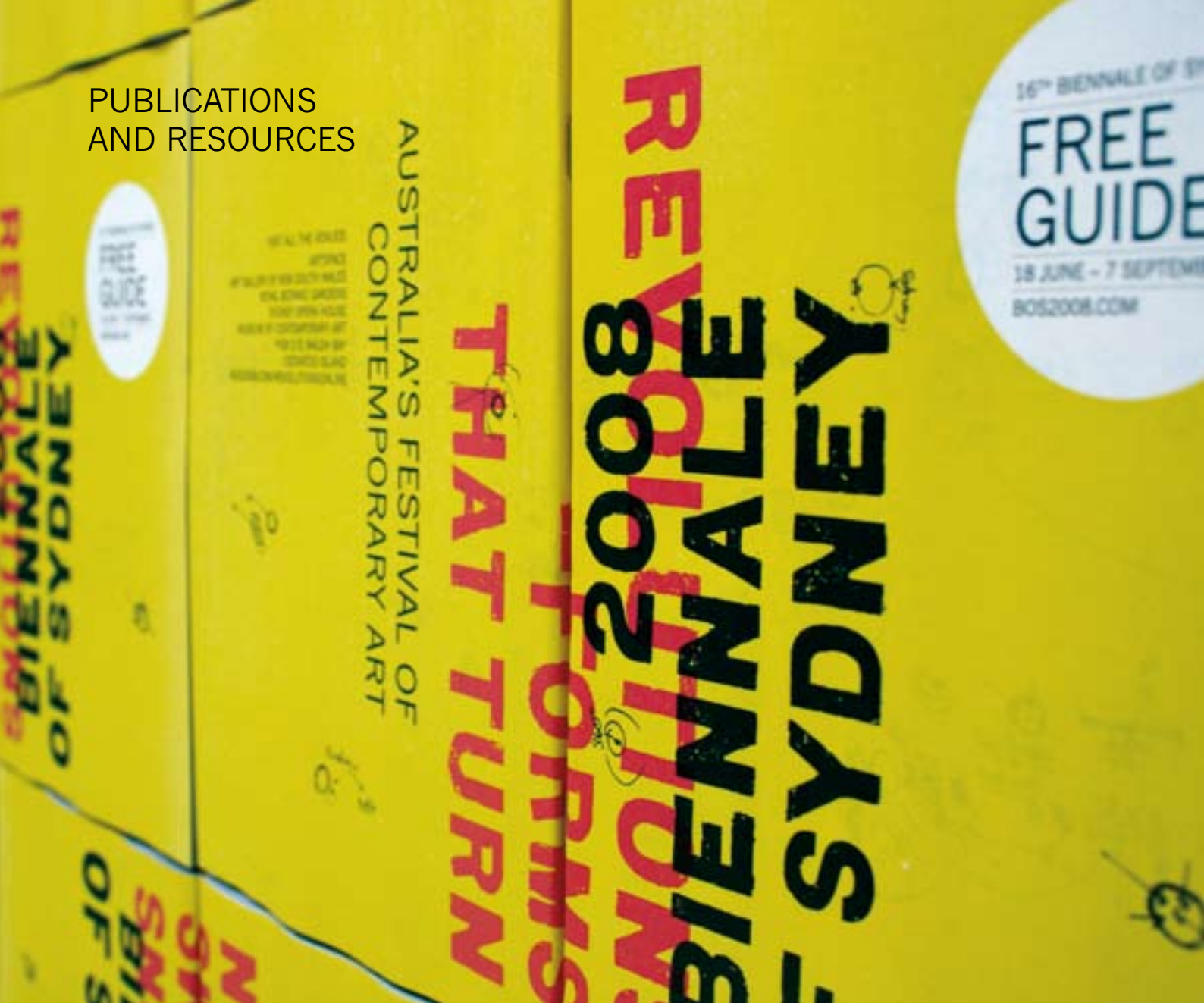
Artistic Director Carolyn Christov-Bakargiev leads a preview tour for benefactors and supporters on Cockatoo Island

Children's activities at the *Revolting Kids!* day on Cockatoo Island

Pirates and children at the *Revolting Kids!* day on Cockatoo Island

This page: Pirates take over Cockatoo Island at the *Revolting Kids!* day

PUBLICATIONS AND RESOURCES



Free guide included detailed floor plans and venue maps, texts on artists and artworks, and more than 100 images

Printed in full-colour, the 104-page guide was an invaluable tool to assist visitors in the navigation and interpretation of the city-wide exhibition. The guide contained extensive event and program information, as well as a three-month event calendar. One hundred and ten thousand copies were printed and distributed at venues.

Thanks to the Gordon Darling Foundation, the Biennale produced the inaugural Student Newspaper

The free 24-page newspaper, a stimulus resource for years 9–12 Visual Arts students, explored selected Biennale artists' practice in relation to the key exhibition themes. Twenty thousand copies were distributed at venues.

Teacher's Kit helped schools engage with the exhibition during and after the event

A free 44-page full-colour Teacher's Kit, with photographs and information about works on display, was developed to provide school groups with all the information required to study the Biennale, both in the classroom and on-site at venues.

Education Hubs provided access to video interviews, biographies and information on artists and their work

In each of the principal Biennale venues, Education Hubs featured screens showing an ongoing program of 60-second interviews with 2008 Biennale artists, as well as catalogues and computers that allowed access to the expanded website and the online venue.





The 304-page artists' book was a unique meditation in drawings and texts on the theme, *Revolutions – Forms That Turn*
The artists' book included drawings (some historic), notations and sketches by 138 artists, with more than 70 artists creating new drawings. An anthology of more than 40 revolutionary writings framed the exhibition concept and drawings, touring the reader through revolutionary thought and forms. Also featured were original essays by Carolyn Christov-Bakargiev, Jonathan Crary (Columbia University, New York), Iwona Blazwick (Whitechapel Art Gallery, London) and Charles Harrison (The Open University, UK), and contributions by Iara Boubnova (Institute of Contemporary Art, Bulgaria), Natasha Conland (Auckland Art Gallery Toi o Tāmaki, New Zealand), Massimiliano Gioni (New Museum, New York), Raimundas

Malašauskas (CCA Wattis Institute for Contemporary Arts, San Francisco), Jessica Morgan (Tate Modern, London), Hans Ulrich Obrist (Serpentine Gallery, London), Hetti Perkins (Art Gallery of New South Wales), Kathryn Smith (University of Stellenbosch, South Africa), Russell Storer (Queensland Art Gallery | Gallery of Modern Art) and Jane Taylor (University of the Witwatersrand, Johannesburg, South Africa).

Opposite top: 2008 Free Guide

Opposite bottom: 2008 Catalogue

This page (clockwise from left)
Cover and inside of the 2008 Student Newspaper

Education hubs at the Museum of Contemporary Art (**top**), the Art Gallery of New South Wales (**middle**) and Cockatoo Island (**bottom**)

ATTENDANCE AND AUDIENCE RESEARCH



‘The 2008 Biennale of Sydney’s great innovation is that it does not attempt to elude the spectacle of intellectual and cultural tourism, endemic to its format. Rather, it embraces the sense of adventure and the pleasure of knowledge central to tourism’s economy of desire and uses them as a platform to present an engaging but critical exhibition.’

Reuban Keehan, *Art & Australia*





38 per cent increase in attendance

436,150 visits were recorded over the six main venues,* a 38 per cent increase of 119,339 visits over 2006 attendance figures.** Attendance to the Museum of Contemporary Art increased by 66 per cent and the Art Gallery of New South Wales by 28 per cent on 2006. Cockatoo Island (a new major venue in 2008) received 86,843 visits over the 12-week period, with 91 per cent taking advantage of the free ferry service, made possible by The Balnaves Foundation and the Sydney Harbour Federation Trust. Special events also increased attendance – in particular, Pierre Huyghe's work *A Forest of Lines* at the Sydney Opera House, which attracted 6353 visits in just 24 hours.

Audience research evaluates performance and informs future planning

Independent visitor research was conducted on behalf of the Biennale by key-sector body, Museums & Galleries NSW. Over a six-week period during the Biennale, 425 surveys were administered at the five main venues or online.

Key findings from this research indicated that visitors:

- had a positive overall experience (91%)
- were likely or extremely likely to recommend the Biennale to others (86%)
- were first-time visitors (63%)
- liked Cockatoo Island (86%), with one in two rating it as 'excellent'
- visited an average of 2–3 venues
- had visited the Biennale of Sydney website before attending the exhibition (39%), with 79% of those saying it was easy to find the information they needed
- came from outside Sydney (49%) and of these, almost half the respondents were international visitors
- had been influenced to attend by word of mouth (one in two); a similar proportion had been influenced by marketing materials. Forty percent (40%) were influenced by paid advertising.

The most common aspects enjoyed by visitors to the Biennale were the exhibits/artists/artworks and the venues and locations. Other aspects attracting comment were the personal impact the artworks and environment had upon the viewer, and the convenient and free access to the exhibition.



* Cockatoo Island, Pier 2/3, Museum of Contemporary Art, Art Gallery of New South Wales, Artspace and the Sydney Opera House. (The Royal Botanic Gardens and the Online Venue, *revolutionsonline*, were not included in attendance figures.)

** The 2006 Biennale recorded 316,811 visits. The 2004 Biennale recorded 281,351 visits. The 2002 Biennale recorded 245,394 visits. Attendance in 2008 was measured using the same methodology as used for the 2006, 2004 and 2002 events. Visitation is measured as 'visits' not 'visitors', as one person may make multiple visits to the exhibition.



Clockwise (from top left)

William Kentridge
What Will Come (Has Already Come), 2007
Installation view of the 16th Biennale of Sydney at Cockatoo Island
Courtesy the artist; Marian Goodman Gallery, New York and Paris; Goodman Gallery, Johannesburg; and Annandale Galleries, Sydney

Guests of sponsors JCDecaux take a guided tour at Cockatoo Island

Visitors entering *A Forest of Lines* by Pierre Huyghe in the Concert Hall of the Sydney Opera House

Dora Garcia
What A Fucking Wonderful Audience, 2008
Performance for the 16th Biennale of Sydney at the Museum of Contemporary Art
Courtesy the artist and Ellen de Bruijne Projects, Amsterdam

Guests enjoying the 16th Biennale of Sydney Artists' and Supporters' Party

Shaun Gladwell
STREET HAUNTING/GHOST RIDING/ORGAN, 2008
Installation view of the 16th Biennale of Sydney at Cockatoo Island
Videography: Gotaro Uematsu
Post-production: Josh Raymond
This project was assisted by the Sherman Contemporary Art Foundation
Courtesy the artist and Anna Schwartz Gallery: Sydney and Melbourne



57 per cent increase in media coverage

Nationally there were significant increases in many media categories including: radio (438%), television (186%), free street press (140%), lifestyle magazines (125%), art publications (75%), online (53%), metropolitan news (51%) and regional news (33%).

Internationally there were significant increases in online (223%), news (70%) and lifestyle (50%) media coverage.

Media preview generated coverage before exhibition opening

The Media Preview Day, attended by around 100 media personnel, was held the day prior to the public opening to facilitate opening day imagery, TV news coverage and advance access to fulfil media needs. Carolyn Christov-Bakargiev led the preview to Pier 2/3, the Museum of Contemporary Art, Cockatoo Island, the Art Gallery of New South Wales and Artspace. Thanks to the staff of Imogen Corlette PR for their dedication and hard work.

Selected Coverage

WITHIN AUSTRALIA

TELEVISION

ABC News (National), Channel 10 News (Sydney), Channel 9 News (National), Sky News (National), Channel 10 Sydney Weekender (Sydney), SBS News (National), Foxtel Music Maxx 'The Know' (National), ABC Sunday Arts (National), ABC Four Corners (National) and ABC Artscape (National)

NEWSPAPERS

The Sydney Morning Herald (69 articles over the 12-week exhibition period of the Biennale), Daily Telegraph and Sunday Telegraph (21 articles), The Australian (17 articles), The Australian Financial Review, The Courier-Mail (Brisbane), The Age (Melbourne), The Canberra Times, The Adelaide Advertiser, MX (Sydney), The Sun Herald (Sydney)

ART AND LIFESTYLE PUBLICATIONS

Art & Australia, Art World, Australian Art Monthly, Broadsheet, Artlink, Vogue Australia, Vogue Living Australia, The Monthly, Time Out Sydney, Oyster Magazine, Australian Golf Magazine

INFLIGHT MAGAZINES

Qantas Domestic, Jetstar

RADIO

ABC News Radio, ABC Sydney 702, ABC Triple J, 2GB, 2UE, 6PR Perth, ABC Hobart Breakfast, FBI, Koori Radio

INTERNATIONAL

TELEVISION

BBC World News (UK), RI TV (Italy)

NEWSPAPERS

La Repubblica (Italy), Dutch Financial Times, Il Sole 24 Ore (Italy), Dominion Post (New Zealand), New Zealand Herald, Daily News Mumbai (India), The Japan Times, Aftenposten (Norway)

ART AND LIFESTYLE PUBLICATIONS

ArtAsiaPacific, Frieze, Artforum, The Art Newspaper, Flash Art, L'espresso (Italy), Time Out Singapore, Travel + Culture Magazine (USA), C Arts (Indonesia), Art Investor (Germany), Beaux Arts Magazine (France), Border Crossings (Canada), Modern Painters (UK)

INFLIGHT MAGAZINES

Virgin, Thai Airways

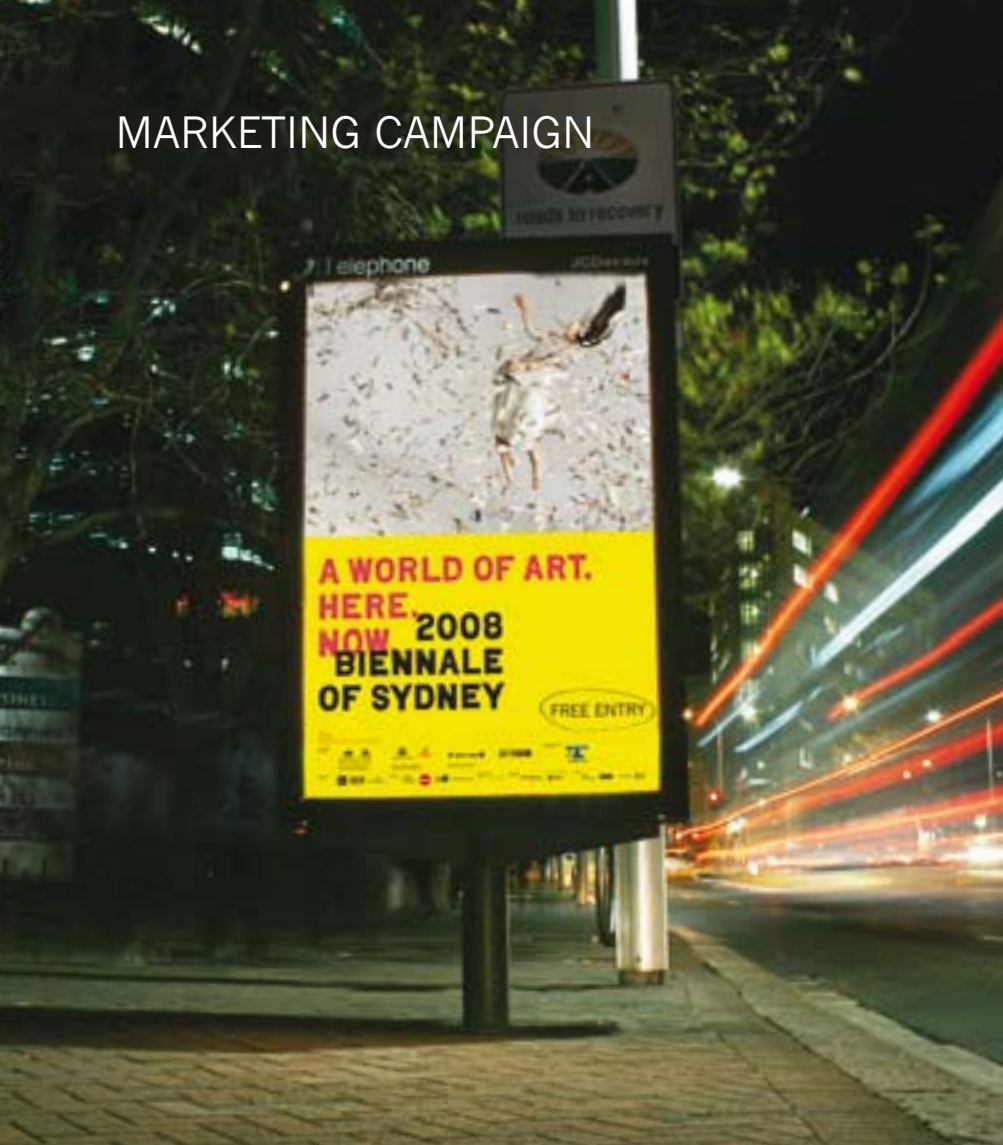
RADIO

BBC World Service (UK), New Zealand National Radio



A selection of media coverage on the 16th Biennale of Sydney

MARKETING CAMPAIGN



In 2008, the Biennale's integrated marketing campaign provided invaluable exposure for the exhibition, events and our partners.

Highly visible outdoor campaign throughout city and venues

The marketing campaign was led by the distinctive *Revolutions – Forms That Turn* visual brand by Triggerdesign. The campaign continued with the public message first used in 2006: 'A World of Art. Here. Now.'

The Biennale's extensive outdoor marketing campaign ran over the three months of the exhibition, consisting of posters, banners and outdoor signage. In total, 152 banners were displayed in concentrated bursts on high-traffic streets in the Central Business District of Sydney, including Martin Place, George Street near Town Hall, Macquarie Street, College Street and Hickson Road, Walsh Bay near venue Pier 2/3.

Large-scale posters were displayed on JCDecaux Citylight street furniture in the CBD and inner suburbs for a total of four

weeks. JCDecaux generously donated approximately 180 placements each week.

A total of 13 information points were erected for the duration of the exhibition, eight along the Vittoria Biennale Artwalk and five on Cockatoo Island. The information points detailed the venues, the free ferry service timetable, the Vittoria Biennale Artwalk and highlighted a different key work from the exhibition on each point. This was the first time these information points were used by the Biennale and they significantly increased awareness of the exhibition among tourists and Sydneysiders at busy, strategic locations at Circular Quay and in the Royal Botanic Gardens.

Venue signage using the 2008 branding was prominent on the exterior of Cockatoo Island, Pier 2/3, the Museum of Contemporary Art and the Art Gallery of New South Wales.

Enhanced website engaged visitors, utilising Web 2.0 and social networking

In partnership with SiteSuite, the Biennale

developed a new website that has recorded more than 163,000 unique visitors.* The site provided information on artists, venues, events and visiting Sydney, as well as featuring a photo gallery with over 70 sets of images, a media centre, education resources, 28 vodcasts and a blog. The site was easy to navigate, interactive and frequently updated to keep visitors informed and encourage them to make return visits.

Since December 2007, a series of e-newsletters have been sent to our 7600 subscribers – a 50 per cent increase on the number of subscribers in 2006. The e-newsletters featured information on events and public programs, artists, venues and vodcasts, and encouraged visitation to the website.

The Biennale of Sydney also had a Facebook page, a YouTube page with 16 videos and appeared in numerous blogs that all served to create an online buzz.



Clockwise (from top left)

Posters on JCDecaux street furniture in the CBD

Banners on display in College Street

Biennale Hub at Customs House Square during Closing Week

Information point along the Vittoria Artwalk at Circular Quay West

Banners in Martin Place

Advertising in *Artforum* March edition

Signage at the Art Gallery of New South Wales

Biennale Hub was an information point and social enclave

Closing Week witnessed the inaugural Biennale Hub at Customs House Square. By day, the Hub functioned as an information point where people could ask questions or pick up a free guide and a free Vittoria coffee, and communicated to the high-volume pedestrian traffic that this was their last chance to experience the 16th Biennale.

At night, the Hub became a social enclave where friends met, mingled and enjoyed nightly DJs programmed by Knowfoowl Music. The Hub complemented the Vittoria Biennale Artwalk information points by visibly promoting the exhibition along the walking route.

Advance information for art lovers

In June 2007, as a teaser for art lovers, 20,000 preview brochures were circulated at the Venice Biennale. In March 2008, 600 international and 650 Australian contacts received advance information by mail on the exhibition and events, the online venue,

planning a trip to Sydney, the Friends membership program, the catalogue and *Art Compass 2008* (a collaboration between the Biennale of Sydney, Gwangju, Shanghai and Singapore Biennales and the Yokohama Triennale).

Print advertising informed millions

A partnership with *The Sydney Morning Herald* ensured an enhanced advertising presence in metropolitan Sydney. This was complemented by a competition in Friday's *Metro* to win VIP packs containing a Vernissage pass and Artists' and Supporters' Party pass. The national campaign included advertising in *The Weekend Australian*, *The Monthly*, *Time Out Sydney* and several arts publications. Early advertising in international arts publications – *Frieze*, *Artforum* and *ArtAsiaPacific* – allowed time for international visitors to plan their trip to Sydney.

Venue publicity and promotion significantly contributed to campaign success

The Biennale collaborated with venues to ensure a unified, consistent campaign and message. Venues promoted the Biennale through publicity, direct mailouts, brochures, features and promotions on their websites, print advertising, and indoor and outdoor signage.

Cross-promotions maximised awareness in target markets

The Biennale arranged cross-promotions with partners, sponsors and peer arts organisations, including Accessible Arts, the Art Gallery of New South Wales, the City of Sydney, the Museum of Contemporary Art, Museums & Galleries NSW, National Association of the Visual Arts, *The Sydney Morning Herald* and the Sydney Opera House.

* As at 10 October 2008, the website has recorded 163,000 unique visitors

PARTNERS

The 2008 Biennale of Sydney was produced through a combination of cash and in-kind support. Thanks to all partners and supporters who helped to realise this ambitious exhibition.



Australian Government partners provided 38 per cent of the Biennale's income
Consistent support from the **Visual Arts Board** of the **Australia Council**, **Arts NSW** and the **City of Sydney** allows the exhibition and its programs to continue to be presented free to the public. The renewal for a further four years of funding from the **Visual Arts and Craft Strategy (VACS)**, an initiative of the Australian, State and Territory Governments, has allowed the Biennale to consolidate a more ambitious exhibition, improve the public program and publications, and present the works of artists who may have no access to government or cultural funding support. Most importantly, VACS provides the Biennale a base from which to plan for the future and the security to develop the organisation and event with renewed purpose.

In 2008, a special grant from Arts NSW assisted in establishing Cockatoo Island as a viable venue.

30 Cultural Funding Agencies from 19 countries also supported artists and projects
Cultural Funding Agencies supported the creation and transport of artists' works, as well as artists' travel to Sydney. This accounted for 19 per cent of the Biennale's income. Please refer to page 59 for a listing of International and Australian Cultural Funding Agencies.

Partners provided 24 per cent of the Biennale's income

The generous support of the Art Gallery of New South Wales, the Museum of Contemporary Art and the Sydney Harbour Federation Trust allowed the Biennale of Sydney to present an expansive exhibition.

Corporate support also played a vital role in realising the exhibition. Many of the ambitious artists' projects were made possible by generous support from an impressive league of enlightened corporate sponsors who, aside from financial contributions, provided much-needed professional expertise and project assistance.

Our Founding Partner, **Transfield**, celebrated a 35-year relationship in 2008. As an outstanding and inspirational model of corporate philanthropy, this successful partnership was acknowledged by AbaF's 2007 Goldman Sachs JBWere Philanthropy Leader of the Year Award.

The generous support of **The Balnaves Foundation** made possible a free ferry service for the three-month duration of the exhibition, which took just under 80,000 visitors to Cockatoo Island – enabling us to consolidate our mandate to present a free exhibition to the broadest possible audience.

International Art Services (IAS) deserves a special mention for delivering art from dozens of cities around the globe to our venues – and, in particular, to Cockatoo Island. **Etihad Airways Crystal Cargo** transported artworks from key locations around the world, working closely with IAS. Etihad also presented our Vernissage (Professional Preview Day), which was enjoyed by more than 5000 people.

Visiting artists and national and



international guests enjoyed the style, luxury and warmth of the **Sofitel Sydney Wentworth**, who were again a fabulous accommodation partnership.

Vittoria Coffee increased its support in 2008 to become presenter of the **Vittoria Biennale ArtWalk**, Biennale Hub at Customs House Square and Art Café on Cockatoo Island. The Vittoria Biennale Artwalk was an easy entry point for the general public to explore the artists and their works. Vittoria's contribution also included the generous supply of product for key events on Cockatoo Island and at the Biennale Hub.

Advertising, marketing and web-based opportunities received a boost through key partnerships with **JCDecaux**, *The Sydney Morning Herald*, **SiteSuite** and **adikted.tv**.

Joining the Biennale as new partners in 2008 were **MONA – Museum of Old and New Art** and **Bulgari**. Renewing partners included the **Anita and Luca Belgiorno-Nettis Foundation** and **UBS Wealth Management Australia**.

PricewaterhouseCoopers and **Minter**

Ellison provided invaluable advice and support, as did **Egon Zehnder International** and **APP**.

The spectacular Artists' and Supporters' Party would not have been possible without the support of **Boag's**, **Blue Pyrenees**, **Mojo** and **Rock Bare**, as well as **Fratelli Fresh** and **Simmer on the Bay**.

Art & Australia, our Arts Media Partner, produced a wonderful issue with content provided by Carolyn Christov-Bakargiev and several of the artists, including William Kentridge and Michael Rakowitz.

The Biennale also thanks its in-kind supporters whose generosity made particular elements of the 2008 exhibition possible:

Look Print, **Reliance Security**, **Reliance Cleaning** and **Valiant Hire**.

Over 100 art lovers directly supported the Biennale as Ambassadors and Benefactors

The advocacy and patronage of our Ambassadors and Benefactors directly supports the Biennale's significant contribution to art and culture. Donations

Opposite (clockwise from top)

Guests of sponsors **JCDecaux** enjoy a lunch at Cockatoo Island

Vittoria Coffee Cart at the Biennale Hub at Customs House Square during Closing Week

Information point along the **Vittoria Artwalk** at Circular Quay

Benefactors boarding the free ferry service outside the Museum of Contemporary Art on a preview tour of the 16th Biennale of Sydney

This page: Passengers on the free ferry service to Cockatoo Island

from Ambassadors and Benefactors increased three-fold on 2006 contributions.

Events in 2007 and 2008 connected supporters with Artistic Director Carolyn Christov-Bakargiev in the planning stages of the exhibition, as well as with visiting international artists and VIPs. In 2007, for the first time and to coincide with the media launch of the 2008 Biennale of Sydney at the Venice Biennale, special events were organised in Italy for our supporters, including a cocktail reception, a mystery tour of highlights at the Venice Biennale led by Carolyn Christov-Bakargiev and a tour to the extraordinary Castello di Rivoli in Turin, where Christov-Bakargiev is Chief Curator.

The 2008 Opening Week program for Ambassadors and Benefactors included exclusive previews, private tours, formal receptions, artist-hosting events, exhibition launches, performances and artists' talks.

Please refer to page 58 for a listing of Ambassadors and Benefactors.

22 Project Patrons supported major projects

Many challenging projects could not have been realised without the generosity and support of a range of organisations and

individuals from around the world.

Please refer to page 58 for a listing of Project Patrons.

88 art lovers became Friends of the Biennale giving them access to exclusive events throughout the Opening Week

The Friends membership package offered a copy of the exhibition catalogue, double invitations to the Vernissage preview day and the Artists' and Supporters' Party, as well as a special Friends' Briefing in Opening Week.

Special packages were extended to the visual arts community to allow museums, institutions and commercial galleries to provide opportunities for staff and members to join in the 2008 Biennale Opening Week and for networking within the arts industry.

The Biennale of Sydney operates on a two-year budget cycle and regular comprehensive reports are provided to the Board of Directors. Accounts are fully audited by PricewaterhouseCoopers annually and a financial statement is submitted to the Australian Securities and Investment Corporation.

'It was a tour-de-force.'

Max Delany, *Frieze*

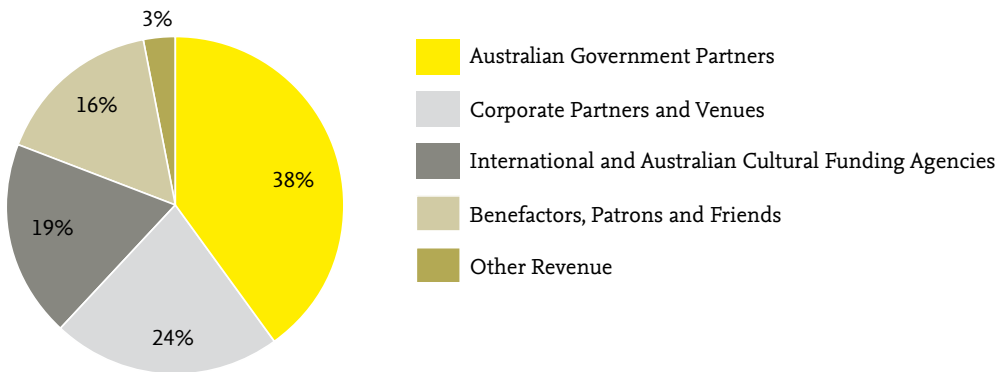


Opening week celebrations at the Art Gallery of New South Wales

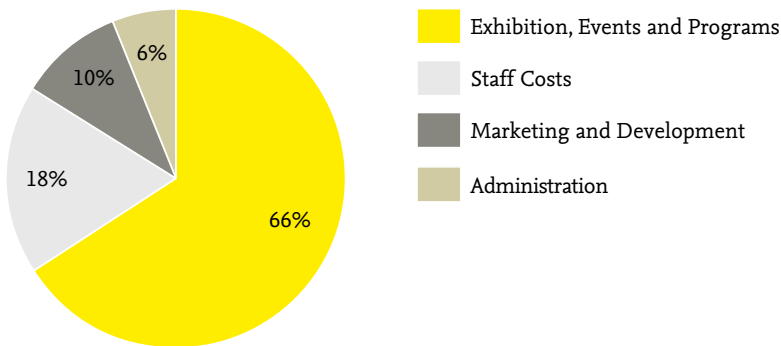
REVENUE AND EXPENDITURE

Revenue 16th Biennale

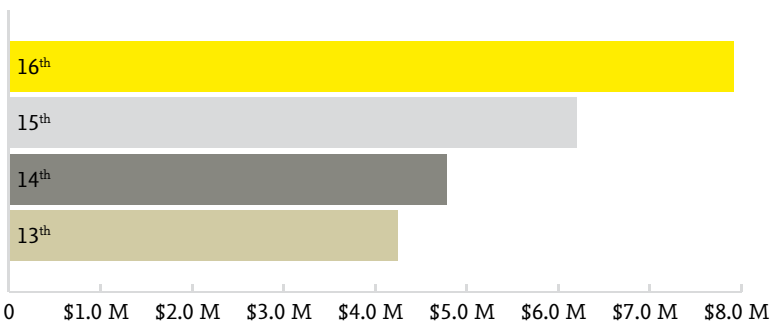
Revenue includes both in-kind and cash support



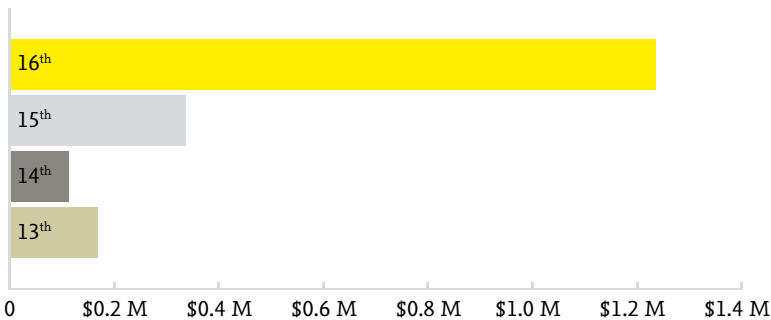
Expenditure 16th Biennale



Revenue Growth 13th to 16th Biennale



Private Giving 13th to 16th Biennale



Note: All figures are in AUD and based on forecast results for 2007-08 as at 24 November 2008

ARTISTS

🌀 ARTIST CAME TO SYDNEY/ATTENDED THE BIENNALE
 📌 MADE NEW WORK

Jerry Abrams
 Vernon Ah Kee 🌀 📌
 aiPotu 🌀 📌
 Allora & Calzadilla 📌
 Francis Alÿs
 Ayreen Anastas 🌀 📌 and Rene Gabri 🌀 📌
 James Angus 🌀
 Ibon Aranberri
 Micol Assaël 🌀 📌
 Atelier Bow-Wow 🌀 📌 and Dan Graham 🌀 📌
 Pedro Barateiro 🌀 📌
 Kelly Barrie 🌀 📌
 Thomas Bayrle
 Richard Bell 🌀 📌
 Hans Bellmer
 Gordon Bennett 🌀 📌
 Tamy Ben-Tor
 Lene Berg 🌀 📌
 Joseph Beuys
 Thomas Bock
 Mark Boulos 🌀 📌
 Christoph Büchel 📌
 Chris Burden
 Gerard Byrne 🌀 📌
 John Cage
 Alexander Calder
 Janet Cardiff 📌 & George Bures Miller 🌀 📌
 Agustín Víctor Casasola
 Maurizio Cattelan
 Paul Chan
 Chen Xiaoyun 📌
 Gianni Colombo
 Attila Csörgő 🌀
 Destiny Deacon 🌀 📌 and Virginia Fraser 🌀 📌
 Guy Debord
 Jeremy Deller 📌
 Simon Denny 🌀 📌
 Mark Dion 📌
 Emory Douglas 🌀
 Marcel Duchamp
 Sam Durant 🌀 📌
 Olafur Eliasson
 VALIE EXPORT
 Geoffrey Farmer 🌀 📌
 Harun Farocki and Andrei Ujica
 Lara Favaretto 🌀
 León Ferrari
 Yevgeniy Fiks 📌
 Peter Fischli / David Weiss
 Claire Fontaine
 Ryan Gander 🌀 📌
 Dora García 🌀 📌
 Ross Gibson 🌀 📌
 Simryn Gill 🌀 📌
 Liam Gillick 📌
 Shaun Gladwell 🌀 📌
 Dan Graham 🌀 📌

Rodney Graham 📌
 Anawana Haloba 🌀 📌
 Rebecca Horn
 Pierre Huyghe 🌀 📌
 Joan Jonas 🌀 📌
 Brian Jungen 🌀 📌
 Ranbir Kaleka 🌀 📌
 Mary Kelly 🌀
 William Kentridge 🌀 📌
 Yves Klein
 Jannis Kounellis 📌
 Mick Kubarrku
 Bari Kumar
 Jin Kurashige 🌀
 Marcellvs L. 🌀
 Rosemary Laing 🌀
 Richard Larter 🌀
 Tim Lee 🌀
 Klara Liden
 Renata Lucas 🌀 📌
 Adolf Luther
 Len Lye
 Tommy McRae
 Anna Maria Maiolino
 Nalini Malani 📌
 Kasimir Malevich
 Man Ray
 Piero Manzoni
 Gordon Matta-Clark
 David Medalla
 Mario Merz and Marisa Merz
 Mario Merz
 Darius Mikšys 🌀 📌
 Tina Modotti
 Tracey Moffatt 📌 and Gary Hillberg 📌
 László Moholy-Nagy
 TV Moore 🌀 📌
 Reinhard Mucha 📌
 Saburo Murakami
 Doreen Reid Nakamarra 🌀 📌
 Bruce Nauman
 Hélio Oiticica and Neville D'Almeida
 Yoko Ono
 Raquel Ormella 🌀 📌
 Giulio Paolini
 Cornelia Parker
 Mike Parr 🌀 📌
 Giuseppe Penone 🌀
 Dan Perjovschi 🌀 📌
 Lia Perjovschi 🌀 📌
 Georgy Petrusov
 Paul Pfeiffer 🌀 📌
 Susan Philipsz 🌀
 Giuseppe Pinot-Gallizio
 Adrian Piper
 Michelangelo Pistoletto
 Ana Prvacki 🌀 📌
 Pushwagner 🌀
 Qiu Anxiong 🌀

Michael Rakowitz 🌀 📌
 Stuart Ringholt 🌀 📌
 Aleksandr Rodchenko
 Julie Rrap 🌀 📌
 Luigi Russolo
 Natascha Sadr Haghghian 🌀 📌
 Sharmila Samant 🌀 📌
 Hans Schabus 📌
 Carolee Schneemann
 Tony Schwensen 🌀 📌
 Robert Smithson
 Michael Snow 🌀
 Nedko Solakov
 Jesús Rafael Soto
 Vivan Sundaram 🌀 📌
 Emily Sundblad 📌
 Atsuko Tanaka
 Javier Téllez
 theweathergroup_U 🌀 📌
 Miroslav Tichý
 Slavko Tihec
 Jean Tinguely
 Tommy Trantino
 Viktor Vasarely
 Clemens von Wedemeyer
 Peter Watkins
 Lawrence Weiner
 Gil Joseph Wolman

Online Venue Artists

5VOLT CORE/Emanuel Anel,
 Christian Gützer
 aiPotu/Parfyme
 Pedro Barateiro 🌀 📌
 Christopher Bennie
 Tamy Ben-Tor
 Mark Boulos 🌀
 Christophe Bruno
 Barbara Campbell
 Janet Cardiff
 Paul Chan
 Damp with Kresna Cameron,
 Chad Creighton, Moses Gibson,
 Nicole Foreshow, Nadia Itaywi,
 Glen Pilkington, Marika Smith
 and Christian Thompson 📌
 Caroline Delieutraz & Albertine Meunier
 Jeremy Deller 📌
 Ben Dierckx
 Sam Durant 🌀 📌
 et al. 📌
 Matias Faldbakken 📌
 Family Filter: Jonah Brucker-Cohen, Tim Redfern and Duncan Murphy
 Geoffrey Farmer 🌀 📌
 Yevgeniy Fiks 📌
 Claire Fontaine
 Jenny Fraser

Dora García 🌀
 Shaun Gladwell 🌀
 Anawana Haloba 🌀
 Lucas Ihlein 🌀
 Chris Joseph & Kate Pullinger
 Brian Jungen 🌀
 Seong-youn Kim
 Anastasia Klose
 Jaroslaw Kujda, Mariusz Jura and Agnieszka Kujda
 I-Chen Kuo 📌
 Long March Project 📌
 Archie Moore
 TV Moore 🌀
 Ahmet Ögüt 📌
 Dan Perjovschi 🌀 📌
 Lia Perjovschi 🌀
 Susan Philipsz 🌀
 Ana Prvacki 🌀
 Michael Rakowitz 🌀 📌
 Stuart Ringholt 🌀
 Tony Schwensen 🌀
 Gregory Shakar
 Nedko Solakov 📌
 SquatSpace 🌀
 Stanza
 Vibeke Tandberg
 Luca Trevisani
 UBERMORGEN.COM
 UBERMORGEN.COM,
 PAOLO CIRIO, ALESSANDRO LUDOVICO
 Steve Van den Bosch
 Richard Vickers
 Robert Willim & Anders Weberg

COMRADES AND GUESTS

Curatorial Comrades

Iara Boubnova, Curator, Institute of Contemporary Art, Sofia, Bulgaria
Natasha Conland, Curator, Auckland Art Gallery Toi o Tāmaki, New Zealand
Liam Gillick, 2008 Biennale artist and teacher at Columbia University, New York
Massimiliano Gioni, New Museum, New York
Raimundas Malašauskas, Curator, CCA Wattis Institute for Contemporary Arts, San Francisco
Jessica Morgan, Curator, Tate Modern, London
Hans Ulrich Obrist, Co-Director, Exhibitions and Programmes & Director, International Projects, Serpentine Gallery, London
Hetti Perkins, Curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales
Russell Storer, Curator, Contemporary Asian Art, Queensland Art Gallery | Gallery of Modern Art
Kathryn Smith, University of Stellenbosch, South Africa
Jane Taylor, Wits School of Arts, University of the Witwatersrand, South Africa

Official Guests

Garland E. Allen, Washington University, St. Louis
Tyler Cann, Curator, Len Lye Collection, New Zealand
Natasha Conland, Curator, Auckland Art Gallery Toi o Tāmaki, New Zealand
Dr Wystan Curnow, University of Auckland, New Zealand
Roberto Dipasquale, Head of Installation, Castello di Rivoli, Turin
Manray Hsu, Curator, 2008 Taipei Biennial, Taiwan
Raimundas Malašauskas, CCA Wattis Institute for Contemporary Arts, San Francisco
Johan Pijnappel, art historian and curator
Kathryn Smith, University of Stellenbosch, South Africa
Professor Michael Taussig, Columbia University, New York
Ainsley Walton, National Gallery of Canada, Ottawa
Scott Watson, Director, Morris and Helen Belkin Art Gallery, University of British Columbia, Canada
Evan Webb, Director, Len Lye Foundation, New Zealand

Visiting Journalists

Gabi Scardi, *Il Sole 24 Ore*, Italy
Achille Bonito Oliva, *La Repubblica*, Italy

Emerging Curators Program

Northern Territory
Siying Zhou, Program Manager, 24HR Art, NT Centre for Contemporary Art

Queensland

David Burnett, Curator, International Art, Queensland Art Gallery | Gallery of Modern Art

Victoria

Simon Maidment, Director, Satellite Art Projects
Brendan Lee, Artist and Freelance Curator
Mark Feary, Program Coordinator, West Space
Ulanda Blair, Artistic Program Manager, Next Wave

Western Australia

Robert Cook, Associate Curator of Contemporary Art, Art Gallery of Western Australia

BOARD AND STAFF

BOARD OF THE BIENNALE OF SYDNEY

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Andrew Cameron, Deputy Chair
Ari Droga, Deputy Chair
Anthony Bertini
Angela Clark
John Kaldor AM (until August 2008)
Phillip Keir
Amanda Love
Michael Whitworth

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Katrina Pym
Exhibition Manager

William Cottam
Finance and Administration Manager

Sophie Forbat
Curatorial Research and Publications
Manager

Terry Harding
Development and Marketing Manager
(until September 2008)

Dr Dougal Phillips
Public Program and Education Manager

Jeremy Smith
Philanthropy Manager (from August 2008)

Tehmi Sukhla
Marketing and Sponsorship Manager
(from September 2008)

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Web Coordinator

Phoebe Dougall
Development Coordinator

Amy Thompson
Administration Coordinator

Peter Tilley
Exhibition Coordinator and Registrar

Clare Willcox
Marketing Coordinator

Melissa Hamilton
Volunteer Coordinator

Richard Harrison
Installation Coordinator

Annie Laerkesen
Installation Coordinator

Rachael Kiang
Registration Assistant and Support Venue
Manager

Nisa Mackie
Administration Assistant

Melissa Ratliff
Research Assistant

Kate Smith
Exhibition Assistant and Venue Manager

Heather Taylor
Administration Assistant

Loren Wilson
Development and Marketing Assistant

Gina Fairley
Registration

Sarah Mosca
Venue Manager

Lisa Corsi
Public Programs

Danielle Hairs
Publications Assistant and Support Venue
Manager

Brad Hatfield
Bookings

Anna Radaelli
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Woolloomooloo NSW 2011

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