17th Biennale of Sydney

12 May – 1 August 2010
REPORT

17TH BIENNALE OF SYDNEY

THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age

12 May – 1 August 2010

Dedicated to

NICK WATERLOW OAM

~

The 17th Biennale of Sydney is dedicated to the life and continuing influence of Nick Waterlow OAM (1941–2009). Nick Waterlow was the Biennale's most prolific artistic director. He curated the 1979, 1986 and 1988 exhibitions, and was Chair of the International Selection Committee in 2000. For 11 years (1994–2005), Nick also served on the Board of the Biennale of Sydney and his profound contribution to the Biennale is immeasurable. The keynote address of the Biennale of Sydney's Opening Week Forum will henceforth be named in his memory.

With thanks

The Biennale of Sydney gratefully acknowledges the generous support of the many organisations and individuals that make the exhibition and its programs possible.
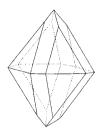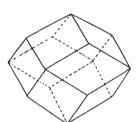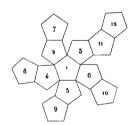
Contents

About the Biennale of Sydney

Every two years, the Biennale of Sydney is presented free to the public over a 12-week period. As Australia's largest and most exciting contemporary visual arts event – with more than 517,000 visits in 2010 – the 17th Biennale of Sydney celebrated the organisation's 37th anniversary.

Sydney is privileged to host one of the most celebrated and respected biennale exhibitions in the world. Alongside the Venice and São Paolo biennales and documenta, it is one of the longest running exhibitions of its kind and was the first biennale to be established in the Asia-Pacific region.

The inaugural edition in 1973 also heralded the new generation of biennale exhibitions, whose primary aim is to provide a platform for individual artists, their creativity and ideas, rather than representations of nationhood. This pivotal position has endowed the Biennale of Sydney with the confidence to explore varying terrains and break new ground in each edition.

Since its inception, the Biennale of Sydney has provided an international platform for innovative and challenging contemporary art, showcasing the work of more than 1500 artists from over 83 countries.

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, generating 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.

The core of the Biennale of Sydney is the exhibition – a two-year trajectory of curatorial research, project management, partnership development and international alliances.

MESSAGES OF SUPPORT

The Hon Simon Crean MP
MINISTER FOR REGIONAL AUSTRALIA, REGIONAL
DEVELOPMENT AND LOCAL GOVERNMENT
MINISTER FOR THE ARTS

The Biennale of Sydney is an important part of the Australian and international arts scene.

This year's record-breaking audience of more than half a million experienced a diverse showcase of Australian and international artists with 444 works by 167 artists and collaborators from 36 countries.

This three-month event has an important role developing a vibrant visual arts culture in Australia and in providing a platform for local artists' work to be seen on the world stage.

Sixty-eight artists premiered new works made specifically for the exhibition, with many of these being made by Australian artists.

The Australian Government is proud to have supported this internationally significant arts and cultural event and congratulates sponsors and philanthropic supporters for their partnership, which makes the Biennale more accessible to audiences and gives more artists an opportunity to show their work.

During its 37-year history, the Biennale has firmly entrenched itself as a highlight on the arts calendar. This year's exhibition has further enhanced Sydney's reputation for producing ground-breaking and critically acclaimed visual arts events.

I congratulate the 17th Biennale of Sydney for making **THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age** such an artistic triumph.

The Hon Virginia Judge MP
MINISTER FOR FAIR TRADING
MINISTER FOR THE ARTS

Without exception, the Biennale of Sydney provides access to the finest and most cutting edge contemporary art from around the world.

Presenting a diverse program of over 300 free events, it was wonderful to see some of the world's best contemporary art on display in venues and public spaces around Sydney.

It was particularly exciting to visit Pier 2/3 during the Biennale, with the knowledge that our government has secured it for the people of New South Wales.

The historic finger wharf has been dedicated to arts and cultural uses under a new 99-year lease, delivering a major new arts space in a landmark location.

Cockatoo Island, used for the second time by the Biennale, experienced an 82% increase in visitation and highlighted the way the venue is being embraced as an arts space.

The success of the 17th Biennale wasn't just the visitation of more than 517,000 across all the venues; it was also the way the event engaged with new audiences using social media and other digital initiatives. These efforts serve to take the Biennale to art lovers across New South Wales, and the world, and help to develop an appreciation of the arts in a new generation.

As the Biennale of Sydney grows, so does its inspiration for the people of New South Wales.

Clover Moore MP
LORD MAYOR OF SYDNEY

This year the Biennale of Sydney saw more than half a million people attend Australia's pre-eminent showcase for local and international contemporary art, successfully capturing the attention of the audience with over 440 artworks and 300 free events.

I congratulate you on your success and reflect on the importance of the event still going strong after 37 years.

The arts challenge and delight us; they help us understand ourselves and our world; they express who we are and give voice to our aspirations and fears.

Since 1973, the Biennale of Sydney has become a pivotal event in the creative life – not only of Sydney, but of the whole of Australia. Importantly, the Biennale plays a role in enriching our cultural life; in educating us and fostering international exchange; in engaging, delighting, provoking and stimulating all of us who come to it with an open mind and a willingness to look.

Supporting the arts and creative industries is crucial to the City's Sustainable Sydney 2030 plan to build a green, global and connected city.

I would also like to congratulate Marah Braye, CEO of the Biennale, and all those who have collaborated in bringing the 17th Biennale of Sydney to life.

Chairman's Message

'IN THE FACE OF PRESSING GLOBAL ISSUES, WITH OUR LIVES INTERWOVEN ACROSS THE PLANET – COMMUNICATION AND CONNECTION BECOME THE POWER OF ART.'

The Biennale of Sydney is a platform to explore our times. Every Biennale is an anthology and, as with every anthology, the editor/curator has a point of view. The Biennale of Sydney makes no apologies for its pedigree, since its model promotes the perspective of the Artistic Director – a perspective with a global view, first and foremost.

Many people have made the Biennale the success that it was this year; the staff, ably led by our CEO Marah Braye, as well as our many supporters – government (federal, state and city), international funding agencies, venue partners, benefactors (individual and corporate) and volunteers.

This support allows us to construct an event which, amongst other things, is of a grand scale to be a biennale; and is free to the public! There are few, if any, major events on the Australian calendar that can boast such unfettered access to all, including free ferry rides!

The 17th Biennale has been the most popularly successful in all its history, with our largest ever attendance of some 517,000 visits. Cockatoo Island in particular proved to be a drawcard for families and groups of all ages and backgrounds. Many visitors experienced for the first time, the adventure of discovering art in the haunting spaces of our industrial and colonial past – thank you Sydney Harbour Federation Trust. This fascinating island, with its layered history, topography and architecture – used for the first time by the Biennale in 2008 – was again, in 2010, a highlight of the show.

David Elliott infused the event with great personal energy and an extraordinarily diverse range of creative endeavours. Audiences were treated to a kaleidoscope of performance art including: music and performances at SuperDeluxe@Artspace; public participation at PechaKucha Nights and the Tiger Lillies' especially commissioned twenty-first-century opera *Cockatoo Prison* (2010). Visitors had the opportunity to experience these 'side shows', as well as to discover and enjoy the individual artworks. There was so much to see that one outing alone could not do justice to the 444 artworks across the seven venues, including the significant participation of the Museum of Contemporary Art.

The Biennale remains unique in Australia. In the face of pressing global issues, with our lives interwoven across the planet – communication and connection become the power of art.

On behalf of the Board of the Biennale of Sydney, thanks again go to David Elliott and all our supporters for the success of **THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age.**

Luca Belgiorno-Nettis
Chairman

Ceo's Report

'THE BIENNALE OF SYDNEY CONTINUES TO PLAY A CENTRAL ROLE IN DEVELOPING VISUAL ARTS CULTURE IN AUSTRALIA AND CONNECTING ARTISTS FROM AROUND THE WORLD.'

With a reputation for exhibitions distinguished by their innovation and pioneering presentations of artworks, swelling attendances bear witness to the ever-growing stature and appeal of this internationally renowned festival of contemporary art on its home ground. Celebrating the Biennale of Sydney's 37th anniversary, the 17th edition was one of the most successful exhibitions ever staged by the organisation, receiving an overwhelmingly positive public and critical response – nationally and internationally – and achieving record-breaking visitation of more than half a million.

Visitors loved many aspects of the free exhibition – from the extraordinary artworks that premiered in Australia to the dynamic program of performance, music and film. With interest in contemporary art on a steep incline, we will continue to rise to the challenge of making contemporary art accessible to the broadest possible audience.

The highlights, facts and figures presented in these pages celebrate the achievements of all involved – most importantly the artists, who deserve boundless thanks for their extraordinary generosity and creativity.

Under the ambitious artistic direction of David Elliott, **THE BEAUTY OF DISTANCE**: Songs of Survival in a Precarious Age presented works by established and emerging artists from all over the world in seven remarkable venues. Returning to the legendary Cockatoo Island, an island in the middle of Sydney Harbour that has by turns been a convict prison and a dockyard for shipbuilding and repair, the Biennale presented more than 50 site-specific artists' projects. For the duration of the exhibition, the venue was accessible via a free ferry generously supported by The Balnaves Foundation and Etihad Airways.

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, as well as foreign government partners and cultural funding organisations. We thank the New South Wales and Australian governments, Arts NSW (a department of Communities NSW), the Australia Council for the Arts and the City of Sydney for their invaluable support.

Significantly, the Biennale of Sydney also benefits from the contributions and advocacy of an impressive league of visionary sponsors, benefactors and supporters, who make all the difference and whom we sincerely thank for their passion and commitment.

We wish to thank and acknowledge the unswerving support of the directors and staff of our venue partners: the Museum of Contemporary Art (MCA), Sydney Harbour Federation Trust, Art Gallery of New South Wales, Sydney Opera House, Royal Botanic Gardens and Artspace. Thanks also to NSW Maritime for providing access to Pier 2/3 and the Sydney Harbour Foreshore Authority for their support of the installation on the MCA's front lawn.

In closing, it is a pleasure to extend sincere thanks to the dedicated Board and staff of the Biennale of Sydney, along with the installation crew and legion of generous volunteers, without whom none of this would be possible.

We look forward to welcoming you to the 18th Biennale of Sydney in 2012, when audiences will once again be absorbed, challenged and inspired.

Marah Braye
Chief Executive Officer

Artistic Director's Report

'THE BEAUTY OF DISTANCE WAS CONNECTED TO PEOPLE, THEIR DREAMS, HOPES, FEARS, MEMORIES AND STRUGGLES.'

The famous New Orleans jazzman, Louis Armstrong, once said: 'All music is folk music cuz I ain't never heard no horse sing no song.' In the same way, 'all art is folk art'. In **THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious age** stereotypical rankings of power and periphery, developed and undeveloped, rich and poor, first people and colonisers, 'fine' art and 'folk' art were turned on their head. The exhibition contained works made by people of all kinds and origins. The only discrimination was whether the art was any 'good'.

THE BEAUTY OF DISTANCE was connected to people, their dreams, hopes, fears, memories and struggles. Each art work stood alone, to be appreciated as a unique experience – this is the beauty of art and also the beauty of distance.

This exhibition looked at a world undergoing fundamental change and showed contemporary art that highlights, and at times criticises, how so many of our present ideas have been moulded by the past. Ever since the late 1700s, the power of the West has dominated the culture of this planet but it is now being seriously contested. Although we are not yet sure what will come in its place, with the distance of hindsight we are better able to understand the dark as well as the good sides of the European Enlightenment. What better place to explore this than in Sydney.

The structure of the exhibition, located across seven iconic museum and heritage sites around Sydney's harbour, was designed to be open, accessible and ironic. The exhibition was not broken into sections but into self-sufficient venues that entered into critical dialogues with the history and physical characteristics of the site as well as other venues. Audiences were invited to

'join the dots' between individual works and to make their own conclusions.

This overlapping and crossover was also reflected in the exhibition catalogue designed by Jonathan Barnbrook and his London studio. Prompted by the typographic example of Harry Smith, it transcended graphic design to become a work of art in its own right. Similar crossovers were found in works included in the exhibition that used elements of design or architecture as part of their structure, as well as game theory, music and performance. All of which highlighted the ways in which contemporary artists often bridge many different media within the presentation of their work. Nowhere was this more clearly evident than in the Tiger Lillies' grand opera, *Cockatoo Prison* (2010), especially composed for the Cockatoo Island stage; or in the continuing programme of performances from Australia, Japan and further afield at SuperDeluxe@Artspace.

Audiences were asked to experience, assess and discover, in what I hope was a beautiful, challenging and memorable Biennale. I was delighted to see people of all ages and backgrounds – from Sydney and much further afield – making their way though the Biennale's seven venues and having a great time in the process.

This success is largely due to the work of the artists themselves to whom I would like to convey my heartfelt thanks. The exhibition could never have taken the complex form of **THE BEAUTY OF DISTANCE** without the dedication and support of the Board and staff of the Biennale and all its sponsors to whom I am greatly indebted.

David Elliott
Artistic Director

Opposite page
Shen Shaomin
Bonsai | 2007–09
Installation view of the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist and Osage Gallery
This project was made possible through the support
of Osage Art Foundation, Hong Kong

HIGHLIGHTS

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'ONE OF THE PRE-EMINENT BIENNALES …
MORE INTERESTING THAN VENICE'

Tim Marlow, *The Strand*, BBC World Service, May 2010

- With the guiding curatorial theme **THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age**, Artistic Director David Elliott selected 444 works by 167 artists and collaborators from 36 countries, making it the largest exhibition staged in the organisation's 37-year history.

- Sixty-eight (68) artists premiered new works made specifically for the exhibition, with many of these being made by Australian artists.

- The largest representation of Australian artists in the history of the event, with 65 local artists presenting works alongside their international peers.

- One hundred and five (105) artists travelled to Sydney, plus 41 SuperDeluxe@Artspace artists.

- World premiere of London-based trio the Tiger Lillies' grand opera *Cockatoo Prison* (2010), written especially for the 17th Biennale of Sydney, which explored the penal history of Cockatoo Island through music, song and theatre.

- Premiere of Isaac Julien's *Ten Thousand Waves* (2010), a stunning nine-screen video installation.

- Hiroshi Sugimoto's impressive large-scale installation, *Faraday Cage* (2010) – especially conceived for the Power House on Cockatoo Island – featured illuminated lightboxes held aloft on a series of stage-like platforms.

- Record crowds, with more than 517,000 visits across all venues – a 19% increase on the 16th Biennale of Sydney (2008).

- Phenomenal success of Cockatoo Island, with more than 157,000 visits, 80% of whom took advantage of the Biennale Free Ferry to see 120 works by 56 artists – an 82% increase on the inaugural attendance figures in 2008.

- The Biennale at the Museum of Contemporary Art (MCA) attracted record crowds of more than 173,000 – the highest visitation for a Biennale exhibition at the MCA.

An engaging, inclusive and well-attended opening week program of 95 events featuring venue openings, guided tours, artist talks and formal receptions – catering to all audiences, from the general public to arts professionals from around the globe.

Tokyo's cult experimental performance space SuperDeluxe presented in Australia for the first time. The 12-week SuperDeluxe@ Artspace evening program included 41 performances by international and local artists, dancers, musicians and DJs.

More than 96 Australian and international speakers presented at SuperDeluxe@ Artspace's popular PechaKucha Nights.

An expanded education and public program, including special publications, artist talks, guided tours, kids' days, outreach programs, transport subsidies and specially designed education hubs.

More than 11,700 visitors explored Cockatoo Island during the Kids' Days, which included fun craft activities that engaged young minds with a range of artworks.

More than 100 free guided tours took place on Cockatoo Island, thanks to a unique partnership with the College of Fine Arts (COFA), University of New South Wales (UNSW).

More than 450 committed and enthusiastic volunteers donated their time. Their efforts were integral to the success of the Biennale.

The marketing campaign, catalogue and limited edition merchandise featured an eye-catching and dynamic visual identity created by internationally renowned design studio Barnbrook, London.

The immensely popular exhibition catalogue sold out before the exhibition closed – a first for the Biennale.

Clockwise from top

Installation view of the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
with Sun Yuan and Peng Yu's *Hong Kong Intervention* | 2009–10
Courtesy the artists and Osage Gallery, Hong Kong and Beijing
and Brett Graham's *Te Hokioi* | 2008
Auckland Art Gallery Toi o Tāmaki, gift of the Patrons of the Gallery, 2009
The presentation of this project was made possible through the support
of Two Rooms, Auckland

Danica Dakić
Isola Bella | 2007–08
Still from video shown in the 17th Biennale of Sydney at Pier 2/3
Courtesy the artist
The presentation of this work was made possible through the generous
support of the Anita and Luca Belgiorno-Nettis Foundation
© Danica Dakić/Bild-Kunst. Licensed by Viscopy, 2010

Ujino and the Rotators
Performance at SuperDeluxe@Artspace as part of the
17th Biennale of Sydney (2010)
Friday, 28 May

17th Biennale of Sydney (2010) Artists' and Supporters' Party
in the Turbine Hall, Cockatoo Island
Wednesday, 12 May

Clockwise from top

Installation of 110 *[arrakitj* by 41 Yolngu artists from
North East Arnhem Land | 1998–2009
Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy Kerry Stokes Collection, Perth

Installation view of Dale Frank's new series of twelve paintings (detail)
in the 17ᵗʰ Biennale of Sydney (2010) at Cockatoo Island
All works | 2009
Courtesy the artist and Anna Schwartz Gallery, Melbourne
(please refer to page 72 for full artwork titles)

Robert MacPherson
"Chitters: A Wheelbarrow for Richard, 156 Paintings, 156 Signs." 1999-2000
Installation view of the 17ᵗʰ Biennale of Sydney (2010) at Cockatoo Island
Courtesy the artist and Yuill | Crowley, Sydney
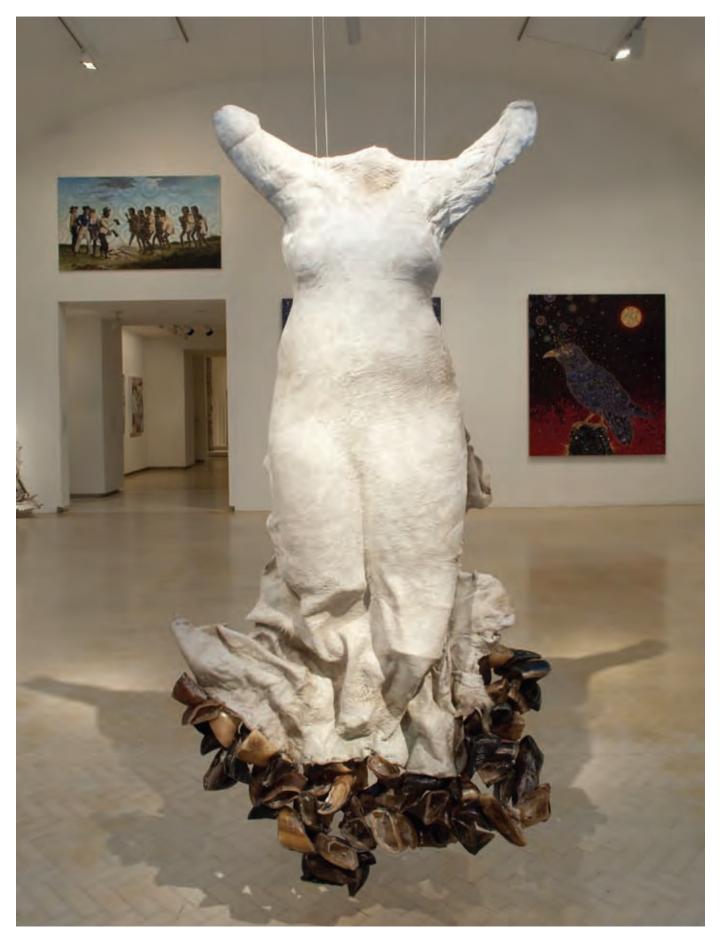
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Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
with Nandipha Mntambo's *Nandikeshvara* | 2009 (centre)
Private Collection, Mauritius
The presentation of this project was made possible with assistance from
Julian and Lizanne Knights
Christopher Pease's *Law of Reflection* | 2008-09 (left)
Private collection
and Fred Tomaselli's *Big Raven* | 2008 (right)
Private collection, USA

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Cai Guo-Qiang
Inopportune: Stage One | 2004 (detail)
Installation view of the 17ᵗʰ Biennale of Sydney (2010) at Cockatoo Island
Gift of Robert M. Arnold, in honor of the 75ᵗʰ Anniversary of the
Seattle Art Museum, 2006.1 (Exhibition Copy)
The presentation of this project was made possible with
assistance from Shiseido

Cockatoo Island

First used as a venue in 2008, **COCKATOO ISLAND** – a heritage-listed former shipyard and prison located in the middle of Sydney Harbour – returned as a hugely successful venue in 2010. Attracting more than 157,000 visits, Cockatoo Island eclipsed its 2008 inaugural attendance by 82 per cent. Fifty-six (56) Biennale artists took over the unique urban park, with 120 artworks presented throughout the island's remarkable buildings, industrial spaces and historic houses.

'IN THE JOURNEY OF THE BIENNALE IT WAS OF COURSE COCKATOO ISLAND THAT WAS THE STAR.'
Stephanie Radok, *Artlink*, September 2010

With the exhibition spanning the breadth of the island – from the monumental Turbine Hall to the convict-built prison – Cockatoo Island was the Biennale's largest and most unique exhibition venue. Presenting an astounding array of artworks, including immersive videos, large-scale sculptures and complex installations, Cockatoo Island proved once again to be a highlight of the exhibition.

Thirty-three (33) artists created new works with this unique setting in mind, while 24 artists presented existing artworks in the island's remarkable spaces. Heritage ferries carried visitors across Sydney Harbour, with 80 per cent of visitors taking advantage of the free service, made possible by the generous support of The Balnaves Foundation and Etihad Airways.

AES+F's nine-channel panoramic video installation *The Feast of Trimalchio* (2009), composed of 75,000 animated photographs, proved to be an audience favourite, with its immersive, sumptuous colour and symphonic soundtrack. Cai Guo-Qiang's complex installation *Inopportune: Stage One* (2004) consisted of nine exploding cars suspended in arrested animation from the ceiling of the Turbine Hall. This hugely anticipated work attracted significant media and public attention. Isaac Julien premiered his major new work *Ten Thousand Waves* (2010), a nine-screen video installation that led audiences through a story that entwined legend with modern-day China. Hiroshi Sugimoto premiered his celebrated installation *Faraday Cage* (2010), especially conceived for the Power House on Cockatoo Island. The impressive large-scale installation contained illuminated lightboxes held aloft on a series of stage-like platforms, as well as a thirteenth-century Japanese sculpture of *Raijin*, the God of Thunder.

Previous pages
Hiroshi Sugimoto
Faraday Cage | 2010
Installation view of the 17th Biennale of Sydney (2010)
Power House, Cockatoo Island
Courtesy the artist and Gallery Koyanagi, Tokyo
This project was made possible with the generous support of the
Turnbull Foundation with assistance from the Ishibashi Foundation

This page from top
Biennale Free Ferry arrives at Cockatoo Island
With thanks to Free Ferry Partners:
The Balnaves Foundation and Etihad Airways

Cao Fei
People's Limbo in RMB City | 2009
Still from video shown in the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy RMB City © 2009
RMB City Project is developed by Cao Fei (SL: China Tracy)
and Vitamin Creative Space
Facilitator: Uli Sigg (SL: UliSigg Cisse)
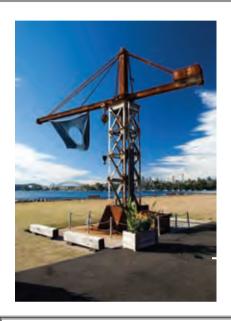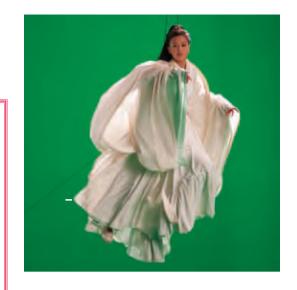
The infamous London-based trio the Tiger Lillies debuted their grand opera *Cockatoo Prison* (2010). *Cockatoo Prison* takes as its starting point the complex history of prisons and penal colonies, in particular Cockatoo Island, to present an excoriating analysis of the many ways in which crime is regarded and power is dispensed within contemporary society. Shen Shaomin's *Summit* (2010) was conceived as a response to the global financial crisis and consisted of unsettlingly realistic life-size corpses – a hypothetical meeting of the world's most significant communist leaders.

Brook Andrew's new work *Jumping Castle War Memorial* (2010) was a seven-metre-wide 'bouncy castle', designed as if it were an attraction for children. However, enclosed within its turrets were skulls representing the often forgotten victims of genocide. Kadar Attia's *Kasbah* (2010) was a series of shantytown roofs installed in the Turbine Hall. The work consisted of a 350-square-metre patchwork of corrugated iron, satellite dishes and other scrap metals upon which audiences could carefully walk. Peter Hennessey's *My Hubble* (*The universe turned in on itself*) (2010) debuted as a life-sized re-enactment of the Hubble Space Telescope.

Other works that premiered on Cockatoo Island included Daniel Crook's mesmerising time-slice video, *Static No.12* (*seek stillness in movement*) (2009–10) and Brodie Ellis's poetic and evocative large sculptural and video installation, *Umbra:Penumbra:Antumbra* (2010). Warren Fahey and Mic Gruchy's *Damned Souls and Turning Wheels* (2010) was a hit with audiences of every age – the immersive installation telling the story of Cockatoo Island through songs and ballads, set against projected archival footage.

New works were also created by Jonathan Barnbrook, Choi Jeong Hwa, Aleks Danko, Mikala Dwyer, Gardar Eide Einarsson, Fiona Foley, Dale Frank, Tarryn Gill and Pilar Mata Dupont, Rodney Glick, Joy Gregory, Amal Kenawy, Ola Kolehmainen, Yayoi Kusama, Kate McMillan, Mieskuoro Huutajat (Shouting Men's Choir), Alex Morrison, Reuben Paterson, Rosslynd Piggott, Slave Pianos, Serge Spitzer, Christian Thompson, Barthélémy Toguo and Rohan Wealleans.

These projects were complemented by existing works by Adel Abidin, Kutluğ Ataman, Roger Ballen, Cao Fei, Jota Castro, Regina José Galindo, Richard Grayson, Jason Greig, Katarzyna Kozyra, Robert MacPherson, Ciprian Mureşan, Marianne Nicolson, Miguel Angel Rios, Althea Thauberger, Yvonne Todd, Tsang Kin-Wah, Mariana Vassileva, Mark Wallinger, Ming Wong, Jemima Wyman and Yang Fudong.

Top
AES+F
The Feast of Trimalchio | 2009
Installation view of the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy the artists; Triumph Gallery, Moscow;
and Multimedia Art Museum, Moscow
The presentation of this project was made possible through the
generous support of the Andrew Cameron Family Foundation

Bottom left
Brook Andrew
Jumping Castle War Memorial | 2010
Installation view of the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy the artist and Tolarno Galleries, Melbourne
This work has been made possible through the support of DETACHED,
Hobart in partnership with the University of Queensland Art Museum
and Urban Art Projects
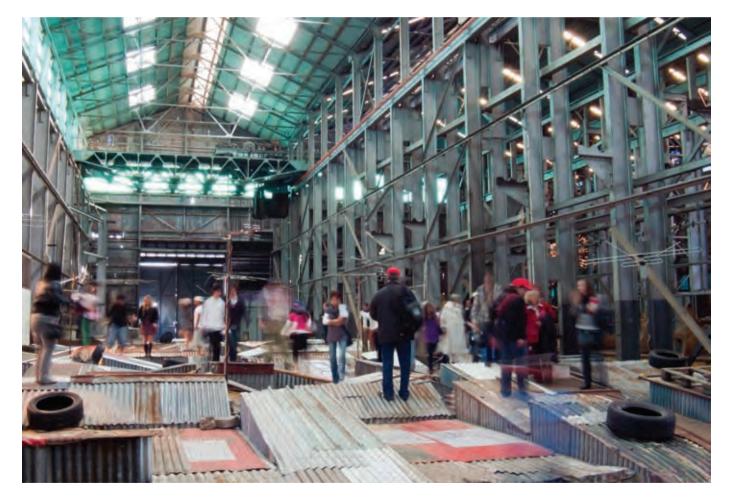
Bottom right
Rohan Wealleans
Janicot Vader | 2009
Installation view of the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney
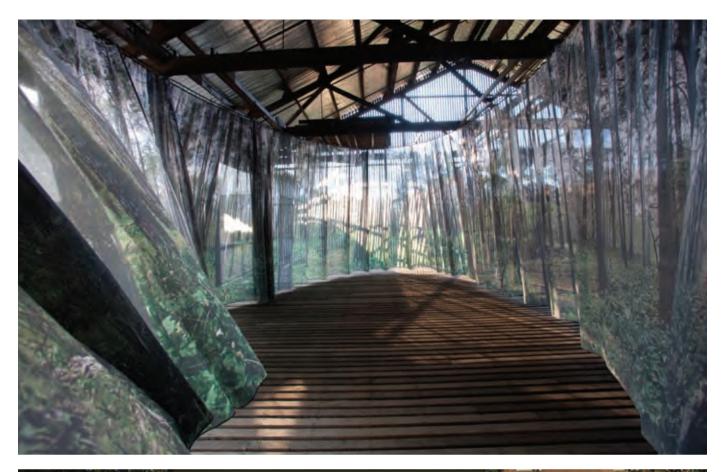
Above

Crowds enjoying Kader Attia's *Kasbah* | 2010
Installation view of the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy the artist; Galerie Christian Nagel, Cologne/Berlin;
and Galerie Krinzinger, Vienna
This project was made possible through the generous support of
The Keir Foundation
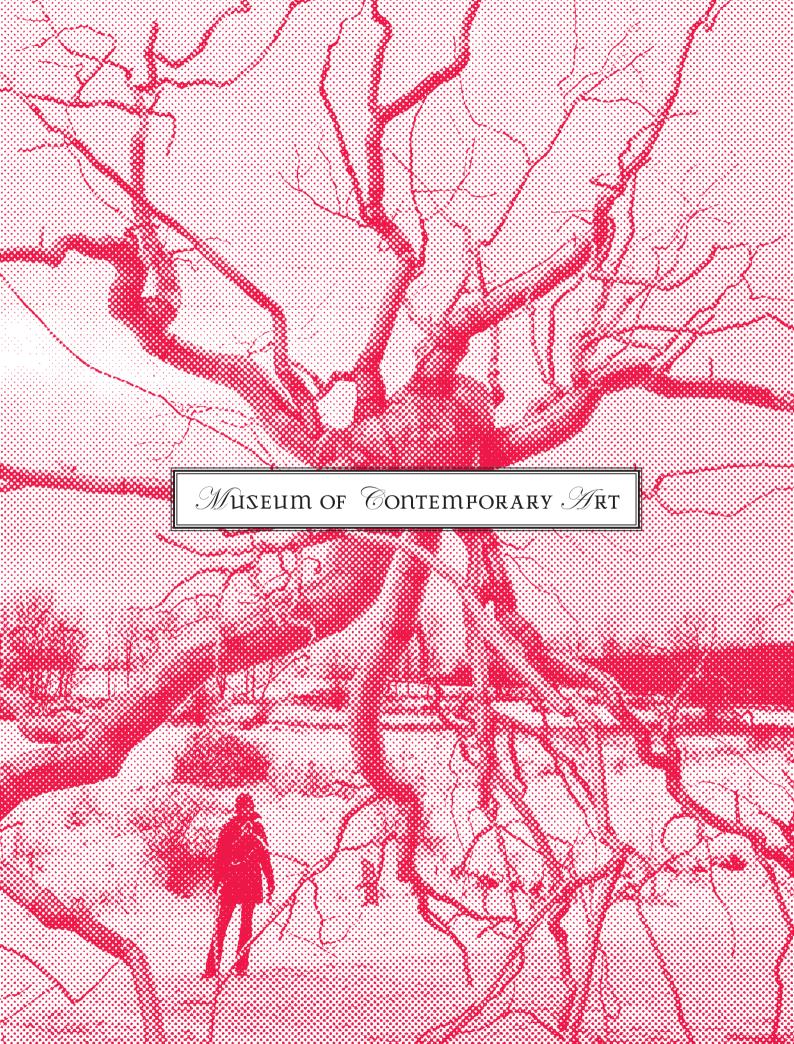
Top
Kate McMillan
Islands of incarceration | 2010
Installation view of the 17th Biennale of Sydney (2010) at Cockatoo Island
Courtesy the artist
This project was assisted by the Australia Council for the Arts; the State
Government of Western Australia through the Department of Culture
and Arts; Sydney Harbour Federation Trust; Stitches Soft Furnishings,
Sydney; State Records Office, Perth; Wardan Aboriginal Cultural
Centre; Chris Malcolm; Tony Nathan; and Cat Hope

Bottom
Daniel Crooks
Static No.12 (seek stillness in movement) | 2009–10
Still from video shown in the 17th Biennale of Sydney (2010)
at Cockatoo Island
Courtesy the artist and Anna Schwartz Gallery
Copyright © Daniel Crooks 2009

Museum of Contemporary Art

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Roxy Paine
Neuron | 2010
Artwork exhibited in the 17ᵗʰ Biennale of Sydney (2010)
on the Museum of Contemporary Art Front Lawn
Copyright © Roxy Paine
Courtesy the artist and James Cohan Gallery, New York
This project was made possible through the generous support
of James Cohan Gallery, New York

Clockwise from far left

Angela Ellsworth
Seer Bonnets: A Continuing Offense | 2009–10
Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist and Lisa Sette Gallery, Scottsdale

Brett Graham
Mihaia | 2010
Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist and Two Rooms, Auckland
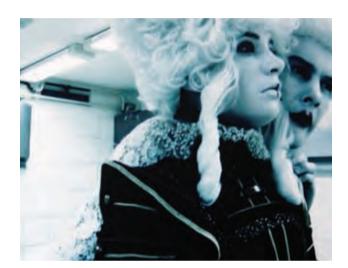
Louise Bourgeois
Cell (glass spheres and hands) | 1990–93
Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
National Gallery of Victoria, Melbourne, Australia
Purchased with the assistance of the
Leslie Moira Henderson Bequest, 1995
© Louise Bourgeois/VAGA. Licensed by Viscopy, 2010

Located at Sydney's iconic Circular Quay, the **MUSEUM OF CONTEMPORARY ART (MCA)** continued its role as a Major Venue Partner in 2010. For the first time, all four floors of the building were devoted to the exhibition, with 285 artworks by 94 Australian and international artists presented. The videos, sculptures, installations, photographs and paintings, both existing and created especially for the Biennale, were critically acclaimed and popular with the general public. The MCA attracted more than 173,000 visits, a record for a Biennale exhibition and an increase of 16 per cent on the 2008 exhibition.

'POETIC AND POLITICAL, SEXUAL AND SUBVERSIVE, LET'S HOPE THE BIENNALE CONTINUES THIS JOURNEY BY HARNESSING REGIONAL NUANCES WITHIN A GLOBAL FORMAT.'

Natalie King, *Flash Art International*, July 2010

The front lawn of the MCA was dominated by Roxy Paine's massive sculpture *Neuron* (2010). Innumerable visitors from all walks of life engaged with this extraordinary work. The Biennale was also honoured to present the work of esteemed international artist Louise Bourgeois, in what would be one of her last exhibitions before her sad passing in late May. *ECHO* (2007), a suite of seven bronze sculptures, *THE COUPLE* (2007), a series of 18 gouache drawings, and *Cell* (*Glass, spheres and hands*) (1990–93) dealt with personal memory, emotion and the body.

Another significant highlight was the moving installation of 110 l̲arrakitj by 41 Yolŋu artists from North East Arnhem Land. L̲arrakitj have their origins in traditional Yolŋu funeral rituals and were historically used as hollow log coffins painted with clan designs belonging to the deceased. The installation, assembled by Anne Brody for the Kerry Stokes Collection in Perth, is one of Australia's most important collections of memorial poles.

Angela Ellsworth's delicate, fetish-like pioneer bonnets were exquisitely constructed out of thousands of pearl-tipped corsage pins. *Seer Bonnets: A Continuing Offense* (2009–10) referred to traditional 'women's work', as well as to lives lived while suffering cruelty, submission and control. John Bock's absurdist video *Fischgrätenmelkstand kippt ins Höhlengleichnis Refugium* (2008) re-imagined the rational world in a re-enactment of the time of European Enlightenment, while Rodney Graham's *City Self/Country Self* (2000), set in the early part of the nineteenth century, depicted an imaginary encounter between a dandy and a country yokel. Sun Yuan and Peng Yu premiered their large-scale photographic installation *Hong Kong Intervention* (2009–10), installed from floor to ceiling across four gallery walls. The 100 photographs depicted Filipino maids with their backs turned to the viewer. Next to each portrait hung an image of a toy hand grenade, placed by the workers in their favourite spot in the homes in which they worked.

Top
John Bock
Fischgrätenmelkstand kippt ins Höhlengleichnis Refugium | 2008
Still from video shown in the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist; Klosterfelde, Berlin; and Anton Kern, New York

Bottom
Installation view of Araya Rasdjarmrearnsook's *Manet's Dejeuner sur l'herbe 1862–1863 and the Thai villagers group II* | 2008–09
and *Millet's The Gleaners 1857 and the Thai farmers* | 2008–09
from 'The Two Planets Series' in the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist and 100 Tonson Gallery, Bangkok
This project was made possible with assistance from
100 Tonson Gallery, Bangkok

Fiona Pardington's new series *Ahua: A Beautiful Hesitation* (2010) was a photographic documentation of 'life-casts' from Maori and other Polynesian subjects. Dana Claxton's large-scale, four-channel video installation *Sitting Bull and the Moose Jaw Sioux* (2003) was a contemporary view of a historic story that took place after the Battle of the Little Bighorn in 1876. The work combined interviews, landscape scenery and appropriated footage. Araya Rasdjarmrearnsook's three videos from *The Two Planets Series* depicted farmers and villagers from rural Thailand discussing life-size reproductions of famous nineteenth-century French paintings. Shen Shaomin's celebrated *Bonsai* (2007–09) series used the controlled nature of this traditional art form to comment on human despoliation of the environment. The 'living installations' were accompanied by illustrations showing how each plant had been coerced, or tortured, into bizarre configurations.

New works were also created by Conrad Botes, Enrique Chagoya, Lorraine Connelly-Northey, Folkert de Jong, Claudio Dicochea, Brett Graham, Gonkar Gyatso, Martin Jacobson, Christian Jankowski, Kim Jones, Rachel Kneebone, Nandipha Mntambo, Kent Monkman, Alex Morrison, David Noonan, pvi collective, Berthold Reiß, Penny Siopis, Angela Su, Fred Tomaselli and Salla Tykkä.

Existing works were shown by Makoto Aida, Jake and Dinos Chapman, Shane Cotton, Beau Dick, Gardar Eide Einarsson, Lila Gama (Misaso), Susan Hiller, Shirazeh Houshiary, Tiina Itkonen, Dapeni Jonevari (Mokokari), Steve McQueen, Mala Nari (Matosi), Christopher Pease, Annie Pootoogook, Håkan Rehnberg, Harry Smith, Kamen Stoyanov, Mette Tronvoll, Mariana Vassileva, Bill Viola, Gunnel Wåhlstrand and Mark Wallinger.

Top
Rodney Graham
City Self / Country Self | 2000
Still from video shown in the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist; Donald Young Gallery, Chicago;
and Lisson Gallery, London

Bottom
Folkert de Jong
The Balance | 2010
Installation view of the 17ᵗʰ Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist; OFFICE For Contemporary Art, Amsterdam;
and James Cohan Gallery; New York

David Elliott also presented a related exhibition on Level 4, titled **We Call Them Pirates Out Here**, which ran from 17 February to 21 November 2010 and featured works from the MCA Collection.

Top
Kent Monkman
The Death of Adonis | 2009
Artwork exhibited in the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
Courtesy the artist and TrépanierBaer Gallery, Calgary

Bottom
Dana Claxton
Sitting Bull and The Moose Jaw Sioux | 2003
Installation view of the 17th Biennale of Sydney (2010)
at the Museum of Contemporary Art
Donated to the Moose Jaw Museum and Art Gallery by the artist, 20.09.5.1

In 2010, the Biennale used the remarkable **PIER 2/3** for the sixth time since its inaugural use in 1986. The historic waterfront wharf showcased the work of three artists: Newell Harry, Danica Dakić and Paul McCarthy. Premiering was Paul McCarthy's giant foam sculpture *Ship of Fools, Ship Adrift 2* (2010), especially created for the unique finger wharf venue. Also premiering was Newell Harry's neon work *Reverse Missionary* (*Nerveless Rats Hesitate/As Venereal Theists Rest*) (2010), exhibited alongside his eight hand-woven padanus mats. Danica Dakić's powerful video installation *Isola Bella* (2007–08) was installed in a custom-designed space featuring antique theatre seating.

Clockwise from top

Newell Harry
Reverse Missionary (Nerveless Rats Hesitate/As Venereal Theists Rest) | 2010
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Newell Harry
8 gift mats from a series of 23 woven between 2006–08
All works courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Paul McCarthy
Ship of Fools, Ship Adrift 2 | 2010
Courtesy the artist and Hauser & Wirth

Installation views of the 17th Biennale of Sydney (2010) at Pier 2/3
The presentation of these works at Pier 2/3 was made possible through the generous support of the Anita and Luca Belgiorno-Nettis Foundation

Sydney Opera House

The Biennale first partnered with the iconic **SYDNEY OPERA HOUSE** in 1973, and in 2010 it helped celebrate the Biennale's 37th anniversary year. Three new site-specific works were created in conversation with the Opera House's architecture, as well as the history of its surrounds.

Jennifer Wen Ma's performance *New Adventures of Havoc in Heaven III* (2010) was presented outdoors on the Podium Level. The series of three performances involved a spectacular animated projection of *Sun Wukong*, the Monkey King – an irreverent figure in popular Chinese mythology – appearing on a cloud of airborne smoke, high above the Opera House. Julia Morison's impressive 174-panel, site-specific mural, *Myriorama#7: Network* (2010), spanned over 20 metres and was located in the Northern Foyer overlooking the Harbour.

Choi Jeong Hwa's site-specific work *Hubble Bubble* (2010) was a maze-like installation constructed from vibrant green plastic containers and situated between the two main sails of the Opera House. Due to inclement weather, this work was removed and subsequently reconfigured in Building 74 on Cockatoo Island.

Djon Mundine's *The Song of Bennelong and Pemulwuy* (2010) is a continuing project in collaboration with Campbelltown Arts Centre. Conceived as a gift from the freshwater Tharawal people to the saltwater Gadigal people, it follows an age-old practice of art creation as ritual exchange.

Top
Choi Jeong Hwa
Hubble Bubble | 2010
Installation view of the 17th Biennale of Sydney (2010)
at the Sydney Opera House
Courtesy the artist
This project was made possible through the generous support of Look Print

Bottom
Jennifer Wen Ma
New Adventures of Havoc in Heaven III | 2010
Performance at the Sydney Opera House
as part of the 17th Biennale of Sydney (2010)
Thursday, 14 May
Courtesy the artist

Royal Botanic Gardens

Three new works were created especially for the **ROYAL BOTANIC GARDENS** responding to the Gardens' exotic plant life and the early colonial history of the harbour. Janet Laurence's *WAITING – A Medicinal Garden for Ailing Plants* (2010) was a small glasshouse structure, walled with sheer mesh and filled with a selection of plants and exotic specimens that drew viewers into a reverie on nature and our role in the world. Fiona Hall's installation *The Barbarians at the Gate* (2010) introduced a group of beehives painted with military camouflage patterns from all over the globe. The beehives, or 'foreign objects', served as analogues to the shipping in of people during colonial times. Choi Jeong Hwa's playful, brightly coloured floating lotus blossom *The unbearable lightness of being* (2010), located in the busy precinct of the Gardens' Main Pond, was enjoyed by many as it inflated and deflated in emulation of nature's cycles.

Left
Choi Jeong Hwa
The unbearable lightness of being | 2010
Installation view of the 17th Biennale of Sydney (2010)
at the Royal Botanic Gardens
Courtesy the artist
This project was made possible through the generous
support of Look Print

Right
Janet Laurence
WAITING – A Medicinal Garden for Ailing Plants | 2010
Installation view of the 17th Biennale of Sydney (2010)
at the Royal Botanic Gardens
Courtesy the artist; Arc One Gallery, Melbourne; Breenspace,
Sydney; and Jan Manton Art, Brisbane
This project was made possible with assistance from Eden Gardens, Sydney

Art Gallery of New South Wales

The **ART GALLERY OF NEW SOUTH WALES** participated as a supporting venue in 2010 with the exhibition presented in the Grand Court due to gallery renovations. Jennifer Wen Ma created *Petrified Garden* (2010), a growing installation of Australian native plants painted with Chinese ink. Liu Jianhua exhibited *Container Series* (2009), an installation of exquisitely crafted ceramic forms, uniform in their celadon exterior glaze and blood-red interior. YAMAGUCHI Akira's multi-panel work *Construction of Shiba Tower* (2005) combined the techniques and imagery of classical Japanese painting with contemporary urban realism. Hisashi Tenmyouya's *Neo Thousand Armed Kannon* triptych showed *Kannon*, the God of Compassion, and two guardians painted in a traditional thirteenth-century style but with an aggressively contemporary twist. Wang Qingsong's large photographic tableaux *Debacle* (2009) and *Competition* (2004) provided a window into Chinese-style capitalism at a time of both boom and bust. Raqib Shaw's intensely decorated painting T*he mild-eyed melancholy of the lotus eaters III* (2009–10) was exhibited for the first time at the Biennale.

Top
Wang Qingsong
Competition | 2004
Artwork exhibited in the 17th Biennale of Sydney (2010)
at the Art Gallery of New South Wales
Courtesy the artist

Bottom
Jennifer Wen Ma
Petrified Garden | 2010 (detail)
Installation view of the 17th Biennale of Sydney (2010)
at the Art Gallery of New South Wales
Courtesy the artist

Top right
Liu Jianhua
Container Series | 2009
Installation view of the 17th Biennale of Sydney (2010)
at the Art Gallery of New South Wales
Courtesy the artist and Beijing Commune, Beijing
This project was assisted by Beijing Commune, Beijing

Opposite page from top
Marcus Coates
Vision Quest, A Ritual for Elephant and Castle | 2010
Still from video shown in the 17th Biennale of Sydney (2010) at Artspace
Courtesy the artist; Kate MacGarry, London;
and Workplace Gallery, Gateshead
This project was made possible with assistance from
The Henry Moore Foundation

Chto Delat
Perestroika Songspiel | 2008
Installation view of the 17th Biennale of Sydney (2010)
at Artspace
Courtesy the artists
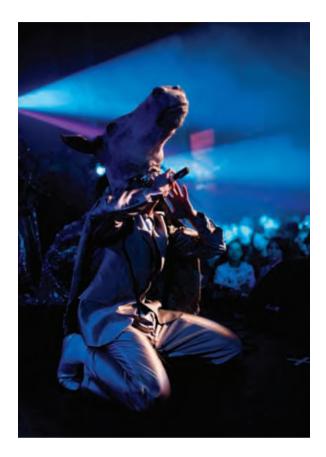
ℋRTSPACE

ARTSPACE presented the work of nine artists, as well as being home to the SuperDeluxe@Artspace program. (Refer to pages 35–40 for further information on the SuperDeluxe@Artspace program.)

Lara Baladi's large-scale print *Perfumes & Bazaar, the Garden of Allah* (2006) led audiences into a fantastic garden where cherubs, pin-ups and tiny creatures played, while Namaiki's radical *Ikebana* presented a wonderland of living plants and curiosities. Performance artist Marcus Coates premiered his new video installation *Vision Quest, A Ritual for Elephant and Castle* (2010), where footage of a live music performance was projected alongside monitors showing short films of the artist accompanied by a stuffed buzzard and a trombone. Chto Delat's musical video work *Perestroika Songspiel* (2008), sung by a chorus of five, was based on eyewitness accounts of the perestroika period in Soviet history. Harry Smith's films *Early Abstractions and Mirror Animations*, made between 1946 and 1957, were screened, along with *Heaven and Earth Magic* (c. 1957–62).

Existing works were also shown by Owen Land, Hiraki Sawa and Kamen Stoyanov.

During opening week, Angela Ellsworth's durational performance *Meanwhile, back at the ranch* (2010), took place at the Museum of Contemporary Art. Women dressed as 'sister-wives' (modest prairie attire and long braids) performed the popular American line dance, the *Electric Slide*. Slave Pianos' The Fatal Score *or* The Spectacle of the Scaffold *(The Way Up and the Way Down are One and the Same)* (2010) was a surrealist allegory of convict transportation in which a piano was found guilty of treachery and executed on Cockatoo Island. Taking part in the epic event were musicians, singers and actors, including the Royal Australian Navy Band, virtuoso pianist Michael Kieran Harvey and actor Richard Piper. Barthélémy Toguo engaged in a guerrilla endurance performance titled *Punishment* (2010) outside the Museum of Contemporary Art. Accompanied by blaring French military marching music, Toguo stood completely still inside an oil barrel and consumed two litres of water incrementally over the course of fifteen minutes.
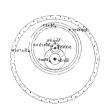
At SuperDeluxe@Artspace during opening week, audiences enjoyed a night of free music and CD giveaways at the launch of Eileen Simpson and Ben White's *Parallel Anthology* project – inspired by musicologist and artist Harry Smith's *Anthology of American Folk Music*. Skeena Reece's performance *Raven: On the Colonial Fleet* (2010) also took place at SuperDeluxe@Artspace and featured Reece as *Raven*, a storyteller, Indigenous woman and Sacred Clown.

Warren Fahey and The Larrikins presented a popular series of daytime concerts on Cockatoo Island that related to his multimedia work. Fahey and his fellow Larrikins performed traditional and contemporary songs that told the story of Cockatoo Island. Also engaging with the history of Cockatoo Island was Australia's renowned ensemble, Ironwood, who performed new Australian and old colonial compositions, played on period instruments. The compositions integrated with Cockatoo Island's history and the multimedia works of Biennale artists.

Other performances outlined elsewhere include: the Tiger Lillies (page 18) and Jennifer Wen Ma (page 30). For more information on the SuperDeluxe@Artspace performance program, please refer to pages 35–40.

From top

Skeena Reece
Raven: On the Colonial Fleet | 2010
Performance at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Friday, 14 May and Saturday, 22 May

Tiger Lillies
Cockatoo Prison | 2010
Performance for the 17th Biennale of Sydney (2010) at Cockatoo Island
Thursday, 20 May, Friday, 21 May and Saturday, 22 May
This project was made possible through the generous support of Geoff and Vicki Ainsworth with assistance from the British Council

Opposite page

Nisennenmondai
Performance at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Friday, 9 July

SuperDeluxe@Artspace

'IF YOU WANT TO KNOW WHERE ALL THE COOL, ARTY KIDS ARE HANGING OUT, HEAD TO WOOLLOOMOOLOO. FOR THE DURATION OF THE BIENNALE OF SYDNEY … ARTSPACE HAS BEEN TURNED INTO A LOCAL VERSION OF TOKYO'S EXPERIMENTAL ART VENUE SUPERDELUXE.'

Alex Lalak, *The Daily Telegraph,* Thursday, 22 June 2010

SUPERDELUXE@ARTSPACE was a popular and exciting experimental performance hub in Woolloomooloo enjoyed by more than 7400 visitors across Thursday, Friday and Saturday nights for the duration of the exhibition. SuperDeluxe@Artspace marked the first occasion that Tokyo's thriving hub SuperDeluxe – combining gallery, bar and performance venue – has been presented in Australia. The dynamic 12-week program, co-curated by SuperDeluxe Tokyo, KDa, Namaiki, Joni Waka, Artspace and the Biennale of Sydney, included performance artists, DJs, sound artists, dancers, music, films and the popular and always entertaining PechaKucha Nights. Forty-one (41) performances by international and local artists took place, with more than 96 speakers presenting at the PechaKucha Nights.

Thursday's immensely popular PechaKucha Nights, attended by more than 2400 people, were informal and fun gatherings where speakers presented their ideas, work, thoughts, passions and even quirky collections. The unique format allowed speakers only 20 slides, with 20 seconds to describe each, keeping presentations snappy and fun. Every Thursday night, more than 150 visitors enjoyed presentations on a vast array of topics. Five-year-old Jack Polkinghorne's presentation, delivered via video link-up from his bedroom, took us on a wild adventure with his Buzz Lightyear toys; Finton Mahony recounted his experiences as a rigger at World Youth Day; Giselle Stanborough presented a critique of YouTube; and David Baskind chronicled 20 of his greatest regrets. A highlight of the 12-week program was the TwoThousand-curated PechaKucha Night. More than 250 guests were treated to presentations by bar owners, artists, designers and even a movie stuntman. FBi DJs provided tunes to accompany PechaKucha Nights, while the Portable.TV team curated a unique array of short films screened throughout the program. PechaKucha Nights are held in over 367 cities worldwide and are the brainchild of Tokyo-based architects Astrid Klein and Mark Dytham.

Clockwise from left
Audiences enjoying the TwoThousand curated PechaKucha Night at SuperDeluxe@Artspace as part of the 17th Biennale of Sydney (2010)
Thursday, 22 July

Friday and Saturday nights hosted an electric array of performers, including sound artists, performers, musicians and major DJs from Japan, Australia and further afield. These exciting evenings attracted more than 5000 guests, providing a unique platform for innovative experimental sound and performance works.
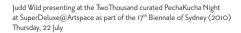
More than 27 musicians, sound artists, dancers and DJs travelled from Japan to take part in Friday nights at SuperDeluxe@Artspace. Osaka's Oorutaichi took audiences to outer synth-pop space, performing a DJ and vocal set of progressive 'folklore music' combining elements of dance, folk and pop. Japan's finest purveyors of surf garage pop, Jackie and The Cedrics, rocked SuperDeluxe@Artspace, fusing surf beats with wild antics and super-slick Buddy Holly suits. Ujino and The Rotators, an automated one-man band composed of instruments constructed out of household appliances, mixed up a feast of experimental music using a turntable, blender, hairdryer and drill. CONTACT Gonzo, Osaka's performance group with a punch, tussled and rumbled their way through SuperDeluxe@Artspace, combining contemporary dance with a street fighter twist. All-girl rock group Nisennemondai's wildly intense post-punk, neo-wave/disco rock had audiences in a trance, while Akio Suzuki's handmade instruments captivated the crowd with their mystical and rhythmic sounds.

Saturday night's SuperDeluxe@Artspace performers included New Zealand's 'space metal' group Into the Void, who performed their dark, chaotic sound and The Dead C performing their unique blend of rock and free improvisation. Oren Ambarchi presented a night of slowed-down, stripped-back rock, abstracted and replaced with pure signal; while guest programmers Scott Donovan, Lawrence English, Caleb.K, Gail Priest and Alex White presented evenings of experimental sound, video art, dance, pop, rhythm, psychedelia, sleepmetal and experimental music. Refer to page 64 for full list of SuperDeluxe@Artspace artists.

Visitors also enjoyed the Biennale Film Program titled *Magickal Songs, Mythical Histories and Fictitious Truths*, which consisted of Sunday afternoon screenings of a selection of films that explored the exhibition's themes. The film program was curated by Jack Sargeant with David Elliott, Artistic Director.

Judd Wild presenting at the TwoThousand curated PechaKucha Night at SuperDeluxe@Artspace as part of the 17th Biennale of Sydney (2010) Thursday, 22 July

Oorutaichi Performance at SuperDeluxe@Artspace as part of the 17th Biennale of Sydney (2010) Thursday, 13 May and Friday, 14 May

Contact GONZO Performance at SuperDeluxe@Artspace as part of the 17th Biennale of Sydney (2010) Friday, 16 July

Top
Jeff Stein
Agesilaus Santander
Performance at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Saturday, 15 May

Bottom
Masako Kubeck performing in front of Lara Baladi's *Perfumes & Bazaar,
the Garden of Allah* | 2006 at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Thursday, 13 May
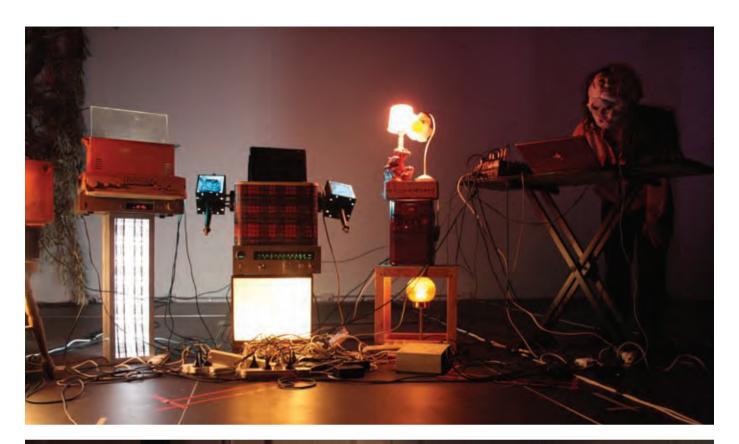
Clockwise from top

Jackie and The Cedrics
Performance at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Friday, 18 June

Dai Yamamoto
Performance at SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Friday, 2 July

Audiences enjoying SuperDeluxe@Artspace
as part of the 17th Biennale of Sydney (2010)
Saturday, 15 May

Top
Wade Marynowsky
Performance at SuperDeluxe@Artspace
as part of the 17ᵗʰ Biennale of Sydney (2010)
Friday, 4 June

Bottom
Akio Suzuki
Performance at SuperDeluxe@Artspace
as part of the 17ᵗʰ Biennale of Sydney (2010)
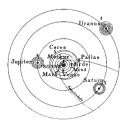Friday, 11 June

Operations

Volunteers

More than 450 committed volunteers donated their time, enthusiasm and experience to assist throughout all stages of the exhibition. Their efforts were integral to the success of the Biennale. Our wonderful band of volunteers was instrumental in the invigilation of and caring for the safety of artworks on display, as well as providing assistance and information to Biennale visitors. Without our trusted and dedicated volunteers, the presentation of such an ambitious exhibition would not have been possible.

Accessibility

The Biennale is dedicated to improving access for all people to the exhibition, programs, publications and resources. Efforts were made to ensure that visitors in wheelchairs or those with limited mobility were able to access our venues and events as freely and safely as possible. Wheelchair access to the free ferries travelling to Cockatoo Island was provided via Pier 2/3. Universal Access Symbols were used throughout the website and free guide to indicate the services and facilities available at venues. A partnership with Companion Cards enabled carers of visitors with a disability to gain free entry to any ticketed events. For more information on the Lord Mayor Community Access Day program for the visually and hearing impaired, please refer to page 46.

Logistics

International Art Services (IAS) was the principal freight forwarding partner for the 2010 exhibition. The 17th Biennale of Sydney borrowed in excess of 440 works from 47 private, 128 public and 269 artists' collections. Artwork was transported from 52 different cities worldwide. International transport and handling of loans met the highest international standards. A carefully managed, complex freight schedule saw the successful delivery of 175 artworks by road, 181 by air and 11 by sea. More than 40 artists also travelled to Sydney in advance of the exhibition for site visits. The 2010 exhibition was insured under the NSW Government Exhibitions Indemnification Scheme.

Occupational Health and Safety

Through its Occupational Health and Safety (OH&S) Management System, the Biennale is committed to protecting the needs and safety of stakeholders, including employees, contractors, exhibitors and visitors engaged in work and/or activities within the Biennale of Sydney's operations and venues, with a specific focus on the non-museum venues of Pier 2/3 and Cockatoo Island.

The Biennale is committed to the responsible and safe display of all artworks and the safety of our visitors. Accordingly, a consulting OH&S specialist reviews the exhibition prior to opening to the public with a view to occupational health and safety standards.

An updated Occupational Health and Safety Management System, tailored to the Biennale of Sydney, was introduced in March 2009. The Biennale of Sydney complies with the NSW OH&S Act 2000, NSW OH&S Regulation 2001, Codes of Practice and appropriate Australian Standards in determining OH&S risk management strategies.

From top

Volunteer briefing at the Museum of Contemporary Art (MCA)

Volunteers at the Volunteer Thank You Party at SuperDeluxe@Artspace Wednesday, 28 July

Installation of Roxy Paine's *Neuron* | 2010 on the Museum of Contemporary Art Front Lawn as part of the 17th Biennale of Sydney (2010) Courtesy the artist and James Cohan Gallery, New York This project was made possible through the generous support of James Cohan Gallery, New York

Opening Week

The opening week of the 17th Biennale of Sydney heralded 95 events, including five exhibition launches, 57 artist talks, 12 performances, three forums (including a two-day event), foreign government receptions, guided tours and industry networking events.

Vernissage presented by *ArtAsiaPacific*

Partners, supporters, industry guests, media and the Australian arts community enjoyed the exhibition one day ahead of the public at the Vernissage professional preview day. Presented by *ArtAsiaPacific* and held across all seven venues, the Vernissage was enjoyed by more than 7600 guests.

Exhibition Launches and Receptions

Exhibition launches and receptions held throughout opening week celebrated the Biennale's close relationship with the federal, state and city governments, as well as the ongoing support of senior government representatives. The Hon Virginia Judge MP, NSW Minister for the Arts, officially launched the Cockatoo Island and Pier 2/3 venues, and Clover Moore MP, Lord Mayor of Sydney, officially launched the Museum of Contemporary Art. Visiting artists and the diplomatic community attended a reception at Government House generously hosted by Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales.

Opening Week

Artist Talks and Forums

Artist talks and forums offered rare and valuable insights into the practices of artists and the relationship between their artworks and the exhibition theme. Free artist talks by more than 57 international and Australian artists were held across six venues during the exhibition's opening weeks. Enjoyed by more than 700 visitors, these intimate events provided the general public with the opportunity to hear artists talk about their work first-hand, as well as to participate in open dialogue and discussion.

The greatly anticipated Opening Week Forum was also a major highlight. The two-day event, held at the Domain Theatre, Art Gallery of New South Wales, included Biennale artists, international panel participants Dr Gerald McMaster, Amareswar Galla and Margaret Levi, as well as Australian speakers such as Catriona Moore and Brenda L. Croft. Dedicated to the life and work of Nick Waterlow, the Opening Week Forum closed with the inaugural Nick Waterlow Memorial Lecture, delivered by Lawrence Weschler. Esteemed international artist Hiroshi Sugimoto delivered the hugely successful Biennale Keynote Lecture, with more than 720 people filling the City Recital Hall. For more information on the Biennale's Public Program, refer to pages 46–49.

Artists' and Supporters' Party

More than 2500 guests were treated to a spectacular night of food, wine and festivities at the glamorous Artists' and Supporters' Party held on Cockatoo Island in the monumental Turbine Hall.

After enjoying an evening ferry ride across Sydney Harbour, guests followed a path of spotlights alongside a floodlit cliff face into the Turbine Hall. Artists, supporters and official guests partied the night away under Cai Guo-Qiang's awe-inspiring installation of nine exploding cars suspended from the roof of the Turbine Hall. Thanks to the work of leading Australian architects CO-AP and MSF Events, the Turbine Hall was awash with colour and reflective surfaces, while the Bulgari Lounge was transformed into a stunning green oasis.

The Artists' and Supporters' Party would also not have been possible without the support of Belinda Franks Catering, Alpine Nurseries, Garden Life, Legs on the Wall and Royalty Prussia.

Special Previews and Behind-the-Scenes Tour

A range of special behind-the-scenes events were held during opening week to provide supporters with a unique opportunity to meet the artists and see the exhibition. More than 100 benefactors enjoyed a rare opportunity to view the final stages of the exhibition's monumental installation at an all-day guided tour lead by David Elliott and Marah Braye.

The Biennale Friends' Briefing, attended by more than 150 supporters, was again a highlight of opening week. The event included morning refreshments at Pier 2/3, followed by a private tour of the exhibition by Dr Dougal Phillips, Biennale of Sydney, Public Program and Education Manager. Guests received a Friends' pack, including a complimentary catalogue and Biennale of Sydney bag.

The Media Preview, hosted across all seven venues, was attended by more than 240 guests, including local, national and international press representatives. Commencing with an official function at the Museum of Contemporary Art, the all-day guided preview provided members of the press with full access to Biennale venues, artworks and artists, facilitating sought-after interview and photographic opportunities.

'EXPERIENCING THE BIENNALE MADE ME FEEL SPOILT FOR THE RICH SPECTRUM OF EXPERIENCES OF ART, OF INDIVIDUALS AND COMMUNITIES, VENUES AND INDIGENOUS COLLEAGUES; LEAVING ME WITH A GENUINE GRATITUDE FOR BEING THERE.'
Noel McKenna, *Art and Australia*, October 2010

Previous pages
Cockatoo Island launch in the Turbine Hall with guests enjoying Cai Guo-Qiang's installation *Inopportune: Stage One* | 2004
Tuesday, 11 May

Opposite page from top
17th Biennale of Sydney Artists' and Supporters' Party (2010) in the Turbine Hall, Cockatoo Island
Wednesday, 12 May

Luca Belgiorno-Nettis, Chairman of the Biennale of Sydney speaking at the Media Preview at the Museum of Contemporary Art
Tuesday, 11 May

Events and Public Programs

The Education and Public Program catered to diverse audiences and visitors of all ages and was supported by first-time Education Partner Deutsche Bank. In 2010, the focus was to develop programs that facilitated access to and community engagement with the visual arts. Over the exhibition period, 110 separate public programs, education programs and events were enjoyed by more than 8000 visitors – the quantity of programming representing a 50 per cent increase on the previous Biennale's activites. The engaging programs and events received positive feedback and had broad popular appeal. Highlights included artist talks, forums, kids' programs, teacher tours, keynote lectures, access tours and free guided tours.

Talks and Tours

Talks and tours encouraged audiences to engage more deeply with the themes and works in the exhibition. Returning by popular demand – and with an extended program in 2010 – Mystery Tours were held at Cockatoo Island over 11 Saturdays. The overwhelmingly popular Mystery Tours were regularly booked out, with an average of 50 visitors attending each event. Mystery Tour guides included: Tony Bond, Director of Curatorial Services at the Art Gallery of New South Wales; Marah Braye, CEO of the Biennale of Sydney; Mark Tedeschi, QC and Sharon Tofler; Lisa Havilah, Director of Campbelltown Arts Centre; Lucy Turnbull and Amanda Love, Board Members of the Biennale of Sydney; Jack Sargeant; and notable Sydney gallerists and artists.

More than 2000 people, ranging from the general public to students and members of the arts community, enjoyed over 100 free guided tours of Cockatoo Island. The tours focused on the themes and ideas of artworks promoting greater audience engagement. They were presented in partnership with the University of New South Wales' College of Fine Arts (COFA) and were led by COFA Art History, Art Education and Art Administration students.

Lord Mayor Community Access Day Tours, held for visual and hearing-impaired audiences, were expanded in 2010 to a multi-venue program, held across three separate days at the Museum of Contemporary Art, Cockatoo Island and the Royal Botanic Gardens. Presented by the Biennale of Sydney and the City of Sydney, with assistance from Accessible Arts, the tours opened up the exhibition's key themes and artworks for people living with disabilities and their carers.

From top

College of Fine Arts (COFA) Guide leads a free tour of Cockatoo Island

Lord Mayor Community Access Day Tour for the visually impaired on Cockatoo Island
Sunday, 20 June

Lord Mayor Community Access Day Tour for the visually impaired on Cockatoo Island
Sunday, 20 June

Forums and Lectures

The 17ᵗʰ Biennale of Sydney Opening Week Forum took place over two days in the Domain Theatre, Art Gallery of New South Wales and was organised in collaboration with the International Curators Forum (ICF); the University of Technology, Sydney (UTS); the United States Studies Centre (USSC) at the University of Sydney; and the Faculty of Arts and the Power Institute Foundation for Art and Visual Culture, the University of Sydney.

Visiting artists, curators and academics were invited to deliver papers on the work of exhibiting artists and subjects related to the exhibition themes. The papers and accompanying panel discussions opened up a dialogue to create a deeper understanding of the exhibition and its relationship to current contemporary art practice. The two-day event was attended by more than 245 industry professionals, members of the arts community and the public. Forum sessions included: *Poverty, Freedom and Rights*;

First People, Diaspora and Fourth Worlds; and *Communities, Commons and Copyright*. Panel participants included international guests Dr Gerald McMaster, Margaret Levi, Hu Fang, Simon Njami, James Putnam, Pier Luigi Tazzi, Amareswar Galla, Ngahiraka Mason, Ekaterina Degot, David A. Bailey MBE, Gonkar Gyatso and Fred Tomaselli. Australian speakers included Catriona Moore and Brenda L. Croft. The 'Curating What?' panel also saw several notable curators from around the world converge to discuss curatorial practice.

The Opening Week Forum concluded with the inaugural Nick Waterlow Memorial Lecture, delivered by Lawrence Weschler entitled *Serenity And Terror In Vermeer, and After*. The lecture reflected on war and social instability and Vermeer's evocation of peace in the face of these threats.

Biennale Focus I and *II* were two separate panel events centred around the politics of indigenous and diasporic art practice.

In collaboration with puma.creative, *Biennale Focus I: Distance, Diaspora and Aesthetics in African and Caribbean Art* was held at Artspace and focused on art curatorship in and around the Afro-Caribbean region. The panel included artists, curators and academics. *Biennale Focus II: North–South Dialogue* was held at Campbelltown Arts Centre and was co-convened by Djon Mundine OAM and Dr Gerald McMaster. The location of this panel was a purposeful outreach to the outer-western Sydney suburbs. The panel focused on drawing a comparison between Canadian and Australian practice, policy and experience for Aboriginal art.

The esteemed artist Hiroshi Sugimoto delivered the Biennale Keynote Lecture at the City Recital Hall, Angel Place. Sugimoto's lecture, entitled *The Origins of Art*, was well attended, attracting more than 720 people. Sugimoto was introduced by Clover Moore MP, Lord Mayor of Sydney.

Clockwise from left
Teka Selman speaking at the Biennale Opening Week Forum at the Art Gallery of New South Wales
Friday, 14 May

Hiroshi Sugimoto delivering the Biennale of Sydney Keynote Address, *The Origins of Art* at the City Recitial Hall, Angel Place
Thursday, 13 May

Speakers panel at the *Biennale Focus I: Distance, Diaspora and Aesthetics in African Caribbean Art* Forum at Artspace
Thursday, 13 May

Programs for Schools and Children

Building on the success of the 2008 program, a focus on schools and children was again a priority for the Biennale. More than 11,700 visitors explored Cockatoo Island during the Kids' Days in July. Held across three Saturdays during the school holidays, Kids' Days included fun craft activities that engaged young minds with a range of artworks. *The Escape from Prison Island* Kids' Activity Map, supported by Deutsche Bank, led children and their parents on an adventure to discover different craft stations scattered across the island; while puzzles, games and craft activities encouraged a deeper understanding of the exhibition themes and key artworks.

Teacher Tours of Cockatoo Island and Pier 2/3 received an overwhelming response, with more than 60 educators attending each event. Led by Biennale and MCA education staff, these highly successful tours linked artworks with the NSW Visual Arts syllabus and equipped teachers with the information required to plan and conduct their own excursions.

The successful travel subsidy program established in 2008 was expanded to fund fifteen (15) Priority Schools Funding Program (PSFP) schools to visit the Biennale in 2010. The subsidised travel program, supported by a grant from ConnectEd Arts – a joint initiative of the NSW Department of the Arts, Sport and Recreation and the NSW Department of Education and Training – enabled the Biennale to reimburse schools for bus hire and travel costs they would otherwise not have been able to afford. Additionally, the Biennale education team visited schools in disadvantaged areas to teach HSC case studies on Biennale artists.

Outreach Program

A regional lecture series presented by Dr Dougal Phillips, toured country New South Wales, stimulating participation and cross-cultural exchange, as well as improving knowledge and understanding of the Biennale as an organisation. The outreach program, developed for the 2010 exhibition, strengthened audiences from regional arts centres, schools and multicultural communities. Participating regional centres included Dubbo Western Plains Cultural Centre, Wollongong City Gallery, Bathurst Regional Gallery, Albury Regional Gallery, the National Portrait Gallery in Canberra and the Newcastle Region Art Gallery. This program was made possible with support from Museums & Galleries NSW.

Top
Children's activities at Kids' Day on Cockatoo Island
Saturday, 3 July

Bottom
Dr Dougal Philips leading the Cockatoo Island Teacher Tour
Saturday, 22 May

Centre
David Elliott presenting at the Biennale of Sydney Benefactor's Tour
Monday, 10 May

Opposite page from top
Media Preview Tour at Pier 2/3
Tuesday, 11 May

pvi collective's artist talk at the Museum of Contemporary Art
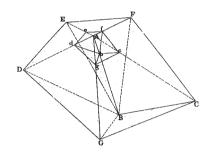Friday, 14 May

Visitor Programs and Networking Events

Visitor and industry networking events connected artists and curators from across Australia and around the world. Industry tours provided a unique opportunity for the Biennale's international guests to network with each other, as well as with professionals in Sydney, providing a forum for shared ideas, knowledge and experience. Forty-eight (48) international curators, gallerists, critics and artists spent a full day visiting key Sydney galleries, including Roslyn Oxley9; Sherman Contemporary Art Foundation; White Rabbit; and Anna Schwartz Gallery, Sydney. Talks were delivered at each venue, providing insights into the gallery, its artists and programs and current exhibition.

Visitor programs saw Biennale guests extending their visits to travel outside Sydney and connect with artists and curators across Australia. Chinese artist Jennifer Wen Ma travelled to New Zealand to deliver a talk at the Govett-Brewster Art Gallery, New Plymouth. Lawrence Weschler (Director, New York Institute for the Humanities, New York University), who delivered the inaugural Nick Waterlow Memorial Lecture, visited art centres and communities in the Northern Territory along with Dr Gerald McMaster (Curator of Canadian Art, Art Gallery of Ontario). First Nations Canadian artist Skeena Reece travelled to Melbourne to deliver a Keynote Lecture and performance as a part of the Next Wave Festival.

A special lunch was held at the Museum of Contemporary Art for the Australian arts community to welcome international guests and exhaibiting artists. The event was generously hosted by the Australia Council for the Arts and was attended by 200 guests.

Publications and Resources

Free Guide

The free guide provided audiences with comprehensive information on Biennale artists, exhibition venues, transport and events. The pocket-sized guide included detailed venue floor plans and maps, texts and images for every artist, as well as program information and an events calendar. Printed in full colour, the 92-page guide was designed to assist visitors in navigating and interpreting the city-wide exhibition. Some 110,000 copies were printed and distributed at exhibition venues. The guide was also available online and was downloaded more than 21,000 times.

Education Hubs

Education Hubs at venues provided a comfortable environment for visitors to further engage with the exhibition, artists and curatorial themes. Installed at Pier 2/3 and Cockatoo Island, Education Hubs featured screens showing artist interviews, as well as allowing access to catalogues, student newspapers and guides. Visitors were also able to download audio tours and vodcasts to iPods or MP3 players via free Wi-Fi. The Education Hubs were supported by Deutsche Bank and the Gordon Darling Foundation.

Audio Tours and Vodcasts

For the first time, the Biennale produced three audio tours as well as expanding its series of podcasts. Supported by the Nelson Meers Foundation, audio tours were created for the Museum of Contemporary Art and Cockatoo Island. One audio tour was specifically for children. Vodcasts were available online and at the Education Hubs, featuring artist interviews, artist talks, performances and installation footage.

From top
Education Hub on Cockatoo Island
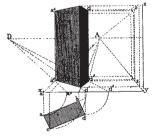17ᵗʰ Biennale of Sydney Free Guide (cover and spread)

Teachers' Kit

The free teachers' kit was an important aid for schools wishing to prepare Biennale excursions and classroom work. Supported by Deutsche Bank, the 44-page, full-colour kit featured photographs and information about works on display and was developed to provide school groups with all the information required to study the Biennale in line with the NSW syllabus. The kit was available online and was downloaded more than 1850 times.

Student Newspaper

The popular free student newspaper, supported by Deutsche Bank, helped both students and teachers engage with artworks and themes across all seven Biennale venues. Produced as a stimulus resource for Years 9–12 visual arts students, the 24-page newspaper included two full-colour posters and explored selected artists' practice in relation to the exhibition themes. Some 20,000 hard copies were distributed nationally and through venues, as well as being available online.

Above
17th Biennale of Sydney Free Student Newspaper (spread and cover)
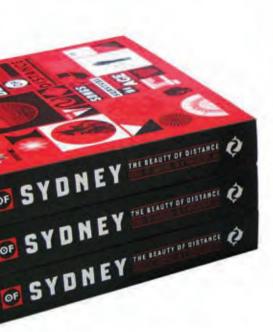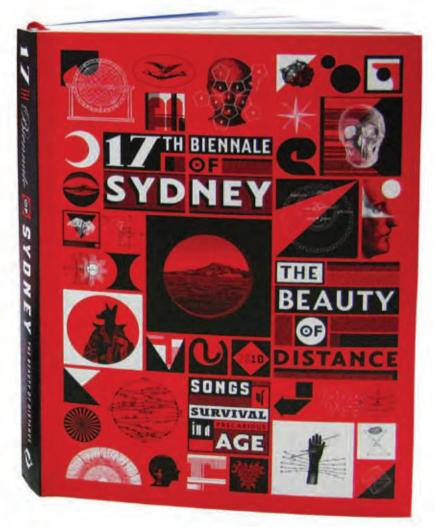
Catalogue

The exhibition catalogue was a unique and
exquisitely designed 352-page publication
that encapsulated and reflected the
themes of the exhibition. The catalogue
was designed by the studio of Jonathan
Barnbrook in London, a leading graphic
designer and typographer and a Biennale
artist. The entire print run of catalogues
sold out by week 10 of the exhibition –
a first for the Biennale and an achievement
that is testament to the quality of the
publication. The catalogue provided a
comprehensive overview of the exhibition,
its artists and the ideas that informed it. It
featured essays by leading international writers
and curators, including Lawrence Weschler,
Jimmie Durham and Bruce W. Ferguson, as
well as a variety of historical texts by such
diverse writers as Jeremy Bentham, George
Catlin, Bob Dylan and Arthur Schopenhauer.
It also featured original texts on every artist,
full-colour images of artworks, as well as
selected solo and group exhibitions, and a
selected bibliography for each artist.
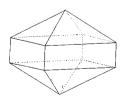
Merchandise

Limited edition Biennale merchandise was available for sale at Cockatoo Island, Pier 2/3, the Museum of Contemporary Art, the Art Gallery of New South Wales and online. Six (6) exclusive Barnbrook-designed items were available: three t-shirt designs, an umbrella, a bag and a notebook. Biennale t-shirts were worn by over 450 volunteers, staff and installation crew. More than 2500 units of merchandise were sold during the exhibition period, with five (5) of the six (6) merchandise items selling out.

Opposite page

17ᵗʰ Biennale of Sydney catalogue (cover and spread)

This page clockwise from top

Information and Shop on Cockatoo Island

17ᵗʰ Biennale of Sydney merchandise

Attendance and Audience Research

19 per cent increase in attendance

Some 517,421 visits were recorded over six venues,[1] an increase of 19 per cent and 81,021 visits over 2008 attendance figures.[2] An estimated 356,000 additional visitors enjoyed the Biennale's outdoor works in the Royal Botanic Gardens, and an innumerable audience experienced Roxy Paine's large-scale work, *Neuron*, on the front lawn of the Museum of Contemporary Art at Circular Quay.

The Biennale's record figures were fuelled by a boost in the number of people who visited Cockatoo Island, with final attendances (157,887) eclipsing the venue's inaugural use in 2008 by 82 per cent. Almost 80 per cent of visitors took advantage of the free ferry service, made possible by the generous support of The Balnaves Foundation and Etihad Airways. The Museum of Contemporary Art also achieved record attendance for a Biennale of Sydney with 173,803 visits.

In addition, a number of free performances and special events boosted attendance – particularly SuperDeluxe@Artspace, which attracted 7500 visits to 41 performances and 12 PechaKucha Nights over the exhibition period.

Audience research

Independent audience research on the 17ᵗʰ Biennale of Sydney was conducted by key sector body, Museums & Galleries NSW. More than 1960 surveys were administered at exhibition venues or online during the 12-week exhibition period.
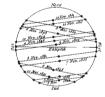
Key findings from this research indicated that visitors:
– had a positive overall experience (96%)
– were likely or extremely likely to recommend the Biennale to others (88%)
– were first-time visitors (66%)
– main reason for attending the venue was to visit the Biennale (74%)
– were tourists (46%), with 17% from outside Australia, 17% from Australia but outside NSW, 11% from NSW but outside Sydney
– liked Cockatoo Island (83%), with one in two rating it as 'excellent'
– had been influenced to attend by marketing material (42%), word of mouth/recommendation (41%) and paid advertising (35%)
– cited the artworks (59%), unusual venues (36%), free entry (35%) and free ferry (24%) as the items they liked the most about the Biennale

Economic contribution of over $53 million

Drawing international and interstate visitors to Sydney, the Biennale generates substantial economic and tourism outcomes for Australia, New South Wales and Sydney, and continues to make a significant impact upon the nation's cultural capital. The total economic contribution of the 16ᵗʰ Biennale of Sydney in 2008 has been estimated at over $53 million (Access Economics report, March 2010), and the 19 per cent increase in visitation from 2008 to 2010 will augment this contribution.

[1] Cockatoo Island, Museum of Contemporary Art, Pier 2/3, Sydney Opera House, Art Gallery of New South Wales and Artspace.

[2] The 2008 Biennale recorded 436,150 visits. The 2006 Biennale recorded 316,811 visits. The 2004 Biennnale recorded 281,351 visits. The 2002 Biennale recorded 245,394 visits. Attendance in 2010 was measured using the same methodology as used for the 2008, 2006, 2004 and 2002 events. Visitation is measures as 'visits' not 'visitors', as one person may make multiple visits to the exhibition.

Above
Guests taking advantage of the Free Ferry at Cockatoo Island
With thanks to Free Ferry Partners:
The Balnaves Foundation and Etihad Airways

Top
Media Preview at the Museum of Contemporary Art
Tuesday, 11 May

Bottom
Dr Dougal Phillips leading the Cockatoo Island Teacher Tour
Saturday, 22 May

ℳEDIA

72 Per Cent Increase in Overall Media Coverage[3]

Nationally, there were significant increases in media coverage, including in the arts (79 per cent), regional news (175 per cent) and travel (233 per cent) media categories. There was a 41 per cent increase in Sydney metropolitan and suburban general news coverage.

There was an overall increase in international media coverage (192 per cent) – particularly in the travel (200 per cent), arts (224 per cent) and lifestyle (583 per cent) media categories.

There was a significant increase in online media mentions (271 per cent), with 39 per cent of overall media coverage occurring online.

Culturally and Linguistically Diverse (CALD) media coverage

Over 25 known articles were published in CALD media. Of this coverage, 26 per cent was attained in Australian media and 74 per cent from overseas media.

Media Preview

The Media Preview Day was attended by 240 media representatives, providing key media outlets with access to the exhibition prior to the public opening and facilitating artist interviews, opening day imagery, TV news coverage and advance access for media needs.

David Elliott led the preview, which commenced at the Museum of Contemporary Art and followed on to Pier 2/3, Cockatoo Island, Sydney Opera House, Royal Botanic Gardens, the Art Gallery of New South Wales and Artspace. Special thanks to the staff of [art]iculate for their dedication and hard work.

3 Correct as at 15 November 2010.

SELECTED COVERAGE WITHIN AUSTRALIA

Television

ABC News (National), Channel 10 News, Channel Nine *Weekend Today* (National), SBS World News (National), Seven *Sunrise* (National)

Newspapers

The Sydney Morning Herald and *The Sun-Herald* (43 articles), *The Daily Telegraph* and *The Sunday Telegraph* (33 articles), *The Australian* and *The Weekend Australian* (20 articles), *The Adelaide Advertiser*, *The Age* (Melbourne), *The Australian Financial Review*, *The Canberra Times*, *The Courier Mail* (Brisbane), *The West Australian*

Art Publications

Artlink, *Art and Australia*, *Artist Profile*, *Art World*, *Australian Art Collector* *Broadsheet*, *Eyeline*, *Limelight*, *Real Time*

Lifestyle Publications

Artichoke, *Grazia*, *Harper's Bazaar*, *Oyster Magazine*, *The Monthly*, *Time Out Sydney*, *the(Sydney)magazine*

Inflight and Travel

Luxury Travel, Qantas *The Australian Way*, VirginBlue *Voyeur*

Radio

2GB (National), 2SER (Metropolitan Sydney), 4WK Toowoomba (Regional), ABC Radio National *Artworks program* and *The Music Show*, FBi Radio (Metropolitan Sydney)

A selection of media coverage on the 17th Biennale of Sydney (2010)

SELECTED INTERNATIONAL COVERAGE

Television

BBC *Hong Kong*, *The Nation*, 3News (New Zealand)

Newspapers

Bangkok Post (Thailand), *The Japan Times*, *The NZ Herald* (New Zealand)

Art Publications

ArtAsiaPacific, *Art Forum International*, *Art Market Monitor*, *Art News New Zealand*, *Art Radar Asia*, *Canadian Art*, *Flash Art International*, *Frieze Magazine*, *Kunstforum*, *Monthly Art Korea*, *The Art Newspaper*, *The World of Museum Magazine*

Lifestyle Publications

Indesign Live, *MiNDFOOD Magazine* (New Zealand), *Monocle Magazine*, *Monopol-Magasin* (Germany), *Wallpaper Magazine*

Inflight and Travel

AFAR Magazine, *Alitalia Magazine* (Italy), *British Airways News* (UK), *Frommer's*, *RevaTahiti*

Radio

The Strand on BBC World Service, *Radio New Zealand National*, *Radio Waatea* (New Zealand), WDR-3 (Germany)

Marketing Campaign

Highly visible outdoor campaign throughout city and venues

The marketing campaign was led by a stunning visual identity created by the London design studio of Jonathan Barnbrook, who was also a Biennale artist. The design was inspired by Harry Smith's *Anthology of American Folk Music* and is a modular identity using a mix of typefaces, shapes, patterns and illustrations. The identity also continued the public message of 'A World of Art. Here. Now.'

The extensive outdoor marketing campaign – consisting of posters, banners and outdoor signage – ran during the three months of the exhibition. Thanks to the City of Sydney, some 193 banners were displayed in concentrated bursts on high-traffic streets in the CBD, including: Martin Place, George Street near Town Hall, Macquarie Street, and along Hickson Road, Walsh Bay near principal venue Pier 2/3. Thanks to the generous support of JCDecaux, large-scale posters had a total of 510 placements on Citylight street furniture in the CBD and inner suburbs over four weeks.

Information points were placed in 12 locations for the duration of the exhibition – eight (8)

along the Vittoria Biennale ArtWalk and four (4) on Cockatoo Island. The information points detailed the venues and the Vittoria Biennale ArtWalk and featured Biennale supporters. This was the second time the Biennale has used information points, which increased overall awareness of the event among tourists and Sydneysiders at busy, key locations such as Circular Quay and the Royal Botanic Gardens.

Venue signage using the 2010 branding was also in place on Cockatoo Island, Pier 2/3, the Museum of Contemporary Art and the Sydney Opera House.

Website and social networking

The Biennale of Sydney website www.bos17.com attracted 146,691 unique visitors from 150 countries.[4] The website provided information on artists, venues, events and visiting Sydney. The site also featured a media centre, education resources, audio and video (podcast tours, artist interviews, artist talks, performances and installation footage), as well as over 330 artwork images for media use. With the ability to translate all content into Chinese, French, German, Italian, Japanese, Korean,

Russian and Spanish, information was easily accessible to non-English speaking audiences.

The Biennale also developed a microsite for SuperDeluxe@Artspace www.superdeluxe-artspace.com, which provided visitors with program information and booking facilities. In addition, the site provided photographic and video content to excite and engage audiences. The SuperDeluxe@Artspace microsite attracted visitors from 84 countries.[5]

Informative e-newsletters were sent regularly to 12,400 subscribers (an increase of 63 per cent on the number of subscribers in 2008) and drove traffic to the website. The Biennale also made use of social media channels, with three active Facebook pages (Biennale of Sydney, SuperDeluxe@Artspace and a Volunteer page) with a combined total of over 9000 'likes', a YouTube channel, a Twitter account with 2400 followers and Flickr groups, providing updated information and conversation about the event.

Left
Information point along the Vittoria ArtWalk at Circular Quay
Above
Posters on JCDecaux street furniture in the CBD
Opposite page
Banners on display at Martin Place

Direct marketing and promotional materials

In June 2009, 15,000 preview brochures were produced and circulated to arts professionals at the Venice Biennale. This brochure included information on the exhibition theme and a selected number of artists. In the same month, 760 international and 1090 Australian contacts received the preview brochure by mail. Some 7500 international and Australian contacts also received advance information via email.

To support marketing activity in the opening weeks, the Biennale produced and distributed postcards featuring information on both the exhibition and free ferry service (6000 copies) and the SuperDeluxe@Artspace evening program (14,000 copies) to various café, tertiary and social spaces around Sydney.

Some 3200 ArtWalk maps and 500 Biennale posters were also distributed to cafes, bookshops and cultural spaces in the city and inner suburbs.

The Biennale sent dedicated e-cards to promote specific programs and events, including the Education and Public Program, the SuperDeluxe@Artspace program and the opening week activities.

Print advertising

A partnership with *The Sydney Morning Herald* ensured an enhanced advertising presence in metropolitan Sydney. Through a new Arts Media Partner, *ArtAsiaPacific*, the Biennale was able to distribute Vernissage Passes to a broad international audience ahead of the exhibition opening.

Early advertising in international arts publications, including *ArtAsiaPacific*, *Artforum* and *Flash Art International*, allowed time for international visitors to plan their trip. The national campaign included advertising in *Time Out Sydney* and in several arts publications, such as *Art Monthly Australia*, *Australian Art Collector* and *Broadsheet*.

Venue publicity and promotion

The Biennale collaborated with exhibition venues to ensure a coherent, consistent campaign. Venues promoted the Biennale through publicity, direct mail-outs, brochures, features and promotions on their websites, print advertising, and indoor and outdoor signage.

Cross-promotions

The Biennale arranged cross-promotions with partners, sponsors and peer arts organisations, including the Museum of Contemporary Art, Art Gallery of New South Wales, Historic Houses Trust, Sydney Film Festival, Company B Belvoir, Australian Centre for Photography, Sydney Opera House, TwoThousand and City of Sydney.

4 As at 15 November 2010, for the period from 10 April–31 October 2010.
5 As at 15 November 2010, for the period from 12 May–31 October 2010.

Partners

Australian Government funding partners provided 43 per cent of the Biennale's 17ᵗʰ exhibition income

The Biennale of Sydney is made possible through the consistent and invaluable support of the NSW and Australian Governments, through **Arts NSW**, a department of **Communities NSW**, and the **Australia Council for the Arts**. Since 2004, the **Visual Arts and Craft Strategy (VACS)** funding – a joint 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 otherwise have no access to government or cultural funding support. As a result of the invaluable funding provided by VACS, the Biennale is able to secure the future of the organisation and the ongoing viability of the event. In 2009, the Biennale received additional funding from the NSW Government to stage the event at Cockatoo Island; and in May 2010, it received additional funds from the NSW Government for this year's event. The Biennale also received specific funds from the Australia Council for the Arts to support the participation of Australian artists.

The Biennale's local government partner, the **City of Sydney**, provided essential ongoing support and generous advocacy, and renewed the long-term partnership until 2014.

22 Cultural Funding Agencies from 16 countries supported artists and projects

Cultural Funding Agencies account for 7 per cent of the Biennale's income. This essential funding supports the creation and transportation of many artists' works, along with providing the opportunity for artists to travel to Sydney. For a full list of Cultural Funding Agencies, please refer to page 71.

Partners provided 25 per cent of the Biennale's income

With a significant increase in the number of corporate sponsors, revenue from partners contributed 25 per cent of the Biennale's income for the 17ᵗʰ exhibition. These vital financial and in-kind contributions allowed for the expansion of the Biennale program, projects and exhibition, as well as providing invaluable professional expertise and support.

Transfield Foundation, our Founding Partner since 1973, continues to champion the Biennale. With the support of this inspirational model of corporate philanthropy, the Biennale has gone from strength to strength and will continue to do so.

In 2010, a number of corporate partners consolidated or increased their relationship with the Biennale. **The Balnaves Foundation** was joined by **Etihad Airways** as co-presenter of the free ferry service to Cockatoo Island. The generous support of this philanthropic foundation and corporate partner made possible the free service during the three-month duration of the exhibition. More than 124,900 people took the free ferry to Cockatoo Island, enabling the Biennale to consolidate its mandate to present a free exhibition to the broadest possible audience. **International Art Services** continued to provide key logistic and freight support, delivering art from 56 cities worldwide to our venues – and in particular, to Cockatoo Island.

The Biennale's sophisticated marketing campaign was boosted through the support of media partners **JCDecaux** and **The Sydney Morning Herald**. Accommodation partner, the **Sofitel Sydney Wentworth** kept our artists and international and interstate visitors happy and well rested with their attentive and accommodating assistance. **Valiant Hire** once again went above and beyond in its support for the Biennale, by providing the furniture used in Biennale exhibition venues Cockatoo Island, Pier 2/3 and SuperDeluxe@Artspace, as well as for key events such as the Artists' and Supporters' Party and in our offices. **Vittoria Coffee** continued its support of the Vittoria Biennale ArtWalk and also extended its support through the generous supply of product for key events on Cockatoo Island and Pier 2/3.

The Biennale has benefited from the professional expertise of many, including that of prestigious international firm **PricewaterhouseCoopers**, communications

consultant **Cosway Australia** and legal firm **Minter Ellison Lawyers**. **SiteSuite** once again assisted with the Biennale's online web presence. **Look Print** made us look good all over town, producing banners for venues and on our free ferry service. **Reliance Cleaning and Security** assisted with our cleaning and security needs for venues Pier 2/3 and SuperDeluxe@Artspace, while **Bulgari** supported the Lounge at the spectacular Artists' and Supporters' Party.

This year, we also welcomed a number of new partners. **Deutsche Bank** has joined as our Education Partner, assisting with providing access for disadvantaged schools and with presenting a wealth of educational programs and materials for our younger audiences. **Asahi** and **Chandon** joined as partners for our evening venue, SuperDeluxe@Artspace, and our various events throughout the exhibition period. **Sixt Rent A Car** provided the Biennale access to their fleet of rental cars and moved us across town in our busiest period. **puma. creative** helped realise the participation of a number of artists from the Afro-Caribbean Diaspora.

ArtAsiaPacific – a leading voice in contemporary visual culture – has joined as Arts Media Partner. In addition, our new media partners – **Aurora Community Channel**, **FBi Radio**, **Portable.tv** and **TwoThousand** – have all been instrumental in reaching new audiences, and in supporting the many programs and events on offer.

Barnbrook created an eye-catching graphic that was featured on everything from posters and t-shirts to invitations and umbrellas.

Major venue partners, the **Museum of Contemporary Art** and the **Sydney Harbour Federation Trust**, also provided vital support and assistance that enabled the presentation of an expansive exhibition.

Additional thanks also go to Venue Partners: **Artspace**, **Royal Botanic Gardens**, **Sydney Opera House**, **Art Gallery of New South Wales** and the **Sydney Harbour Foreshore Authority**.

Additionally, SuperDeluxe@Artspace received support from **Asahi**, **Chandon**, **Valiant Hire**, **Vittoria Coffee**, **TwoThousand**, **FBi Radio**, **Belinda Franks Catering**, as well as assistance from **Fostex**, **Major Music** and **Portable.TV**. Thanks to also **Namaiki** for creating the unique SuperDeluxe@Artspace branding used on the microsite, postcards and in venue.

Opposite page

Biennale Free Ferry leaving Circular Quay
With thanks to Free Ferry Partners:
The Balnaves Foundation and Etihad Airways

This page from top

The Hon Virginia Judge MP opens the Cockatoo Island venue in the Turbine Hall
Wednesday, 12 May

Biennale Free Ferry at Cockatoo Island
With thanks to Free Ferry Partners:
The Balnaves Foundation and Etihad Airways

More than 70 art lovers directly supported the Biennale as Governors, Ambassadors, Benefactors and Companions[6]
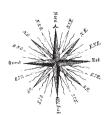
The advocacy and patronage of our private supporter network directly assists the Biennale's significant contribution to art and culture, nationally and internationally. Donations from private giving increased by 26 per cent for the 17th Biennale of Sydney.

Events in 2009 and 2010 connected supporters with Artistic Director David Elliott in the planning stages of the exhibition, as well as with visiting international artists and VIPs. In 2009, for the second time and to coincide with the media launch of the 17th Biennale of Sydney at the Venice Biennale, special events were organised in Italy for supporters, including a mystery tour of Venice Biennale highlights led by David Elliott and an overnight tour to the Panza Collection in Varese, Italy.

The opening week program for supporters featured a range of special events, including exclusive previews, private tours, formal receptions, events with artists, exhibition launches, performances and artist talks. Refer to page 70 for a list of Benefactors.

26 Project Patrons and Project Contributors supported over 24 projects

Thanks to the generosity and support of many organisations and individuals worldwide, the Biennale was able to realise a number of artists' projects and Public Program and Education projects. For the full list of Project Patrons and Contributors, please refer to page 70.

171 art lovers became Friends of the Biennale, giving them access to exclusive events

The Friends membership package offered a complimentary copy of the exhibition catalogue, double invitations to the Vernissage Preview Day and the Artists' and Supporters' Party and a special Friends' Briefing, a highlight of opening week.

6 Couples and groups are counted as one.

Top
Installation of Peter Hennessy's *My Hubble* (*The universe turned in on itself*) | 2010 on Cockatoo Island for the 17th Biennale of Sydney
Bottom
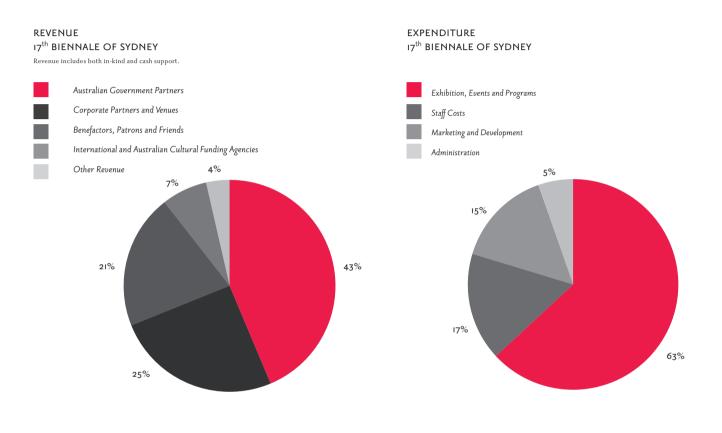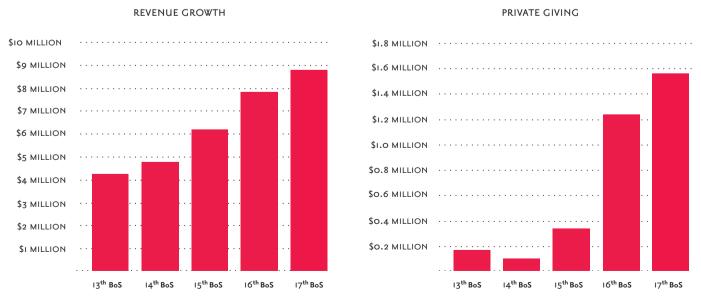17th Biennale of Sydney promotion in Venice, June 2009

Revenue and Expenditure

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.

REVENUE
17th BIENNALE OF SYDNEY
Revenue includes both in-kind and cash support.

- *Australian Government Partners*
- *Corporate Partners and Venues*
- *Benefactors, Patrons and Friends*
- *International and Australian Cultural Funding Agencies*
- *Other Revenue*

4%
7%
21%
43%
25%

EXPENDITURE
17th BIENNALE OF SYDNEY

- *Exhibition, Events and Programs*
- *Staff Costs*
- *Marketing and Development*
- *Administration*

5%
15%
17%
63%

REVENUE GROWTH

$10 MILLION
$9 MILLION
$8 MILLION
$7 MILLION
$6 MILLION
$5 MILLION
$4 MILLION
$3 MILLION
$2 MILLION
$1 MILLION

13th BoS   14th BoS   15th BoS   16th BoS   17th BoS

PRIVATE GIVING

$1.8 MILLION
$1.6 MILLION
$1.4 MILLION
$1.2 MILLION
$1.0 MILLION
$0.8 MILLION
$0.6 MILLION
$0.4 MILLION
$0.2 MILLION

13th BoS   14th BoS   15th BoS   16th BoS   17th BoS

Note: all figures are in AUD and based on forecast results for 2009–2010 as of 28 October 2010

ARTISTS

▲ MADE NEW WORK
◨ TRAVELLED TO SYDNEY/PARTICIPATED IN OPENING WEEK
↵ CAME TO SYDNEY FOR ONE OR MORE SITE VISIT/S

Adel Abidin ◨
AES+F ◨
Makoto Aida
Brook Andrew ▲ ◨ ↵
Kutluğ Ataman
Kader Attia ▲ ◨
Lara Baladi
Roger Ballen ◨
Jonathan Barnbrook ▲ ◨
John Bock
Conrad Botes ▲ ◨
Louise Bourgeois
Cai Guo-Qiang ◨
Cao Fei
Jota Castro ◨
Enrique Chagoya ▲ ◨
Jake and Dinos Chapman
Choi Jeong Hwa ▲ ◨ ↵
Chto Delat ◨
Dana Claxton ◨
Marcus Coates ▲ ◨
Lorraine Connelly-Northey ▲ ◨
Shane Cotton ◨
Daniel Crooks ▲ ◨ ↵
Danica Dakić ◨
Aleks Danko ▲ ◨ ↵
Folkert de Jong ▲
Beau Dick
Claudio Dicochea ▲ ◨
Mikala Dwyer ▲ ◨
Gardar Eide Einarsson ▲
Brodie Ellis ▲ ◨
Angela Ellsworth ▲ ◨
Warren Fahey and Mic Gruchy ▲ ◨
Fiona Foley ▲ ◨ ↵
Dale Frank ▲ ◨ ↵
Regina José Galindo
Lila Gama (Misaso)
Gunybi Ganambarr ◨
Tarryn Gill and
  Pilar Mata Dupont ▲ ◨ ↵
Rodney Glick ▲ ◨
Brett Graham ▲ ◨
Rodney Graham
Richard Grayson ◨
Joy Gregory ▲ ◨
Jason Greig ◨
Gawirrin Gumana AO
Malaluba Gumana
Waturr Gumana ◨ ↵
Yinimala Gumana ◨
Gonkar Gyatso ▲ ◨
Fiona Hall ▲ ◨
Newell Harry ▲ ◨
Peter Hennessey ▲ ◨ ↵
Susan Hiller
Shirazeh Houshiary
Tiina Itkonen
Martin Jacobson ▲ ◨
Christian Jankowksi ▲ ◨ ↵

Kim Jones ▲ ◨
Dapeni Jonevari (Mokakari)
Isaac Julien ▲ ◨
Amal Kenawy ▲ ◨ ↵
Rachel Kneebone ▲
Ola Kolehmainen ▲ ◨ ↵
Katarzyna Kozyra
Yayoi Kusama ▲
Owen Land
Janet Laurence ▲ ◨
Liu Jianhua ◨
Jennifer Wen Ma ▲ ◨ ↵
Bakulangay Marawili
Djambawa Marawili ◨
Marrirra Marawili
Napuwarri Marawili
Dhurrumuwuy Marika
Dhuwarrwarr Marika
Wanyubi Marika ◨
Baluka Maymuru
Galuma Maymuru
Naminapu Maymuru-White ◨
Paul McCarthy ▲
Kate McMillan ▲ ◨ ↵
Robert MacPherson ◨ ↵
Steve McQueen
Mieskuoro Huutajat (Shouting
  Men's Choir) ▲ ◨
Nandipha Mntambo ▲ ◨
Kent Monkman ▲ ◨
Julia Morison ▲ ◨ ↵
Alex Morrison ▲ ◨
Djon Mundine OAM ↵
Djawuḻuku Mununggurr
Djutjadjutja Mununggurr
Marrnyula Mununggurr
Minyipa Mununggurr
Buwathay Munyarryun ◨
Guḻumuwuy Munyarryun
Malalakpuy Munyarryun
Mathulu Munyarryun
Ciprian Mureşan ◨
Mala Nari (Matosi)
Dula Ngurruwuthun
Marianne Nicolson ◨
David Noonan ▲
Roxy Paine ▲
Fiona Pardington ▲ ◨
Reuben Paterson ▲ ◨ ↵
Christopher Pease ◨
Rosslynd Piggott ▲ ◨ ↵
Annie Pootoogook
pvi collective ▲ ◨ ↵
Araya Rasdjarmrearnsook ◨
Skeena Reece ▲ ◨
Håkan Rehnberg ◨
Berthold Reiß ▲
Miguel Angel Rios
Hiraki Sawa
Raqib Shaw ▲

Shen Shaomin ▲ ◨ ↵
Eileen Simpson and
  Ben White ▲ ◨
Penny Siopis ▲ ◨
Slave Pianos ▲ ◨ ↵
Harry Smith
Serge Spitzer ▲ ↵
Kamen Stoyanov ◨
Angela Su ▲ ◨
Hiroshi Sugimoto ▲ ◨ ↵
Sun Yuan and Peng Yu ▲ ◨
SuperDeluxe ▲ ◨ ↵
Hisashi Tenmyouya ◨
Althea Thauberger ◨
Christian Thompson ▲ ◨ ↵
Tiger Lillies ▲ ◨ ↵
Yvonne Todd ◨
Barthélémy Toguo ▲ ◨ ↵
Fred Tomaselli ▲ ◨
Mette Tronvoll ◨
Tsang Kin-Wah ◨
Salla Tykkä ▲ ◨
Unidentified artist
Mariana Vassileva ◨
Bill Viola ↵
Gunnel Wåhlstrand
Mark Wallinger
Boliny Wanambi
Garawan Wanambi
Wolpa Wanambi
Wukun Wanambi
Yalanba Wanambi
Yilpirr Wanambi
Wang Qingsong ◨ ↵
Rohan Wealleans ▲ ◨
Dhukal Wirrpanda
Mänman Wirrpanda
Mulkuṉ Wirrpanda
Ming Wong ◨
Djirrirra Wunungmurra
Nawurapu Wunungmurra
Yanggarriny Wunungmurra
Yumutjin Wunungmurra ◨
Jemima Wyman ◨
YAMAGUCHI Akira
Yang Fudong
Deturru Yunupingu
Guḻumbu Yunupingu ◨
Miṉiyawany Yunupingu
Yälpi Yunupingu

Tetsuji Akiyama
Oren Ambarchi
beermike and unit_bath | Michael Frank,
  Mike Kubeck, Yoshiro, John Ricketts
Eugene Carchesio
Simon Cumming and Sean Kerr
Phil Dadson
Rosie Dennis
DJ Manila Vice
DJ Addy Pop
Scott Donovan | guest programmer presented:
  Christain von Borries/Alice Creischer/Andreas Siekmann,
  Mark Brown,Vicky Browne, Carla Cescon, Mark Clare,
  Kristian Øverland Dahl, Mikala Dwyer, Alex Gawronski,
  David Haines, Joyce Hinterding, Into the Void,
  Euan MacDonald, Petra Maitz, Clare Milledge,
  Michael Morley, The Mumps, Kate Murphy,
  Vincent O'Connor, Mike Parr, Elvis Richardson, Koji Ryui,
  Charlie Sofo, Tina Havelock Stevens, Clinton Watkins and
  Justene Williams.
Lawrence English | guest programmer presented room40:
  Chris Abrahams, Pimmon, Ai Yamamoto
Flat-e | Robin McNicholas
Robin Fox
Marco Fusinato
contact GONZO | Yu Kanai, Itaru Kato, Keigo Mikajiri,
  Yuya Tsukahara
Hair Stylistics | Masaya Nakahara
Into the Void | Jason Greig, David Imlay,
  Paul Sutherland, Ronnie van Hout, Mark Whyte
Jackie and The Cedrics | Kitami Akiko, Sakai Hirozumi,
  Maruyama Kota and Enomoto Masahide
Caleb.K | guest programmer presented:
  Hard Hat | Kusum and Peter Blamey and
  Holy Balm | Jonathan Hochman, Anna John, Emma Ramsay
Masako Kubeck
Taketeru Kudo
Wade Marynowsky
Meem | Michael Moebus
Michael Morley
Kazunao Nagata
Martin Ng
Nisennenmondai | Yuri Chihaya, Masako Takada and
  Sayaka Yoshida
Jun'ichi Okuyama
Oorutachi | Taichi Moriguchi
Open Music Archive | Eileen Simpson, Ben White
Gail Priest | guest programmer presented:
  Mandala Trap | Jeff Burch and Paul Gough and
  Machine Death | Ben Byrne and Ivan Lisyak
Skeena Reece
Rice Corpse | Justice Yeldham
Tetsu Saitoh
Mark Shorter
Jeff Stein
Akio Suzuki
Takatsuka Tadashi
The Dead C | Michael Morley, Bruce Russell, Robert Yeats
Toy Death
The WIRED Lab | Garry Bradbury and David Burraston
Ujino and The Rotators | Ujino Muneteru
Alex White | guest programmer presented:
  Black Boned Angel | Jon Hunter and James Kirk and
  Campbell Kneale
Yudayajazz | Dai Soma
Dai Yamamoto

Official Guests

Public Program Guests

David A. Bailey, *Director, International Curators Forum, London*

Adelaide Bannerman, *Programme Director, International Curators Forum, London*

Brenda Croft, *Lecturer, University of South Australia*

Ekaterina Degot, *Independent curator and writer*

Bruce Ferguson, *Director, F.A.R (Future Arts Research), Arizona State University*

Leah Gordon, *Director/Curator, USPG, London*

Axel Lapp, *International Curators Forum, London*

Professor Margaret Levi, *Jere L. Bacharach Professor of International Studies,*
  University of Washington

Ngahiraka Mason, *Indigenous Curator, Maori Art, Auckland Art Gallery Toi o Tāmaki*

Simon Njami, *Editions Revue Noire*

Professor Dr Apinan Poshyandanda, *Deputy Permanent Secrectery,*
  Ministry of Culture, Thailand

James Putnam, *Independent curator and writer*

Teka Selman, *Independent writer and curator*

Megan Tamati-Quennell, *Curator of Contemporary Maori and Indigenous Art,*
  Museum of New Zealand/Te Papa Tongarewa

Pier Luigi Tazzi, *Art critic and curator*

Allison Thompson, *The National Art Gallery of The Bahamas*

Mark Waugh, *International Curators Forum, London*

Nick Waterlow Memorial Lecture Speaker

Lawrence Weschler, *Director, New York Institute for the Humanities*

Canadian Commissioner

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Indigenous Canadian Curators Delegation

Jim Logan, *Program Officer, Canada Council for the Arts*

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Greg A. Hill, *Audain Curator of Indigenous Art, National Gallery of Canada*

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Patricia Deadman, *Curator and artist*

Cathy Mattes, *Independent curator*

Tania Willard, *Independent curator*

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  Contemporary Aboriginal Art/Plug In ICA

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**Other International Visitors attending
the Biennale of Sydney included:**

Tan Boon Hui, *Director, Singapore Art Museum*

Gregory Burke, *Director, The Power Plant, Toronto*

Carolyn Christov-Bakargiev, *Artistic Director, documenta13*

Josee Drouin-Brisebois, *Acting Curator, Contemporary Art,*
  National Gallery of Canada

Hou Hanru, *Director of Exhibitions and Public Programs,*
  San Francisco Art Institute, San Francisco

Jens Hoffman, *Artistic Director/Curator, Istanbul Biennial*

Fang Hu, *Artistic Director, Vitamin Creative Space*

Gavin Jntjes, *Curator, National Museum of Art,*
  Architecture and Design

Gordon Knox, *Director, Arizona State University Art Museum,*
  Arizona State University

Jay Levenson, *Director, International Program,*
  Museum of Modern Art, New York

Weng Ling, *Director, Beijing Center for the Arts*

Glenn D. Lowry, *Director and Chief Executive Officer,*
  Museum of Modern Art, New York

Yoshiko Mori, *Chair, Mori Art Museum, Tokyo*

Dr Charles Merewether, *Director ICA Singapore Team,*
  Lasalle College of the Arts

Keiko Okamura-Kawasaki, *Curator,*
  Tokyo Metropolitan Museum of Photography, Tokyo

Bige Orer, *Director, Istanbul Biennial*

Adriano Pedrosa, *Artistic Director/Curator, Istanbul Biennial*

Thierry Raspail, *Director, Musee d'Art Contemporain de Lyon*

Robert Storr, *Dean of the Yale School of Art, Connecticut*

Joni Waka, *Director, A.R.T (Art Residency Tokyo)*

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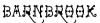
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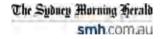
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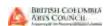
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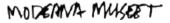
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PHOTOGRAPHY CREDITS

From page 13, Dale Frank (full captions), from left to right

It was reported "that Mr. Dine of 'Hambledon Hill' when his vault was opened, now four years after his death, to receive the body of his long time companion Thomas B. Rossiter, on May 4, no less than 7 large snakes were found inside and dispatched by James Martini. Dine and Rossiter, the topic of many a surplus glance and insinuation during their 25 years as companions, Dine's win of the Melbourne Cup, the squandering of his personal fortune on 'Hambledon Hill House', their complete public friendship hiding the unspoken of criminal acts, but also in their youth, their questionable bonds of friendship with and defense of Jewboy after his drowning. A drowning to avoid his inevitable hanging".

He could count his friends on one hand but he was an amputee when it came to trust. He was never known by his name, which he could only faintly remember, when he occasionally heard it in silent conversations he had with himself. Felony, though born free, was not taken too well by the esteemed laxities of kindness evident among some well established. His bed was now made, accepting. Strange small floating creatures approached maybe curious, maybe hungry. After the flurry, fright and exertion, now visible and maybe returning in the calmness around him. He would be the tiny crustaceans' year long banquet. It was their turn. His always noticed impressive manhood a mere codpiece, his balls would find their way to oysters, his eyes bobbing down the river, in and out of the harbor with the tidal flows.

It was his thoughts, stampeding, that he wished more than anything would cease. Just as his lungs had reached, filled and swollen and had become still, so he longed for his head to follow. There was no desperate clinging sentimentality, no heroics, no philosophy of the profound insightful journey countless many had taken but none had returned from with news of fine pastures, just the mundane, a bowl of the stupid, one thousand mundane thoughts racing, scrambling over each other, each desperate to recall their second of existence, each desperate not to be the last.

Some ten days later they hooked what was left of his body in a surprisingly short time and dragged it up the bank. As the cart made its way along the track, his eyeless head protruded off to one side out of the top of the barrel. Swinging back and forth it was a wonder it did not break off, fall out, bounce off the cart tray and go rolling back down the hill into the long grass. In their wake, was a fine trail of black oily varnish stench leaking from the barrel snaking down the track.

Above
Rodney Glick
Everyone No. 53 | 2009
Installation view of the 17th Biennale of Sydney (2010) at Cockatoo Island
Courtesy Goddard de Fiddes and Ryan Renshaw Gallery, Brisbane
'Everyone Series' Project Team: Made Leno, Chris Hill, Dewa Tirtayasa, Wayan Darmadi, Nyoman Suweta, Rob Finlayson, Tony Nathan, Claire Evans

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