18ᵀᴴ BIENNALE OF SYDNEY
27 JUNE - 16 SEPT 2012

REPORT

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About the Biennale of Sydney

The Biennale of Sydney is a non-profit organisation that presents Australia's largest and most exciting contemporary visual arts event. Held every two years, the Biennale presents a three-month exhibition, with an accompanying program of artist talks, performances, forums, family events, guided tours and other special events, all **FREE** to the public.

The inaugural Biennale of Sydney was staged in 1973 to provide an international showcase for contemporary art. Its aim was to develop and present a program that challenged traditional thinking and encouraged new levels of enthusiasm for innovative creative expression. The 18th Biennale of Sydney, which celebrated the organisation's 39th anniversary, attracted more than 665,000 visits.

The Biennale of Sydney was the fourth recurring contemporary art exhibition to be established on the international calendar – after Venice (1895), São Paulo (1951) and documenta (1955) - and quickly achieved international recognition and critical acclaim. Today, it ranks as one of the world's leading international festivals of contemporary art and continues to be recognised for showcasing the freshest and most provocative art from Australia and around the world.

Our charter is to provide fresh curatorial perspective and independent artistic vision, and to act as a counterbalance to traditional institutionally driven programs, exhibitions and publications.

Since its inception, the Biennale of Sydney has showcased the work of nearly 1600 artists from over 100 countries. In Australia, it is the only free festival of any scale, offering free programs, free educational resources and, where possible, free transport.

The Biennale's exhibitions, education and public programs, artists' residencies and publications act as a cultural catalyst by encouraging innovation, experimentation and the communication of ideas.

Messages of Support

The Hon Simon Crean MP

Minister for Regional Australia, Regional Development and Local Government

Minister for the Arts

As part of the international calendar of great contemporary visual arts expos, the Biennale of Sydney brings artists and audiences together to experience some of the most compelling art in the world.

Congratulations to the 18th Biennale of Sydney (2012) team. A record 665,000 Australian and overseas visitors attended the 18th Biennale, rivalling the exhibitions of São Paulo, Lyon, Istanbul and Shanghai.

Attracting new audiences as well as loyal followers, the 18th Biennale of Sydney showcased 220 works by more than 100 artists from 44 countries. Sydney Harbour provided an enviable backdrop to showcase artworks by Australians and raise their profile both at home and abroad.

I would especially like to thank the many artists who made themselves available to speak at some of the 130 free programs and events. To hear directly from artists about their ideas and inspiration adds a wonderful dimension to this much anticipated exhibition.

The Australian Government is proud to support the Biennale of Sydney through its arts funding body, the Australia Council, as well as through its Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments.

My thanks to the Artistic Directors of the 18th Biennale, Catherine de Zegher and Gerald McMaster, and to the many people behind the scenes, who made the 18th Biennale of Sydney: all our relations such an artistic and critical success.

The Hon George Souris MP

Minister for Tourism, Major Events, Hospitality and Racing

Minister for the Arts

The Biennale of Sydney continues to deliver a large and exciting contemporary visual arts event, with a reputation for showcasing innovative and pioneering artworks. This year more than 665,000 people visited the exhibition during its three-month run across five Sydney venues – the biggest attendance in the event's 39-year history.

The 18th Biennale of Sydney showcased works by more than 100 artists from around the world, of which almost half were created specifically for the exhibition. Venues included those of historical significance to Sydney: Cockatoo Island in Sydney Harbour a former convict prison and shipyard, only accessible by boat and Pier 2/3 at Walsh Bay, a disused historic wharf nestled under the Sydney Harbour Bridge. The quality of the artworks and the spread across five intriguing Sydney venues enabled visitors to discover why major events such as the Biennale contribute to Sydney's mantle as the cultural capital of Australia.

The Biennale's enduring popularity with audiences is testimony to the New South Wales Government's commitment to major events, which attract local, interstate and overseas visitors to the city and make an important contribution to the New South Wales economy.

I congratulate the Biennale of Sydney on presenting an inspiring and vibrant event. As the organisation looks to celebrating its 40th anniversary in 2013, I am pleased to see the Biennale of Sydney continue to present innovative exhibitions that engage the people of New South Wales, Australia and the world.

Clover Moore

Lord Mayor of Sydney

The dramatic increase in visitors to the 18th Biennale of Sydney not only demonstrates the city's increasingly enthusiastic interest in contemporary public art but is also a strong endorsement of our support for Australia's leading international visual arts festival.

I congratulate the curators, artists, organisers, board, staff and volunteers for doubling visitor numbers over the past three biennales and achieving a 29 per cent increase since 2010.

This success provides convincing evidence that Sydney residents and visitors want to view work that is not only imaginative and beautiful, but also challenging, provocative, confronting and inspiring. Presenting a successful Biennale contributes to Sydney's reputation as a leading global city – one that is progressive and tolerant.

The City of Sydney looks forward to working with 19th Biennale curator Juliana Engberg not only to build on this success but to develop a permanent legacy work.

Chairman's Message

The nature of contemporary art is as experiment: to explore that which is contemporary. The Biennale of Sydney's challenge is to be true to that mission.

As one of the oldest biennales, we have long championed international cultural exchange through contemporary art from around the world.

all our relations stands as our first Biennale to put global dialogue into its premise. Of the many exchanges in the 18th Biennale, the most significant was undoubtedly the two-year partnership between our Artistic Directors, Catherine de Zegher and Gerald McMaster, whose collaborative vision instilled the event with a lyrical sensibility.

The exhibition presented numerous opportunities for audiences to interact – not only with the works, but through many performance and participatory projects: Sachiko Abe's three-month performance installation *Cut Papers #13*, Lyndal Jones' *Rehearsing Catastrophe: The Ark in Sydney* and Erin Manning's *Stitching Time – A Collective Fashioning* are but a few.

Enhanced public visitation is often seen as a testimony to our success. We are very pleased that the 18th Biennale achieved record-breaking attendance, with some 665,000 visits across its five metropolitan venues. Moreover, in keeping with our mission as innovators, 49 of the more than 100 artists created works specifically for the exhibition, including many substantial collaborative installations.

As with every Biennale, the exhibition's scale is a hallmark of the event, as are the free access and resources, and a public program that helps open the exhibition up to all.

Realising such ambitions would be impossible if it were not for our staff, led by our CEO Marah Braye, and the backing provided by our generous partners – government (federal, state and city), international funding agencies, venue partners, private benefactors, sponsors and volunteers.

On behalf of the Board of the Biennale of Sydney, thanks again to Catherine de Zegher and Gerald McMaster; to our staff, volunteers and supporters for all our relations.

Luca Belgiorno-Nettis
Chairman

CEO's Report

As we look to celebrating the 40th anniversary of the Biennale of Sydney, I am proud to report that the 18th edition has been the best attended exhibition to date. Visitation doubled over the past three editions, to more than 665,000. These swelling attendances bear witness to the ever-growing appeal of this internationally renowned festival on its home ground, and to an increasing appetite for contemporary art around the globe.

In providing an overview of the exhibition and program, the highlights, facts and figures presented in this report celebrate the achievements of all involved – most importantly the artists, who deserve boundless thanks for their extraordinary generosity and creativity.

Alongside the Venice and São Paulo biennales and Documenta, the Biennale of Sydney is one of the longest running and most respected biennale exhibitions in the world. 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.

Under the artistic direction of Catherine de Zegher and Gerald McMaster, the 18th Biennale of Sydney: all our relations presented works by established and emerging artists from around the world

in five beautiful venues. With more artists working on site over longer periods of time to create their projects, the 18th Biennale of Sydney continued the trend of previous exhibitions by presenting a significant number of new artworks created especially for the Biennale, together with many works that were seen for the first time in Australia.

Our exhibition and public programs are presented free, thanks to grants from three levels of the Australian government (federal, state and city), as well as foreign government partners and cultural funding organisations. We thank the New South Wales and Australian governments, Arts NSW (a department of Trade and Investment) and the Australia Council for the Arts for their invaluable support. We would also like to extend thanks to our third major government partner, the City of Sydney, for its generous 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 also wish to thank and acknowledge the unswerving support of the directors and staff of our venue partners: the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, the Sydney Harbour Federation Trust and Carriageworks, as well as Arts NSW for providing access to Pier 2/3.

It is a pleasure to extend sincere appreciation 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 19th Biennale of Sydney in 2014, curated by Juliana Engberg; it promises to be an absorbing, exciting and inspiring adventure.

Marah Braye
Chief Executive Officer

Highlights

- For the first time in the Biennale of Sydney's 39-year history, the exhibition was developed by a curatorial duo, Artistic Directors Catherine de Zegher and Gerald McMaster.

- Entitled 'all our relations', the exhibition showcased more than 220 works by 101 artists hailing from Australia, New Zealand, Asia-Pacific, the Americas, Europe, Africa and the Middle East.

- Nearly half the artists (49) created works specifically for the 18th Biennale of Sydney, including many substantial collaborative installations.

- Major new works were premiered by some of today's most exciting artists, including Philip Beesley, Honoré ð'O, Cal Lane, Fujiko Nakaya, Ed Pien, Peter Robinson, Gao Rong, and Yeesookyung and Park Young-Sook.

- Seventy-one (71) interstate and international artists travelled to Sydney to oversee the installation of their work and to participate in the opening week program of artist talks and events.

- Performance installation *Cut Papers #13* (2012) enthralled visitors, with artist Sachiko Abe in Sydney for the entire exhibition, performing three times a day on Cockatoo Island.

- The exhibition drew record crowds, with more than 665,000 visits across all five venues – a 29 per cent increase on the 17th Biennale of Sydney (2010).

- The Biennale Bar @ Pier 2/3 proved a popular new after dark program, attended by over 4600 people across five nights in August. The series, presented by Asahi Super Dry, featured performances by Sydney Chamber Opera, Kellie O'Dempsey and Mick Dick, and Filthy Children, and programming by Augmentiforms, dLux Media Arts, The Thousands and FBi Radio.

- Australian premieres of *En Atendant* and *Cesena*, two exciting performances by renowned choreographer Anne Teresa De Keersmaeker's dance ensemble Rosas, were presented in association with Carriageworks.

- Non-museum venues continued to be popular, with over 273,000 visits to the exhibitions and events held at Pier 2/3, Cockatoo Island and Carriageworks. Some 67 per cent of visitors took advantage of the Biennale Free Ferry service, supported once again by The Balnaves Foundation.

- The Biennale at the Museum of Contemporary Art Australia attracted more than 241,000 visits to its redeveloped building in Circular Quay – a 39 per cent increase on 2010 attendance.

- An engaging, inclusive and well-attended opening week program of 125 events featured venue openings, guided tours, a symposium, artist talks and formal receptions – catering to all audiences, from the general public to arts professionals from around the globe.

- An expanded education and public program included special publications, artist talks, guided tours, Family Sundays, outreach and residency programs, transport subsidies and specially designed learning zones.

- More than 16,000 visitors – an increase of more than 35 per cent on the 2010 attendance – explored Cockatoo Island during the three Biennale Family Sundays, which included fun artmaking activities that engaged young minds with a range of artworks.

- More than 220 free guided tours took place on Cockatoo Island, thanks to a unique partnership with the College of Fine Arts at the University of New South Wales.

- A new mobile site for bos18.com, accessible on multiple mobile platforms, enabled key exhibition information to be accessed in-venue. Online activity to the bos18.com sites (PC and mobile) increased by over 75 per cent compared to 2010.

- More than 500 committed and enthusiastic volunteers donated their time. Their efforts were integral to the success of the Biennale.

Jonathan Jones
untitled (barra), 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist
This project was made possible through the generous support of Amanda Love
The artist wishes to acknowledge Gadigal elder Allen Madden and Eora elder Peter McKenzie
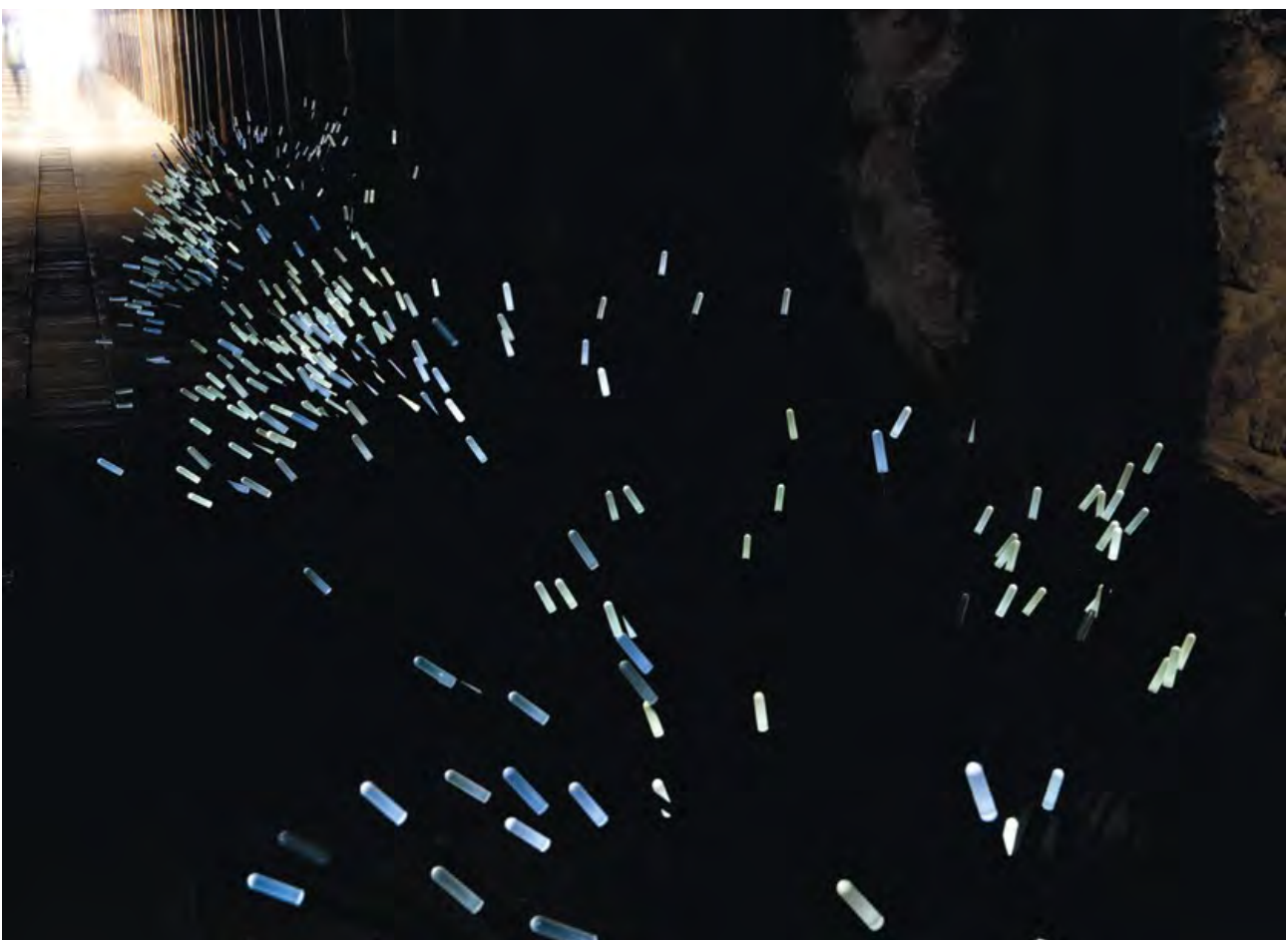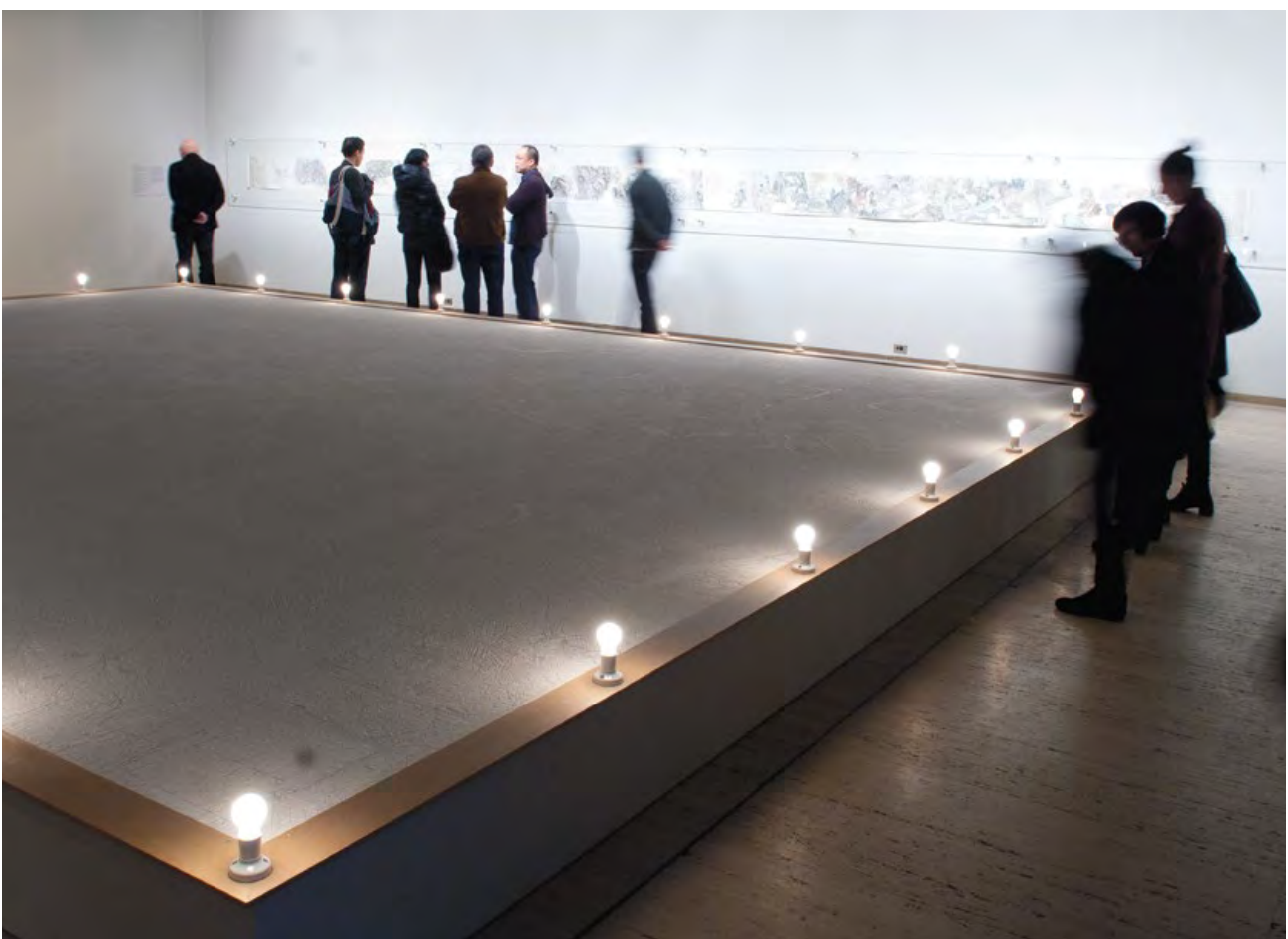
Above
Fujiko Nakaya
Living Chasm – Cockatoo Island, 2012
Installation view of the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artist
Project team: Sayaka Shimada, Shiro Yamamoto,
Hal Longhurst, Dave Sola (Mee Industries, Inc.)
This project was made possible through the generous support
of Penelope Seidler AM and was assisted by Mee Industries, Inc.

Left
Bouchra Khalili
The Mapping Journey Project, 2008–11
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Galerie Polaris, Paris

Opposite from top
Monika Grzymala and Euraba Artists and Papermakers
The River, 2012
Installation view of the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artists in collaboration with Boolarng Nangamai,
with thanks to Beyond Empathy

Robin Rhode
Piano Chair, 2011
Still from video shown in the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artist and White Cube, London
This project was made possible with generous assistance from the
Andrew Cameron Family Foundation and Julian and Lizanne Knights

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Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist

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Installation view of the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy Studio Roosegaarde
This project was made possible with generous
assistance from SCANLAN&THEODORE

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Nipan Oranniwesna
City of Ghost, 2012 (detail)
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist

The Art Gallery of New South Wales returned as a Major Venue Partner in 2012 and presented 28 artists and 91 artworks across two floors of the gallery. The exhibition, subtitled *In Finite Blue Planet,* focused on an understanding of the finite nature of our environment, the limitations of our world and its resources, and some of the consequences of war and displacement.

The initial artworks in the gallery encouraged an understanding of the world from an observational perspective, an overall view from afar. Australian artist Judy Watson exhibited two works, the sculptural *Freshwater Lens* (2009) and *burnt vessels* (2009), a series of found objects collected from a research facility destroyed by fire on Heron Island. Subhankar Banerjee presented a series of photographs, including *Caribou Migration I* (2002) from the series *Oil and the Caribou*. The aerial perspective of the coastal plain of the Arctic National Wildlife Refuge tells a story about the land and its cultural and ecological significance. Alan Michelson exhibited works from his *Prophetstown* (2012) series, miniature buildings constructed from handmade paper that referenced relationships between past and present in North America. Two paintings by Dorothy Napangardi were featured, *Sandhills* (2006) and *Untitled* (2004), depicting her relationship with family and Country, and stories of remembered journeys through the landscape.

Thai artist Nipan Oranniwesna created a new installation of *City of Ghost* (2007–12), an ongoing work that consists of a large-scale map constructed from talcum powder, imagining life in a constantly expanding and increasingly globalised metropolis. Chinese artist Yun-Fei Ji exhibited three works, the existing

hand-printed watercolour woodblock scroll entitled *The Three Gorge Dam Migration* (2009), and two new watercolour works, *The Move of the Village Wen* (2012) and *Ghost Market* (2012).

Vietnamese-born artist Binh Danh exhibited chlorophyll prints, including *Helicopter* (2008) from the series *Immortality: The Remnants of the Vietnam and American War*, which feature archival images of the conflict in Vietnam printed on the leaves of tropical plants. Photographic works by Maria Laet – *Untitled (Line and Snow)* (2010), *Untitled (Snow)* (2010) and *Untitled (Attempt to note the limit of the sea)* (2009) – were also exhibited, along with several works on paper by Jorge Macchi, including *Globe* (2008), *Lilliput* (2007), *Missing Points* (2007) and *Blue Planet* (2003).

As the audience moved through the gallery the works gradually zoomed in, encouraging a more detailed and close-up view of everyday existence. Yuken Teruya exhibited *Constellation* (2012), a new series of works created from discarded shopping bags and shoeboxes, alongside works from his *Notice-Forest* (2005–06) series, where the artist constructed delicate trees from paper shopping bags. Hassan Sharif presented several works, including *Slippers and Wire* (2009), *Suspended Objects* (2011) and *Made in*

Italy (2007), installations exploring the materiality of daily life.

Gao Rong created a new work entitled *The Static Eternity* (2012), a life-size embroidered sculptural replica of her grandparents' living room; while Jin Shi presented *Small Business Karaoke* (2009) and *Mini Home* (2005), representations of everyday objects scaled down to two-thirds of their original size.

For the first time, the Biennale presented works in the Yiribana Gallery. John Wolseley's *Ventifacts from Mallee Scrub after Fire* (2007–12) and *Murray Sunset Refugia with Ventifacts* (2008–09) offered an alternative to the landscape painting tradition. Phoenix-based collective Postcommodity's *Do You Remember When?* (2009–12) consisted of a hole cut into the floor of the gallery exposing the earth below, which created a dialogue on sustainability and incorporated an Indigenous world-view.

Above
Guido van der Werve
Nummer Acht, everything is going to be alright, 2007
Still from video shown in the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Luhring Augustine, New York

Top
Alan Michelson
Prophetstown
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist
Project team: Claire Weisz and WXY Studio; and Emily A. Martinez

Above left to right
Phil Hastings
Steadfast, 2009
Still from video shown in the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist

Binh Danh
Helicopter, 2009
Artwork exhibited in the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Lisa Sette Gallery, Scottsdale

Right
Juan Manuel Echavarría
Requiem NN, 2006–11
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Josée Bienvenu Gallery, New York
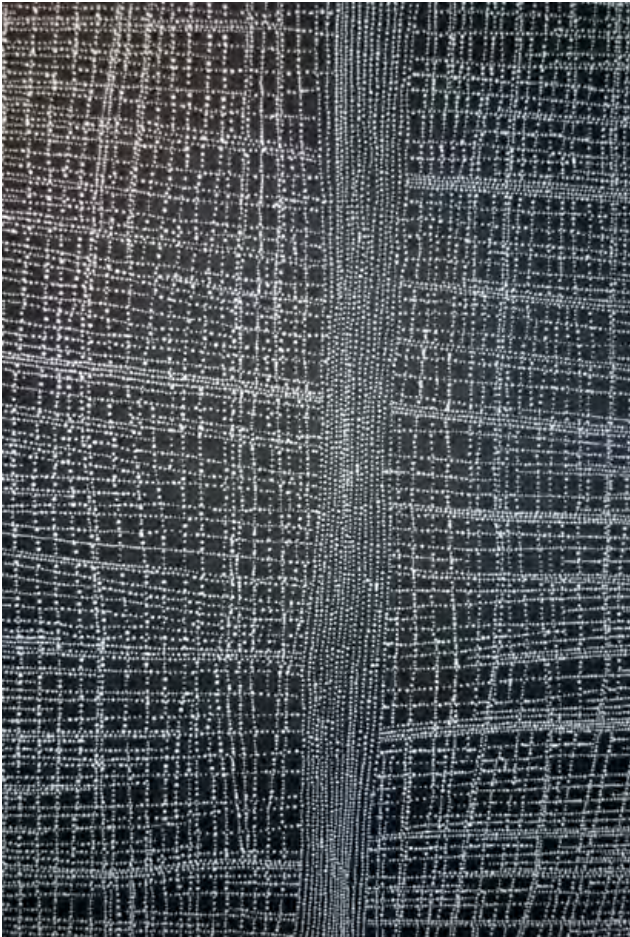
Clockwise from top left
Dorothy Napangardi
Untitled, 2004 (detail)
Artwork exhibited in the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Moree Plains Gallery collection; gift of Dr Ann Lewis AO

Judy Watson
freshwater lens, 2009
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Milani Gallery, Brisbane

Gao Rong
The static eternity, 2012
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist
This project was made possible through the
generous support of the Neilson Foundation
White Rabbit Gallery has supported this project
through its artist-in-residence program

Clockwise from top left
Yuken Teruya
Notice-Forest: Japanese McDonald's, 2005
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy Josée Bienvenu Gallery, New York

John Wolseley
Ventifacts from Mallee Scrub after Fire, 2007–12
Installation view of the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Jorge Macchi
Blue Planet, 2003
Artwork exhibited in the 18th Biennale of Sydney (2012)
at the Art Gallery of New South Wales

MUSEUM OF CONTEMPORARY ART AUSTRALIA
Possible Composition

Located at Sydney's iconic Circular Quay, the Museum of Contemporary Art Australia (MCA) continued its role as a Major Venue Partner in 2012. The 18th Biennale of Sydney was presented across two floors of the redeveloped gallery spaces, with 50 artworks by 26 Australian and international artists. The videos, sculptures, installations, photographs and paintings, both existing and created especially for the Biennale, attracted more than 241,000 visits, an increase of 39 per cent on the 2010 exhibition.

Subtitled *Possible Composition*, the exhibition saw many of the artists create works by bringing together disparate elements, or reassembling disjointed parts to create new forms from that which was once broken and scattered.

The newly renovated foyer of the MCA featured two delicate sculptural works made from hand-carved magnolia wood by Yoshihiro Suda: *Rose* (2012) and *Moon Flower* (2012). *Anything Can Break* (2011), a striking installation by Thai artist Pinaree Sanpitak, dominated the new double-height space. A large aluminium frame was suspended from the ceiling, from which origami cubes and breast-shaped glass objects were hung. The installation incorporated interactive sensors, amplifiers and fibre-optic lights that responded to the movement of the audience. Alwar Balasubramaniam's *Nothing From My Hands* (2011–12), a series of fibreglass forms representing the negative space created when hands are clasped together, blended seamlessly into the gallery walls.

The level one gallery presented the audience with three eye-catching abstract paintings by the late David Aspden; *Zahir* (1971), *Nebula* (1972) and *Golden Glow* (1973) explored the complex relationships between colours and shapes. Video works *Airland* (2011) by Khaled Sabsabi and *Neon* (2012) by Gabriella Mangano and Silvana Mangano provided a contrast to Aspden's more traditional medium, while Mit Jai Inn presented multilayered, multi-form, multicoloured abstract paintings on canvas, *NO 112* (2002–12). Central to the space was Lee Mingwei's *The Mending Project* (2009), a participatory installation in which members of the public were invited to bring along a garment for mending and to sit with the artist and recount an experience.

The level three gallery featured El Anatsui's *Afor* (2010) and *Anonymous Creature* (2009); two large-scale sculptural tapestry works constructed from recycled materials, exploring ideas of colonisation, consumption and globalisation. Nicholas Hlobo presented two watercolour drawings, *Tyaphaka* (2011) and *Amaqabaza* (2012), referencing South African Xhosa culture. A highlight of the exhibition was Nyapanyapa Yunupingu's *Light Painting* (2011), a digital projection on perspex composed from 110 drawings on acetate.

Kamin Lertchaiprasert displayed *Sitting* (2004–06), a work consisting of 365 small sculptures made from papier-mâchéd Thai bank notes. Judith Wright's *A Journey* (2011) presented a strikingly atmospheric tableau of figures and found objects. An accompanying video series by Judith Wright was also presented on Cockatoo Island.

A photographic work by Maria Laet, *Untitled (Dialogue Series. Balloon and Body)* (2007), depicted the unpredictability of an encounter between objects. Korean artists Park Young-Sook and Yeesookyung worked in collaboration, with Park Young-Sook showing 12 moon jars, symbolising the 12 months of the year, and Yeesookyung taking the ceramic remnants of Park Young-Sook's previously destroyed vases to create a large, spherical sculpture, *Translated Vase–the moon* (2012).

Liang Quan's subtle works on paper, *My Diary of Tea* (2011) and *Ancestor's Sea* (2010), were situated near Phaptawan Suwannakudt's installation

Not for Sure (2012), a new work made from paper, ink, bitumen, gold leaf, dye and pigment. Australian artist Tim Johnson exhibited *The way things are* (2010) and *Rainbow Serpent, Water and Possum Dreaming* (1986), which were created in collaboration with Nava Chapman, Yiwon Park and Karma Phunsok; and Astrid Mednis and Michael Nelson Jagamarra, respectively.

Tibetan artist Gade exhibited two works, a painting entitled *Precious Objects* (2007) and *Ice Buddha No. 1* (2006), one of a series of digital photographs depicting the melting of a floating Buddha made of ice. Chinese artist Liu Zhuoquan created *Where are you?* (2012), a series of glass bottles painted from the inside, depicting the body of an enormous black snake. Alick Tipoti presented a large-scale linocut entitled *Girelal* (2011), illustrating the cultural connection between the physical and spiritual worlds. Thirteen intricate paper moth sculptures by Zoe Keramea could also be found dotted throughout the exhibition space.

Clockwise from top
Installation view of the 18th Biennale of Sydney (2012) at the Museum of Contemporary Art Australia with Yeesookyung's *Translated Vase–the moon*, 2012 Courtesy the artist and GALLERY HYUNDAI, Seoul; and Park Young-Sook's *Moon Jar*, 2012 Courtesy the artist and GALLERY HYUNDAI, Seoul This project was made possible through the generous support of the Andrew Cameron Family Foundation

Tim Johnson with Nava Chapman, Yiwon Park and Karma Phuntsok *The way things are*, 2010 Installation view of the 18th Biennale of Sydney (2012) at the Museum of Contemporary Art Australia Purchased 2011. Collection of The University of Queensland

Lee Mingwei, artist talk at Museum of Contemporary Art Australia

Opposite
Nyapanyapa Yunupingu *Light Painting*, 2011 (detail) Artwork exhibited in the 18th Biennale of Sydney (2012) at the Museum of Contemporary Art Australia Courtesy the artist; Buku-Larrnggay Mulka Centre, Yirrkala; and Roslyn Oxley9 Gallery, Sydney

From top
Gabriella Mangano and Silvana Mangano
Between Near and Far, 2008–09
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Museum of Contemporary Art Australia, donated by Andrew and Cathy Cameron, 2012

Judith Wright
A Journey, 2011
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist; Sophie Gannon Gallery, Melbourne; Jan Manton Art, Brisbane;
JENSEN, Sydney; and FOX/JENSEN, Auckland

Right
Zoe Keramea
Geometrid Moth, 2011
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist

Clockwise from top left
Phaptawan Suwannakudt
Not for Sure, 2012
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist

Alick Tipoti
Girelal, 2011
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist and The Australian Art Print Network, Cairns

El Anatsui
Anonymous Creature, 2009 and *Afor*, 2010 (foreground)
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist and Jack Shainman Gallery, New York
This project was made possible through the generous support of Penelope Seidler AM

Arin Rungjang
The Living Are Few But The Dead Are Many, 2012
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist and Ver Gallery, Bangkok
This project was made possible through the generous support of Simon and Catriona
Mordant, and with assistance from Gene and Brian Sherman
AIR Antwerpen and Sherman Contemporary Art Foundation have supported this
project through their artist-in-residence programs

Liu Zhuoquan
Where are you?, 2012
Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
Courtesy the artist and China Art Projects, Beijing
Project team: Xiao Song, Wang Lina, Reg Newitt, Zhang Dan,
Gonkar Gyatso and Amy Hitchcoff
This project was made possible through the generous support of
Malcolm and Lucy Turnbull
White Rabbit Gallery has supported this project through its artist-in-residence program

PIER 2/3
as above as below

In 2012, the Biennale used the remarkable Pier 2/3 for the seventh time since its inaugural use in 1986, with visitation to the Walsh Bay venue increasing to more than 20,000, a 28 per cent increase on the 2010 attendance.[1] The third venue in the curated Art Walk, titled *as above as below,* showcased projects by Tiffany Singh and Honoré ð'O, as well as a collaborative work by Shuvinai Ashoona and John Noestheden.

The presentation of Pier 2/3 and these artworks was made possible through the generous support of the Anita Luca Belgiorno-Nettis Foundation.

At the southern end of the lower-level of Pier 2/3, Tiffany Singh presented part of her work *Knock On The Sky Listen To The Sound* (2011), a major installation that consisted of three parts across three separate locations. The Pier 2/3 component of the work involved a fixed installation of 1000 wind chimes on coloured ribbons, on display for the first month of the exhibition. From 7 August onwards, visitors were invited to take a chime home to decorate, later returning it to Cockatoo Island to be hung on white ribbons from the Bowing Crane in the Docks Precinct.

At the northern end of the lower-level of Pier 2/3, Honoré ð'O presented a new site-specific installation inspired by the philosophy of Peter Sloterdijk. *Air and Inner* (2012) consisted of many white paper strips suspended from the ceiling and more paper strips anchored to 24 chairs scattered around the venue.

The third work exhibited in Pier 2/3 was *Earth and Sky* (2008), a collaborative large-scale banner by artists Shuvinai Ashoona and John Noestheden. The 35-metre banner was suspended from the ceiling and featured Ashoona's illustrations of Arctic terrains and Noestheden's mappings of celestial bodies and skies.

COCKATOO ISLAND
Stories, Senses and Spheres

First used as a Biennale of Sydney venue in 2008, Cockatoo Island – a World Heritage-listed former shipyard and prison located in the middle of Sydney Harbour – returned as a hugely successful venue in 2012. Attracting more than 210,000 visits, Cockatoo Island surpassed its 2010 attendance by 33 per cent. Fifty-five (55) Biennale artists took over this urban park, with 75 artworks presented throughout the island's remarkable buildings, industrial spaces and historic houses.

With the exhibition spanning the breadth of the island and presenting an astounding array of artworks – including large-scale sculptures and immersive installations, video work, photographs, sound pieces and many site-specific works – Cockatoo Island proved once again to be a highlight of the Biennale. The exhibition was also a defining moment in the Biennale's use of the island, with greater numbers of artists working on-site over longer periods of time to create their projects. Thirty-nine (39) artists created new works with this unique setting in mind.

For the 18th Biennale of Sydney, the exhibition on Cockatoo Island was subtitled *Stories, Senses and Spheres*. The artworks displayed on the island continued many of the ideas explored in other Biennale venues by opening up the senses to wind, water and earth, and their embedded meanings, in collaborative and interactive projects that had shared storytelling and caring at their core.

Several artworks on the island encouraged active participation by and interaction from visitors, including Nadia Myre's *The Scar Project* (2012), Erin Manning's *Stitching Time – A Collective Fashioning* and Tiffany Singh's *Knock On The Sky Listen To The Sound* (2011).

For more information on participatory projects, see pages 36–37.

Other works required the presence of the visitor to be activated, including Philip Beesley's *Hylozoic Series: Sibyl* (2012).

Working with the concept of hylozoism – the belief that all matter in the universe has a life of its own – *Hylozoic Series: Sibyl* responded to the movement of

audience members by using complex interactive microprocessor technology. Daan Roosegaarde's installation of *Dune* (2007–12) in the Dog-Leg tunnel similarly reacted to the sound and movement of visitors through the tunnel, creating an interactive landscape that illuminated the dark space. Fujiko Nakaya stimulated visitors' senses with *Living Chasm – Cockatoo Island* (2012), an installation of water-fog. Operating for 15 minutes every hour, 1000 fog nozzles dispensed pure water-fog into the chasm between the cliff face of the Upper Island and the Turbine Hall. In a thick fog, people become disorientated and frustrated at their inability to see. In this way, Nakaya's sculptures activate other senses, to compensate for this loss of sight.

Several installations in the island's Industrial Precinct encouraged audiences to immerse themselves within the artworks. Cal Lane's *Domesticated Turf* (2012) involved a shipping container that the artist welded into a patterned house on-site; and a lace-pattern landscape created using sand.

Ed Pien's *Source* (2012) consisted of a large-scale labyrinth of paper which visitors could enter and explore. Within this immersive environment, a unique play of material, colours, spaces, shadows and illusions was complemented by a sound piece by Inuit throat singer Tanya Tagaq.

One of the ten collaborations between artists and collectives was *The River* (2012), which featured 10,000 bespoke papers made by Polish-born German artist Monika Grzymala and the Euraba Artists and Papermakers from north-west New South Wales. The paper will be returned to the collective of Goomeroi artists to create new works, recycling the remnants of the project.

Peter Robinson's expressive *Gravitas Lite* (2012) was also recycled, with foam-cut components returned to the original supplier.

Tiffany Singh
Knock On The Sky Listen To The Sound, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist
This project was made possible through the generous support
of the Anita Luca Belgiorno-Nettis Foundation
Presbyterian Ladies' College, Sydney has supported this project
through its artist-in-residence program

Opposite from top
Jon Pylypchuk
spend the rest of your life mining this death and it will only bring you despair, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Friedrich Petzel Gallery, New York
This project was made possible with assistance from the Canadian Friends
of the 18th Biennale of Sydney

Jess MacNeil
The Shape of Between, 2006
Still from video shown in the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Gallery Barry Keldoulis, Sydney

Clockwise from top left
Jananne Al-Ani
Shadow Sites II, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Commissioned by Abraaj Capital Art Prize

Ricardo Lanzarini
¿Y qué ves en tu pared? (excerpt from the novel "Fin de partie",
Samuel Beckett, 1957), 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist

Bahar Behbahani and Almagul Menlibayeva
Ride the Caspian, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artists and Priska C. Juschka Fine Art, New York

Khaled Sabsabi
Nonabel, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist

Clockwise from top left
Alec Finlay
The Bee Library, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist

Imran Qureshi
They Shimmer Still, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Corvi-Mora Gallery, London
This project was made possible with generous assistance from Paul and Saadia Durham

Cal Lane
Domesticated Turf, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist
This project was made possible with assistance from the
Canadian Friends of the 18th Biennale of Sydney
Parramatta Artists Studios, an initiative of Parramatta City Council,
has supported the project through its artist-in-residence program

From top
Ed Pien with Tanya Tagaq
Source, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist, Pierre-François Ouellette Art Contemporain, Montreal;
and Birch Libralato, Toronto
Project team: Johannes Zits and Nicole Vogelzang, Jenny Pham, Polina Teif,
Tong Shen, Corrie Jackson and Heidrun Gabel-Koepff, and Andrew Rutherdale
Sound: Tanya Tagaq and Jean Martin
This project was made possible with assistance from the Canadian Friends
of the 18th Biennale of Sydney, Sydney College of the Arts
The University of Sydney has supported this project through its
artist-in-residence program

Maria Fernanda Cardoso and Ross Rudesch Harley
MUSEUM OF COPULATORY ORGANS (MoCo), 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artists
These artists were assisted by the NSW Government through Arts NSW

Jin Nü
Exuviate II: Where Have All the Children Gone?, 2005
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy White Rabbit Collection, Sydney

Opposite from top
Cecilia Vicuña
QUIPU AUSTRAL, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist

Adam Cvijanovic
The River, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Postmasters Gallery, New York

CARRIAGEWORKS

Located at Sydney's historic Eveleigh Rail Yards, Carriageworks joined the Biennale of Sydney for the first time in 2012 to present two international dance performances and a major art installation.

In the closing week of the Biennale, Carriageworks and the Biennale of Sydney presented the Australian premieres of *En Atendant* and *Cesena*, two performances by Belgian choreographer Anne Teresa De Keersmaeker's dance ensemble Rosas.

Right
Anne Teresa De Keersmaeker
En Atendant, 2010–12

Opposite
Ann Veronica Janssens
Installation view of the 18th Biennale of Sydney (2012) at Carriageworks
Courtesy the artist; 1301PE Gallery, Los Angeles; Air de Paris, Paris;
Alfonso Artiaco, Naples; Galerie Micheline Szwajcer, Antwerp;
E. Schipper, Berlin; and Toni Tapies, Barcelona

En Atendant
En Atendant takes a new step in the exploration of combined music and dance, drawing inspiration from *ars subtilior*. De Keersmaeker explores questions of our mortality and physicality that are now becoming ever more crucial, taking us to a place where twilight merges almost imperceptibly into night.

Cesena
Cesena heralds the start of a new day and was choreographed by Anne Teresa De Keersmaeker in collaboration with musical director Björn Schmelzer and his ensemble graindelavoix.

This new production might be called the counterpart to Rosas's *En Atendant*. Performers share the stage, exploring the limits of their ability – where dancers sing and singers dance in dialogue with the scores of the *ars subtilior*.

Ann Veronica Janssens' installation
The third work presented at Carriageworks as part of the 18th Biennale of Sydney was by Belgian artist Ann Veronica Janssens, who created 'propositions' or 'interventions' in her installations based on the relation of time and space.

Through the use of light, artificial fog, projections and sound, Janssens' work touched on experiencing the ungraspable. Her immersive environments and urban interventions invited viewers to cross the threshold into a new sensory space.

Ann Veronica Janssens also collaborated with the Rosas dance ensemble for the set design of *Cesena*, creating a sculpture of passing time, reflecting the constant transformation of what is around us but only becomes visible in the course of time.

Artist Performances and Participatory Projects

In tune with the curatorial premise behind all our relations, several performances and participatory artworks took place throughout the exhibition.

During opening week, two performances were held for visitors travelling to Cockatoo Island on the Biennale Free Ferry: Nina Canell and Robin Watkins presented *And So Entangled In Their Neighbour's Boughs* (2012), a performance for which volunteers slept in groups amidst the commuters; while Khadija Baker's *My Little Voice Can't Lie* (2009–12) saw visitors listening to stories through speakers braided into the artist's hair.

Volunteers were encouraged to participate actively in performances by Eva Kot'átková and Lyndal Jones. Kot'átková's *Theatre of Speaking Objects* (2012), installed on Cockatoo Island, involved performances by elderly volunteers, fortnightly on Saturdays, recounting their childhood memories. For Jones's *Rehearsing Catastrophe: The Ark in Sydney* (2012), volunteers donned animal masks and lined up to board the ark in a work that examined how one prepares for, or escapes, disaster.

Sachiko Abe's *Cut Papers #13* (2012) performances in the Industrial Precinct on Cockatoo Island encouraged visitors to connect on a more intimate level with the artist, inviting them to enter the performance space. Throughout the exhibition, the artist sat in silence, cutting white paper into fine strands that amassed around her, with the sound of her scissors amplified in the small space. Abe remained in Sydney

for the duration of the Biennale, performing three times daily from Wednesday to Sunday.

Many participatory projects were also installed on Cockatoo Island. On the Upper Island, Ewa Partum invited visitors to participate in her opening week performances of *Installation Metapoetry "A la recherche du temps perdu" according to Marcel Proust* (2012) – distributing white paper letters of the alphabet across the courtyard of the Convict Precinct.

Nadia Myre's *The Scar Project* (2005–12) and Erin Manning's *Stitching Time – A Collective Fashioning* (2012) both involved workshops in which members of the public could contribute to the artwork and form new connections and meaning through conversations with other participants. *The Scar Project* ran on Cockatoo Island throughout the opening week and was preceded by a residency undertaken by the artist at Campbelltown Arts Centre, where Myre worked with the local community.

Other works that encouraged participation were Lee Mingwei's *The Mending Project* (2009), at the Museum of Contemporary Art Australia, where visitors were invited to bring articles of clothing for mending by the artist or a trained volunteer.

In a project that bridged Pier 2/3 and Cockatoo Island, Tiffany Singh's *Knock On The Sky Listen To The Sound* (2011) encouraged visitors to collect a wind chime from Pier 2/3. They were invited

to take the wind chime on a pilgrimage, paint or decorate it, and then return it to Cockatoo Island, where the decorated wind chimes were hung in a public installation from the Bowing Crane in the Docks Precinct.

In the closing week of the Biennale, Carriageworks and the Biennale of Sydney presented the Australian premieres of *En Atendant* and *Cesena*, two performances by Belgian choreographer Anne Teresa De Keersmaeker and her dance ensemble Rosas. For more information on the Rosas performances, see pages 34–35.

Above from left
Ewa Partum
Installation Metapoetry "A la recherche du temps perdu" according to Marcel Proust, 2012
Performance for the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artist

Eva Kot'átková
Theatre of Speaking Objects, 2012
Installation view of the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artist
This project was supported by the National Art School
through its artist-in-residence program

Opposite
Sachiko Abe
Cut Papers #13, 2012
Performance for the 18th Biennale of Sydney (2012)
at Cockatoo Island
Courtesy the artist and Waugh Office
This project was made possible with assistance from
DETACHED, Hobart

Opening Week

The opening week of the 18th Biennale of Sydney heralded 125 events, including five exhibition launches, 53 artist talks, 18 performances, a two-day symposium, foreign government receptions, guided tours and industry networking events.

Vernissage
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. Co-presented by Etihad Airways and Virgin Australia and held across all major venues, the Vernissage was enjoyed by more than 6700 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. Clover Moore, Lord Mayor of Sydney, officially launched Carriageworks, and Sandra Chipchase, Chief Executive Officer of Destination NSW, officially launched Cockatoo Island. Visiting artists and the diplomatic community attended a reception at Government House generously hosted by Her Excellency Professor Marie R. Bashir AC CVO, Governor of New South Wales.

Artist Talks and Forums
Artist talks and forums offered rare and valuable insights into artists' practices and the relationship between their artworks and the exhibition theme.

Free artist talks by 53 international and Australian artists were held across four venues during the exhibition's opening weeks. These intimate events provided the general public with the opportunity to hear artists talk about their work first-hand, and participate in open discussions.

The two-day Opening Week Symposium was also a highlight. Held at the Domain Theatre, Art Gallery of New South Wales, the Symposium included Biennale artists, international panel participants Pascal Gielen, Yusaku Imamura, Tan Boon Hui and Roger Maaka, as well as Australian speakers including Natalie King, Susan Best and Roger Benjamin.

Esteemed international artist and architect Philip Beesley delivered the Biennale Keynote Address at the City Recital Hall.

For more information on the Biennale's Public Program, refer to pages 40–43.

Opening Celebration for Artists and Supporters
The Biennale hosted the Opening Celebration for Artists and Supporters on Cockatoo Island, with more than 1900 guests in the monumental Turbine Hall.

Working closely with The Events Authority and Foolscap Studio to design the event, the occasion would not have been possible without the support of Aesop, Asahi Super Dry, Forte Catering & Events, MSS Security, Valiant Hire, Vittoria Coffee and Yering Station.

Special Previews and Behind-the-Scenes Tours
A number of special behind-the-scenes events were held during opening week to provide supporters with opportunities to meet the artists and see the exhibition. More than 80 benefactors enjoyed a rare opportunity to view the final stages of the exhibition's installation at an all-day guided tour led by Artistic Directors Catherine de Zegher and Gerald McMaster.

The Biennale Friends' Briefing was once again an opening week highlight.

Media Preview
The Media Preview, hosted across all major venues, was attended by more than 150 guests, including local, national and international press. Commencing with an official function at the Museum of Contemporary Art Australia, 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.

Opening Celebration for Artists and Supporters
Turbine Hall, Cockatoo Island

Events and Public Programs

The Education and Public Program catered to diverse audiences and visitors of all ages. Once again, the focus was on developing programs that facilitated access to and community engagement with the visual arts.

Throughout the exhibition, more than 170 separate public programs and performances were presented across the Biennale's venues. These were enjoyed by over 42,000 visitors, with more than 20,000 attending Cockatoo Island programs alone. Additionally, 16 satellite programs were presented at various regional and Sydney-based venues. The engaging programs and events received positive feedback and had broad popular appeal. Highlights included artist talks, free guided tours, forums, programs for kids and families, tours for teachers and schools, keynote lectures and access tours.

Talks and Tours
Talks and tours encouraged audiences to engage more deeply with the themes and works in the exhibition. Free guided tours were presented daily at all major venues throughout the exhibition.

In opening week, artists gave 53 talks to the public across the three main venues, attended by more than 3000 visitors. In 2012, the popular Mystery Tours were once again held on Cockatoo Island over 11 Saturdays, with tour guides including: Lisa Havilah, Director of Carriageworks; celebrity chefs Adam Liaw (*MasterChef*) and Nga Chu (MissChu); art bloggers Tim Gregory and Oliver Watts; Justin Balmain, Director of Firstdraft; FBi Radio programmer Bridie Moran; and notable Sydney gallerists and artists, including Lisa Anderson and Peter Kingston.

More than 5500 people, ranging from the general public to students and members of the arts community, enjoyed over 230 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 College of Fine Arts (CoFA) at the University of New South Wales and were led by CoFA Art History, Art Education and Art Administration students supported by Biennale volunteer guides.

Lord Mayor Community Access Day Tours, for vision- and hearing-impaired audiences, were held on three separate days at the exhibition's main venues: Cockatoo Island, the Museum of Contemporary Art Australia and the Art Gallery of New South Wales. Presented by the Biennale of Sydney and the City of Sydney, the tours opened up the exhibition's key themes and artworks for people living with disabilities and their carers.

Symposium, Forum and Lectures
The 18th Biennale of Sydney Opening Week Symposium took place over two days in the Domain Theatre, Art Gallery of New South Wales. The Symposium was organised in collaboration with the University of Technology, Sydney (UTS); the United States Studies Centre (USSC) at The University of Sydney; the Faculty of Arts and the Power Institute Foundation for Art and Visual Culture, The University of Sydney; and the College of Fine Arts at the University of New South Wales.

Visiting artists and academics were invited to deliver short papers on the main themes of the exhibition and the work of exhibiting artists. The subsequent panel discussions opened up dialogue between panelists and the audience and reflected the core theme of the exhibition – communication and relation. The event was attended by more than 400 industry professionals, members of the arts community and the public. Panel participants included international guests Associate Professor Pascal Gielen, Professor Roger Maaka, Professor Brian Massumi, Alwar Balasubramaniam, Binh Danh, Lee Mingwei, Philip Beesley, Tan Boon Hui and Yusaku Imamura.

Australian speakers included Dr Susan Best, Professor Laurence Wallen, Professor John Clarke, Professor Ian McLean, Felicity Fenner, Judy Watson, Judith Wright and John Wolseley. The sessions were chaired by Tony Bond, Elizabeth Ann Macgregor, Professor Roger Benjamin, Natalie King and Professor Anthony Burke.

The esteemed Canadian artist and architect Philip Beesley delivered the 18th Biennale Keynote Address at the

City Recital Hall. Beesley's lecture explored the relationship between technology, science, philosophy and art. Beesley was introduced by Clover Moore, Lord Mayor of Sydney.

The Nick Waterlow OAM Memorial Lecture, entitled *Not In The Age Of The Pharoahs*, was delivered by Professor Bruce W. Ferguson, Dean of the School of Humanities and Social Sciences at the American University in Cairo. The lecture investigated the relationship between art, politics and society with particular reference to the events now known as 'The Arab Spring'. In a wide-ranging lecture, Professor Ferguson examined pre- and post-revolutionary Egyptian art, issues surrounding the contested word 'revolution', and references to a long-standing Egyptian literature of discontent. The event included a presentation by Annika Kristensen, the inaugural Nick Waterlow OAM Curatorial Fellow.

The Closing Week Forum took place on the last Saturday of the exhibition, and explored the response of students, academics, industry professionals and members of the general public to all our relations. The panel was comprised of Co-Artistic Director, Gerald McMaster and 18th Biennale artists Maria Fernanda Cardoso, Tim Johnson, Jonathan Jones, Phaptawan Suwannakudt and Judy Watson. The discussion was chaired by Nicholas Tsoutas from Sydney College of the Arts.

Program for Kids and Families

An extended kids and families program was developed to build upon the success of the 2010 Kids' Days, with dedicated publications, audio tours and events.

A *Kids Trail* booklet allowed children and their families to navigate their way through the exhibition via artworks and activities suitable for children. In addition, a *Kids Audio Tour* was created which highlighted key works on Cockatoo Island, providing kid-friendly descriptions of artworks designed to uncover the exhibition's hidden stories.

In association with *The Sunday Telegraph*, three Biennale Family Sundays were presented on Cockatoo Island. Designed for families to engage with the exhibition, each Family Sunday included art and craft stations where kids, young and old, could create their own artworks relating to the themes of the Biennale.

The Sunday Telegraph mascot, Harry the Dog News Hound, made a number of special appearances and led kid-friendly tours of the exhibition. A special edition of *The Funday Telegraph* insert was dedicated to Harry the Dog News Hound's adventures on Cockatoo Island for the 18th Biennale. More than 16,000 visitors explored Cockatoo Island over the three Biennale Family Sundays.

In 2012, the Biennale's offerings for kids and families expanded to include the *School's Out* and *Baby Biennale* programs, developed with experienced early childhood educators. *School's Out* school holiday workshops were held over four days in the second week of July, and were attended by children aged between 5 and 12 years. *Baby Biennale* offered parents and carers of children aged from 6 months to 3 years the opportunity to experience the exhibition with special guided tours, directed play, and creative hands-on activities with their child.

A total of 50 Public Program and Education volunteers helped realise these and other programs.

Education Programs

A series of education events were held for students and teachers alike. A teacher tour was held on Cockatoo Island, in addition to a Combined Educator Event with the Museum of Contemporary Art Australia (MCA) – with more than 40 educators attending each event. Led by Biennale and MCA education staff, these tours linked artworks with the NSW Visual Arts syllabus and equipped teachers with the information required to plan and conduct their own excursions.

Education tours (both guided and self-guided) across all major venues enabled more than 15,000 students to experience the 18th Biennale, with over 7500 students attending Cockatoo Island alone.

The successful travel subsidy program funded ten Priority Schools Funding Program (PSFP) schools to visit the Biennale in 2012. The program, supported by a grant from Arts NSW, enabled the Biennale to reimburse the schools for bus hire and travel costs they would otherwise not have been able to afford.

To extend access to the 18th Biennale of Sydney to teachers and students in remote areas, two online platforms were introduced: *Ning* for educators, and *Collaborize* for students. *Ning* is a social network that enabled educators to connect with each other and the Biennale, complete with resources and opportunities for educators to share teaching strategies and ideas. The *Biennale Students Collaborize* site was a secure online space designed to engage the digital natives of our younger generation with high-calibre, click-friendly resources, in the classroom or at home.

A successful *Digital Excursion* program was inaugurated in partnership with the MCA. Using the facilities of the National Centre for Innovative Learning, three schools participated in a remote walk-through of the exhibition via video-conferencing technology where they were able to interact with Biennale installation staff, MCA curators and Biennale artist Alick Tipoti.

Outreach Program

The outreach program developed for the 2012 exhibition strengthened audiences from regional arts centres, schools and multicultural communities.

A regional lecture series presented by Biennale education staff toured New South Wales, stimulating participation in, and knowledge of, contemporary art generally and the 18th Biennale exhibition in particular, as well as improving knowledge and understanding of the Biennale as an organisation. Participating regional centres included Wollongong City Gallery, Bathurst Regional Gallery, Tamworth Regional Gallery, Lake Macquarie City Art Gallery, Newcastle Region Art Gallery, Mosman Regional Gallery, Grafton Regional Gallery and the Port Macquarie Regional Art Gallery. This program was made possible with support from Museums & Galleries NSW.

The Biennale partnered with Sydney-based universities, colleges, schools and galleries to provide residencies for 21 visiting international artists. The residencies offered international artists an opportunity to engage with local and regional communities and significantly contribute to the enrichment of the local arts industry. Canadian First Nations artist Nadia Myre undertook a ten-day residency at Campbelltown

Arts Centre, engaging local residents in the development of *The Scar Project,* her exhibited work for the exhibition. German-born Canadian-based artist Iris Häussler undertook an eight-week residency at Sydney College of the Arts (SCA) to realise her artwork *He Dreamed Overtime*, giving lectures and working with students in her studio. The work had a powerful performative aspect, which was realised for the duration of the exhibition by SCA students. Vietnamese/American artist Binh Danh undertook a three-week residency at Hazelhurst Regional Art Gallery and Arts Centre and a masterclass program at the Australian Centre for Photography, sharing his expertise in a unique form of photographic process, chlorophyll prints.

In collaboration with Casula Powerhouse Arts Centre and the MCA, the Biennale of Sydney presented the *8x8 Project*, which saw eight art college students join forces with eight aspiring artists from south-west Sydney high schools to conceive, develop, install and open an exhibition of their own work at Casula Powerhouse in just three days. Some 2283 people visited the exhibition over a six-week period.

As part of the outreach and residency program, the Biennale of Sydney facilitated a visiting program for five women from the Euraba Artists and Papermakers, based in Bogabilla in north-west New South Wales. In Sydney, the artists participated in a printmaking workshop in conjunction with Monika Grzymala, as well as a five-day workshop at the College of Fine Arts at UNSW. The program was facilitated by Beyond Empathy.

International Visitor Program and Networking Event

Visitor and industry networking events connected artists and curators from across Australia and around the world. Industry tours also provided opportunities for the Biennale's international guests to network, with 30 international curators, gallerists, critics and artists spending a full day visiting Sydney galleries, including Roslyn Oxley9; Sherman Contemporary Art Foundation; White Rabbit Gallery; the Danks Street complex; 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 facilitated Biennale guests extending their visits to travel outside Sydney and connect with artists and curators across Australia. Professor Pascal Gielen travelled to Tasmania, where he addressed staff and students at the University of Tasmania Art School and visited the Museum of Old and New Art. Artist Katrien Vermeire undertook a residency at Bundanon, while Sachiko Abe visited DETACHED in Hobart.

A special lunch was held at the Art Gallery of New South Wales for the Australian arts community to welcome international guests and exhibiting artists. The event was generously hosted by the Australia Council for the Arts and was attended by more than 200 guests.

Other Events and Public Programs

Saturday Sketch
Saturday Sketch was a new program providing an opportunity to look at the exhibition through an artist's eyes. Each week a different Sydney-based artist led a drawing excursion through the exhibition at Cockatoo Island, offering participants an opportunity to develop their drawing skills and explore new ways of looking at art.

Art Writing Program
Supported by the Copyright Agency Limited, the Biennale conducted an arts writing program for 15 aspiring arts writers during the exhibition. Writers included US art historian Moira Roth, Melbourne-based artist and writer Lily Hibberd, art critic John McDonald and reviewer Sharne Wolfe, who each ran a workshop with selected tertiary students to develop their approach to writing about art for different audiences and purposes.

Rosas Masterclass
A masterclass for professional dancers was held with Rosas at Carriageworks on Saturday, 15 September as part of the closing week events. Twenty (20) outstanding dancers were afforded the once-in-a-lifetime opportunity to learn from Anne Teresa De Keersmaeker and the company.

FBi Radio Canvas Broadcasts
In conjunction with FBi Radio, three special 18th Biennale broadcasts were held: two outside broadcasts at the Art Gallery of New South Wales and Cockatoo Island; and a dedicated Museum of Contemporary Art Australia program from the FBi Radio studio. The programs aimed to examine not only the exhibition, but also the process by which it was created, in a light-hearted, accessible and engaging manner.

Previous page (page 41 from top)
18th Biennale Opening Week Symposium at the Art Gallery of New South Wales

Sriwhana Spong, artist talk on Cockatoo Island

Below
Biennale Family Sunday activities on Cockatoo Island

Biennale Bar @ Pier 2/3

The Biennale Bar @ Pier 2/3, presented by Asahi Super Dry, was a popular after dark event enjoyed by more than 4600 guests over five Friday nights in August. Designed by Asahi, the bar space welcomed visitors to the atmospheric Pier 2/3 and provided a perfect backdrop for a social Friday night event; drawing a young crowd to the Walsh Bay precinct.

Amongst the large-scale installations on the lower-level of the Pier, guests enjoyed special programming and different experiences each week: augmented reality interventions with Augmentiforms and dLux Media Arts on 3 August; hip hop, vintage printing presses and nail art with The Thousands (10 August); DJ sets from FBi Radio (17 August); a live drawing performance with Kellie O'Dempsey and musician Mick Dick (24 August); and an enthralling song-cycle by the Sydney Chamber Opera (31 August).

The Biennale Bar was also supported through event partners Yering Station and Vittoria.

Clockwise from top
Kellie O'Dempsey performance for the Biennale Bar @ Pier 2/3, Walsh Bay
Friday, 24 August 2012

Interacting with Augmentiforms and dLuxMedia Arts at the Biennale Bar @ Pier 2/3, Walsh Bay
Friday, 3 August 2012

Sydney Chamber Opera performance for the Biennale Bar @ Pier 2/3, Walsh Bay
Friday, 31 August 2012

Opposite
Biennale Bar @ Pier 2/3, Walsh Bay
Friday, 24 August 2012

Resources

Cockatoo Island Map
A folded Cockatoo Island Map was produced to offer visitors an alternative to the Biennale Guide, including a venue map, artwork locations, transport information and the Biennale Art Walk Map. Some 100,000 copies were printed and distributed on Cockatoo Island. An additional 6400 maps were downloaded from the website.

Learning Zones
Biennale Learning Zones and Art Lounges provided a comfortable environment for visitors to engage further with the exhibition, artists and curatorial themes. Installed at Pier 2/3 and Cockatoo Island, Learning Zones featured screens showing artist interviews, and provided access to catalogues, student newspapers and guides. Visitors were also able to download the Kids Audio Tours and vodcasts to iPods or mp3 players.

An education-focused Cabinet of Curiosities engaged visitors in the hands-on experience of exploring the materials and processes of various artists at the main Learning Zone on Cockatoo Island.

Online Resources
For this exhibition, the Biennale produced an expanded series of video interviews with artists and extended interviews with the Artistic Directors, exploring the main themes of the exhibition and providing their personal insights into the process. An audio tour, featuring *Play School*'s Rhys Muldoon, was developed specifically for children. Vodcasts were available online and at the Learning Zones, featuring artist interviews, artist talks, performances and installation footage. An extended digital educational resource was made available especially for use in schools. The artist videos and extended digital education resources were developed with the support of the Gordon Darling Foundation.

Teachers' Education Kit
The free Teachers' Education Kit was an important aid for schools wishing to plan Biennale excursions and associated classroom work. The Education Kit was conceived of as a case study series focusing on key artists in the 18th Biennale, as well as providing curriculum-friendly information on the exhibition, artworks and artists. The kit was developed as a series of artist packages for the Biennale website (bos18.com), published online in the months leading up to the exhibition opening.

Student Newspaper
The popular free Student Newspaper provided students and teachers with a fresh and interactive format to encourage engagement with artworks and themes across all the Biennale venues. Produced as a stimulus resource for Years 9–12 visual arts students, the six-page broadsheet-style newspaper explored selected artists' practices in relation to the exhibition themes. It included a zine insert that encouraged students to create their own record of the exhibition, as well as an interactive folded icosidodecahedron by artist Zoe Keramea. Some 16,000 hard copies were distributed to schools and through venues, as well as being available online.

Above
Learning Zone on Cockatoo Island

Cabinet of Curiosities at the Learning Zone on Cockatoo Island

Opposite
Eva Koťátková
Theatre of Speaking Objects, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist
This project was supported by the National Art School through its artist-in-residence program

Publications and Merchandise

Catalogue

The exhibition catalogue was a 400-page publication encapsulating and reflecting the exhibition themes. Featuring a unique 160 split-page format, the catalogue included essays by Bruno Latour (Sciences Po), Michael Hardt (Duke University) and Thomas Seeley (Cornell University), with commissioned contributions by Jean Fisher (Royal College of Art, London), David Abram (author of *The Spell of the Sensuous*), Brian Massumi (University of Montreal), Erin Manning (Concordia University), Roger Maaka (EIT, New Zealand) and poet Lionel Fogarty, as well as contributions from artists Subhankar Banerjee, Everlyn Nicodemus, Alwar Balasubramaniam and Philip Beesley. The catalogue 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.

Biennale Guide

The free Biennale Guide provided audiences with information on exhibition venues, transport and events. The pocket-sized guide included detailed venue floor plans and maps, images for every artist, as well as program information and an events calendar. Printed in full colour, the 62-page guide was designed to assist visitors in navigating 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 8300 times.

Merchandise

For the first time, the Biennale partnered with Melbourne-based retailer Third Drawer Down to present the Biennale Art Shop on Cockatoo Island, stocking limited-edition 18th Biennale merchandise, Biennale artist products, and hand-picked gifts by Third Drawer Down.

The exclusive 18th Biennale range of merchandise included an umbrella, tote bag and badge set. Select merchandise was also available at the Museum of Contemporary Art Australia, the Art Gallery of New South Wales and online from the Biennale website.

Above
18th Biennale catalogue

Opposite
Biennale Art Shop on Cockatoo Island
Image courtesy Third Drawer Down

Attendance and Audience Research

A total of 665,448 visits were recorded over five venues,[2] an increase of 29 per cent and 148,027 visits over 2010 attendance figures.[3]

The Biennale's record figures were fuelled by the number of people who visited the non-museum venues, Pier 2/3, Cockatoo Island and Carriageworks, which accounted for over 40 per cent of total visitation. Cockatoo Island recorded over 210,000 visits, more than double the visitation achieved for its inaugural use in 2008 and a 33 per cent increase on 2010 visitation. The redeveloped Museum of Contemporary Art Australia also received its highest attendance for a Biennale, with more than 241,000 visits, an increase of 39 per cent on 2010 visitation.

Audience Research

Independent audience research on the 18th Biennale of Sydney was conducted by key sector body, Museums & Galleries NSW. More than 1800 surveys were administered at exhibition venues or online during the 12-week exhibition period.

Key findings from the venue-based research indicated that visitors:

- had a positive overall experience (97%)
- were likely or extremely likely to recommend the Biennale to others (92%)
- were first-time visitors (56%)
- were attending the venue mainly to visit the Biennale (67%)
- were tourists (41%), with 15% from outside Australia, 15% from Australia but outside NSW, 11% from NSW but outside Sydney
- liked Cockatoo Island (82%), with one in two rating it as 'excellent'
- had been influenced to attend by marketing material (40%), word of mouth/recommendation (40%) and paid advertising (36%)
- cited the artworks (74%), unusual venues (20%), free entry (16%) and free ferry (8%) as the items they liked the most about the Biennale

Economic contribution of over $63 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 economic contribution of the 2010 exhibition to NSW is calculated at $50.2 million,[4] while the total economic contribution of the 2010 exhibition (to Australia) is calculated at $63.9 million.[5] The significant increase in visitation from 2010 to 2012 will augment these positive results.

[2] Art Gallery of New South Wales, Museum of Contemporary Art Australia, Pier 2/3, Cockatoo Island and Carriageworks.

[3] The 17th Biennale (2010) recorded 517,421 visits.
The 16th Biennale (2008) recorded 436,150 visits.
The 15th Biennale (2006) recorded 316,811 visits.
The 14th Biennale (2004) recorded 281,351 visits.
The 13th Biennale (2002) recorded 245,594 visits.
Attendance in 2012 was measured using the same methodology as used for the 2010, 2008, 2006, 2004 and 2002 events. Visitation is measured as 'visits' not 'visitors', as one person may make multiple visits to the exhibition.

[4] Access Economics report, February 2011.

[5] ibid

Above
Nadia Myre
The Scar Project, 2005–12
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Art Mûr, Montreal
This project was supported by Campbelltown Arts Centre through its artist-in-residence program

Opposite
Lyndal Jones
Rehearsing Catastrophe: The Ark in Sydney, 2012
Performance for the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney
Project team: Jeph Neale and Hilary Jackman, Chris Knowles, Stephen Jones, Mike Leggett and volunteer performers
This project was supported by the National Art School through its artist-in-residence program

Media and Publicity

Strong Media Coverage in both International and National Markets
With more than 375 international media clippings, there was an overall increase in international media coverage (7 per cent). Increases were seen particularly in the travel (33 per cent) and general news (125 per cent) media categories.

In Australia, there were over 580 media clippings from Sydney, New South Wales and Australia. Significant increases were seen in the arts (29 per cent), travel (240 per cent) and radio (86 per cent) media categories.

There was an increase in online media mentions (11 per cent), with 23 per cent of overall media coverage occurring online.

Media Preview
The Media Preview was attended by 150 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. The Artistic Directors led the preview, which commenced at the Museum of Contemporary Art Australia and followed on to Cockatoo Island, Pier 2/3 and the Art Gallery of New South Wales.

Special thanks to the staff of [art]iculate and Sutton PR for their dedication and hard work.

Top from left
Alick Tipoti at the 18th Biennale Media Preview

Catherine de Zegher at the 18th Biennale Media Preview

Gerald McMaster at the 18th Biennale Media Preview

Selected Coverage within Australia

Television
ABC *Breakfast TV*
ABC *Evening News*
Channel 7 *Sunrise*
Network 10 News
National Indigenous TV
Qantas Inflight TV
SBS World News

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
Brisbane News
The Canberra Times
The Courier Mail (Brisbane)

Art Publications
Art and Australia
Artist Profile
Australian Art Collector
Broadsheet
Limelight

Lifestyle Publications
Belle
Harper's Bazaar
GQ Magazine
Time Out Sydney
the(Sydney)magazine
Qantas Australian Way
Urbis
Virgin Australia Voyeur
WISH Magazine
Women's Weekly

Radio
2GB (National)
ABC Radio National
National Books and Arts Program
FBi Radio (Metropolitan Sydney)

Selected International Coverage

Newspapers
The Bangkok Post (Thailand)
The Daily Telegraph (United Kingdom)
The Financial Times (United Kingdom)
The Globe and Mail (Canada)
The Hong Kong Economic Journal
    (Hong Kong)
The Korean Herald (Korea)
*Krant van West-Vlaanderen Kortrijks
    Handelsblad* (Belgium)
The National Post (Canada)
The New Zealand Herald (New Zealand)
The South China Morning Post (Hong Kong)
The Wall Street Journal Asia (Hong Kong)

Art Publications
ArtAsiaPacific
Art and Auction
Art in America
Art in Asia
Art News New Zealand
The Art Newspaper
Artforum
Asian Journeys
Canadian Art
Flash Art International
Frieze Magazine
HART Magazine
Il Giornale dell'Arte
Kunstforum
Modern Painters

Lifestyle Publications
GQ Italy Online (Italy)
Modern Weekly (China)
Spears' Wealth Management Survey
    (United Kingdom)

Inflight and Travel
Air France Madame (France)
BA High Life Magazine (United Kingdom)
Business Traveller Magazine
    (United Kingdom)
Scoot Inflight Magazine
    (Singapore)

Radio
BBC World Service *The Strand*
    (United Kingdom)

Marketing Campaign

Highly Visible Outdoor Campaign throughout City and Venues
The marketing campaign was led by a visual identity created by Sydney design studio, Collider. The design incorporated the use of *Journey Lines*, by 18th Biennale artist Zoe Keramea, and featured a colourful palette. 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 and the Sydney Harbour Foreshore Authority, some 291 banners were displayed in concentrated bursts on high-traffic streets in the CBD, including: Martin Place, George Street near Town Hall, Macquarie Street, Elizabeth Street, College Street, along Hickson Road, Walsh Bay near principal venue Pier 2/3, and around the highly visible Circular Quay promenade. Thanks to the generous support of Major Partner JCDecaux, large-scale posters had a total of 731 placements on Citylight street furniture in the CBD and inner suburbs over four weeks.

Information points were placed in 14 locations for the duration of the exhibition – ten along the Vittoria Biennale Art Walk and four on Cockatoo Island. The information points detailed the Major Venues, outlined the Vittoria Biennale Art

Walk and featured Biennale supporters. This was the third 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 2012 branding was also in place on Cockatoo Island, and the Pier 2/3, at Museum of Contemporary Art Australia, the Art Gallery of New South Wales and Carriageworks.

Website and Social Networking
The 18th Biennale website (bos18.com) attracted more than 236,000 unique visitors from 160 countries, generating more than a million pageviews.[6] The website provided information on artists, venues, events, the exhibition concept and visiting Sydney.

The site also included a media centre, education downloads, audio and video content (artist interviews, artist talks, performances and installation footage), as well as event and artwork images.

Information was easily accessible and could be translated into more than 60 languages, making it available to non-English speaking audiences.

For the first time, the Biennale developed a mobile site to provide visitors with venue maps, rich content, and information on artists, exhibitions

and transport. The mobile site was accessible on all smart phones, including Apple iOS and Android platforms.

The Biennale also made use of social media channels to engage with audiences. Up-to-date information and conversation about the event was provided via the Biennale of Sydney's YouTube channel, Twitter account (with more than 8000 followers) and Facebook page (where the number of 'likes' trebled to more than 28,000 throughout the exhibition).[7]

Instagram and Flickr groups provided a way to share artwork images during the exhibition. A Tumblr blog supported 'Moira Roth's Gleanings', an online exhibition project.

Informative e-newsletters were sent regularly to more than 14,000 subscribers and drove traffic to the website.

6 As at 27 September, for the period
1 February – 25 September 2012.

7 As at 27 September 2012.

Direct Marketing and Promotional Materials
In June 2011, 5000 preview brochures were circulated to arts professionals at the Venice Biennale and Art HK. The brochure included information on the exhibition theme and selected artists. In the same month, 2800 international and Australian contacts received the preview brochure by mail. Additionally, some 7000 international and Australian contacts received advance information via email.

To enhance marketing activity in the opening weeks, the Biennale produced and distributed a Biennale Mini Guide with the support of media partner, Avant Card. Some 30,000 copies were distributed through the Avant Card networks, with a further 10,000 copies distributed at Carriageworks. A postcard promoting the 18th Biennale was also distributed in the second half of the exhibition (10,000 copies).

The Biennale sent dedicated e-cards to promote specific programs and events, including the Education and Public Program, the Biennale Bar @ Pier 2/3 program and the Rosas performances at Carriageworks.

Print Advertising
New partnerships were confirmed with News Limited (*The Sunday Telegraph*) and *Time Out Sydney*, ensuring an enhanced advertising presence in metropolitan Sydney with a key general public audience. Print advertisements were also placed with *The Sydney Morning Herald* (Spectrum) to augment media activity. With the support of News Limited and Destination NSW, the Biennale published a four-page special feature in *The Weekend Australian* in June, ahead of the exhibition opening.

Early advertising in international arts publications, including *ArtAsiaPacific*, *Artforum*, *The Art Newspaper*, *Art Review*, *Flash Art International* and *Frieze*, allowed time for international visitors to plan their travel. The national campaign included advertising in *Time Out Melbourne* and in several arts publications, such as *Art & Australia*, *Art Almanac*, *Artist Profile*, *Broadsheet*, *Artifacts*, *Artonview*, *GALLERY* and *Art Guide Australia*.

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, direct marketing and social media, print advertising, and indoor and outdoor signage.

Cross-promotions
The Biennale arranged cross-promotions with partners, sponsors and peer arts organisations, including Art Month Sydney, Casula Powerhouse, City of Sydney, Historic Houses Trust, Creative Sydney, Sydney Opera House, Portable, Grand Designs, Sydney Dance Company, Sydney Festival and Sydney Theatre Company.

Top from left
Banners on display in Martin Place

18th Biennale campaign items on Macquarie Street, Sydney

Information point along the Vittoria Biennale Art Walk at Circular Quay

Partners

Australian Government funding partners provided 40 per cent of the 18th Biennale exhibition's 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 Trade and Investment, 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.

The Biennale's local government partner, the **City of Sydney,** provided essential ongoing support and generous advocacy, increasing its contribution to the Biennale of Sydney.

Thirty-six (36) Cultural Funding Agencies from 21 countries supported artists and projects
Cultural Funding Agencies account for 5 per cent of the Biennale's income. This essential funding supports the creation and transportation of many artists' works, and provides the opportunity for artists to travel to Sydney. For a full list of Cultural Funding Agencies, please refer to page 69.

Partners provided 23 per cent of the Biennale's income
With an increase in the number of corporate sponsors, revenue from partners contributed 23 per cent of the Biennale's income for the 18th 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, 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 2012, a number of corporate partners consolidated or increased their support of the Biennale. The generous support of **The Balnaves Foundation** once again made possible a **free** ferry service to Cockatoo Island for the three-month duration of the exhibition, enabling us to consolidate our mandate – which is to present a free exhibition to the broadest possible audience. This year, more than 140,000 people used the free service to Cockatoo Island.

Returning sponsor **Etihad Airways** joined forces with **Virgin Australia** to co-present the Biennale's Vernissage. The support of these airlines ensured that our artists and guests travelled safely and in style, both internationally and interstate.

International Art Services continued to provide key logistic and freight support, delivering art from 32 cities worldwide to our venues. **Deutsche Bank** once again provided generous assistance.

The Biennale's sophisticated marketing campaign was boosted through the support of Major Partner **JCDecaux,** providing us with more than 700 placements throughout Sydney across four weeks. This support was enhanced by the donation of **City of Sydney** banner poles around the city and **Sydney Harbour Foreshore Authority** banners around Circular Quay.

Other media partners included **Art & Australia, ArtAsiaPacific, FBi Radio, The Thousands, Artist Profile, Avant Card, Eventfinder, STUDIO** and **Time Out Sydney,** each contributing valuable programming, promotional or media support.

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 the Biennale exhibition venues Cockatoo Island and Pier 2/3, at key events such as the Opening Celebration for Artists and Supporters; the Biennale Bar @ Pier 2/3; as well as the Biennale office.

Vittoria Coffee continued its support of the Vittoria Biennale Art Walk and through the generous supply of product for key events on Cockatoo Island and at 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. Look Print** once again produced banners for all venues and the free ferry service.

Yering Station and **Asahi Super Dry** supported as Major Partners of our various events throughout the exhibition, including the Biennale Bar @ Pier 2/3.

This year, we welcomed a number of new partners, including *The Sunday Telegraph*, presenting partner of the Biennale Family Sundays. **Scanlan & Theodore** helped realise Daan Roosegaarde's installation *Dune*; while **Mee Industries** made it possible to bring Fujiko Kakaya's fog installation, *Living Chasm – Cockatoo Island*, to life. **Panasonic** provided numerous projectors for the many video works.

Other new partners **Bloomberg, Loves Data** and **SGS Pacific** also provided valuable financial, marketing and operational support.

Collider created an eye-catching graphic that was featured on countless items, including posters, invitations and umbrellas.

Europcar provided the Biennale access to its fleet of rental trucks; **MSS Security** provided security needs for venues Cockatoo Island and Pier 2/3; and **Harbour City Ferries** (previously **Sydney Ferries**) transported Biennale staff and volunteers to and from Cockatoo Island.

Major Venue Partners **Art Gallery of New South Wales,** the **Museum of Contemporary Art Australia** and the **Sydney Harbour Federation Trust,** and Presenting Partner **Carriageworks** provided vital support and assistance that enabled the presentation of an expansive exhibition.

Opposite from top
Her Excellency Professor Marie Bashir AC CVO at the Governor General's Reception

Clover Moore, Lord Mayor of Sydney, at the Carriageworks Venue Launch for the 18th Biennale of Sydney

More than 102 art lovers directly supported the Biennale as Governors, Ambassadors, Benefactors and Companions [8]
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 37 per cent for the 18th Biennale of Sydney. Events in 2011 and 2012 connected supporters with the Artistic Directors Catherine de Zegher and Gerald McMaster in the planning stages of the exhibition, as well as with visiting international artists and VIPs. In 2011, to coincide with the media launch of the 18th Biennale of Sydney at the Venice Biennale, special events were organised in Italy for supporters, including a highlights tour led by Catherine de Zegher and Gerald McMaster and a day trip to the Museo Morandi in Bologna.

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. Please refer to page 68 for a list of Benefactors.

A special thank you goes to Anita Belgiorno-Nettis, Cathy Cameron, Stephanie Grose, Jane Hayman and Amanda Love for their contribution as advisors on the Benefaction and Events Committee.

Forty-five (45) Project Patrons, Contributors and Companions supported more than 22 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 programs. For the full list of Project Patrons and Contributors, please refer to pages 68–70.

Some 170 art lovers became Friends of the Biennale, giving them access to exclusive events
The Friends membership package offered a double guest pass to the Vernissage Preview Day, Opening Celebration for Artists and Supporters, and a special Friends' Briefing, as well as a complimentary copy of the exhibition catalogue.

[8] Couples and groups are counted as one.

Below
Carriageworks Venue Launch for the 18th Biennale of Sydney

Opposite from top
Nina Canell and Robin Watkins
OVERCOMING THE CURRENT RESISTANCE, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist; Konrad Fischer Galerie, Düsseldorf and Berlin; Mother's Tankstation, Dublin; and Galerie Wien Lukatsch, Berlin
This project was supported in its entirety by Moderna Museet, The Keir Foundation, Culture Ireland, Stiftung Kunstfonds and Institute for foreign cultural relations (ifa)

Cristina Iglesias
Vers la terre, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist
This project was made possible through the generous support of Marian Goodman Gallery, New York and Paris
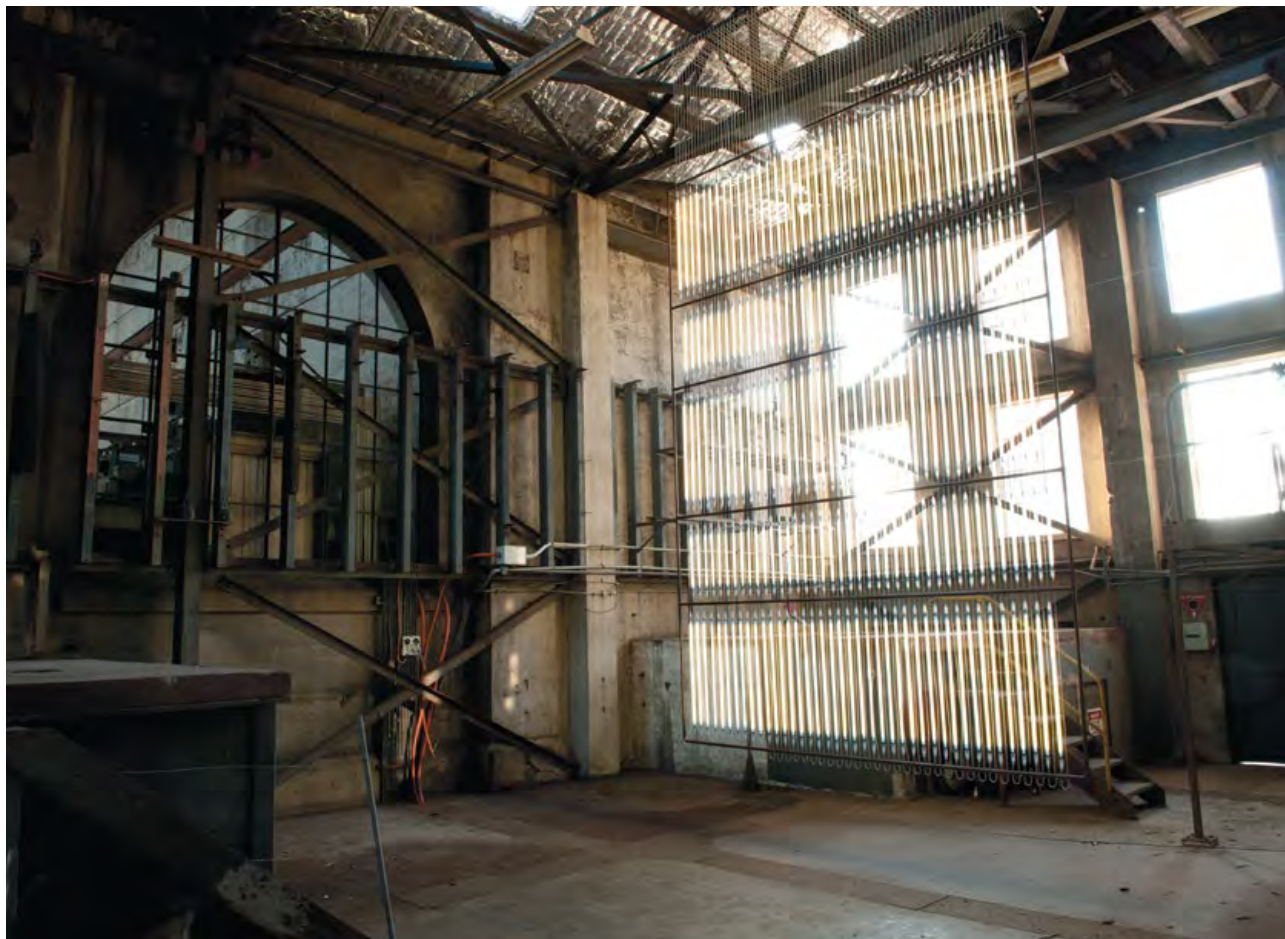
Operations

Volunteers
More than 500 volunteers committed their time, energy and enthusiasm to assist across all areas of the exhibition. Their efforts were integral to the success of the Biennale. Please see page 65 for a full list of Biennale volunteers.

Collectively, our dedicated band of volunteers contributed more than 20,000 hours to the invigilation of artworks on display, the delivery of public programs and marketing initiatives, as well as the provision of information to Biennale visitors. Without a wonderful team of reliable and trusted volunteers, the 18th Biennale of Sydney 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 Wharf 6, Circular Quay and Pier 2/3, Walsh Bay.

Logistics
International Art Services (IAS) was again the principal freight-forwarding partner for the 2012 exhibition. The 18th Biennale of Sydney borrowed 226 artworks from 23 public lenders, 10 private lenders and 70 artists' collections. The freighting of artworks and the handling of loans met the highest international standards, with artworks transported from 32 different cities worldwide, including Kigali (Rwanda), Tehran, Seoul and São Paulo.

A carefully managed and well-timed freight schedule saw the successful delivery of 22 works by road, 98 by air and 30 by sea, totalling 150 artworks. For this exhibition, we also obtained assistance from IAS in receiving and/or returning six international shipments of materials and equipment used in the creation of new on-site work, of which there were 30 artworks in total. The 2012 exhibition was insured under the NSW Government Exhibition Indemnification Scheme.
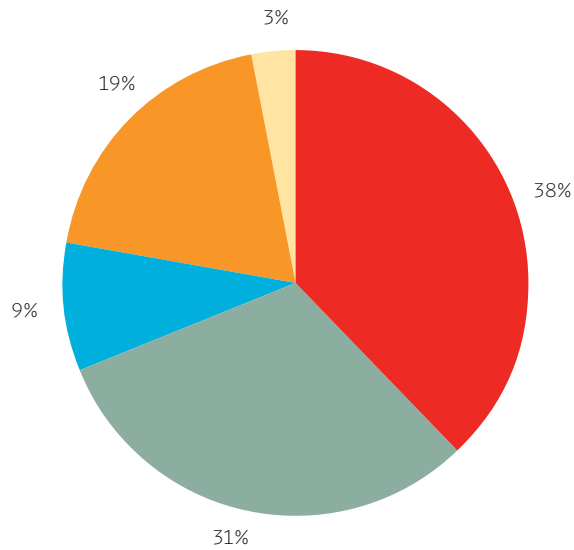
Transport to Cockatoo Island
For the third time, the Biennale provided free ferries to Cockatoo Island with generous support of The Balnaves Foundation. Operated by Captain Cook Cruises from Wharf 6, Circular Quay, the Biennale Free Ferry service provided an increased capacity of more than 30 per cent of the 2010 schedule. Once again, the majority of visitors utilised the free ferry service (67 per cent), with 33 per cent of visitors utilising the Sydney Ferries paid timetabled service. Throughout the install and exhibition period, Harbour City Ferries (previously Sydney Ferries) generously assisted the Biennale with free transport services for staff and volunteers.
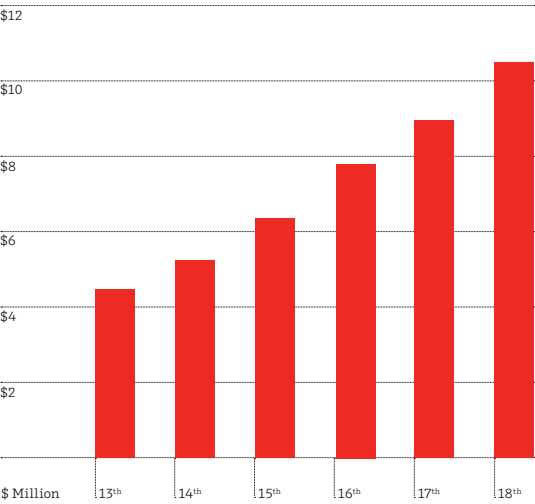
Biennale Free Ferry on Sydney Harbour

Revenue and Expenditure

Revenue
18th Biennale of Sydney

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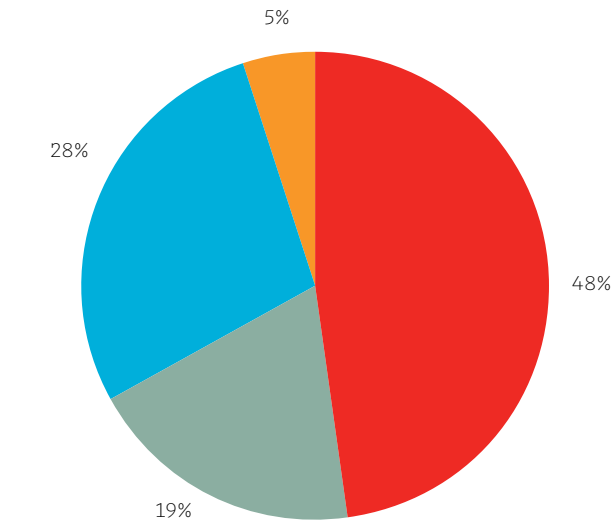- Benefactors, Patrons and Friends
- Other Revenue

Revenue pie chart: 38%, 31%, 9%, 19%, 3%

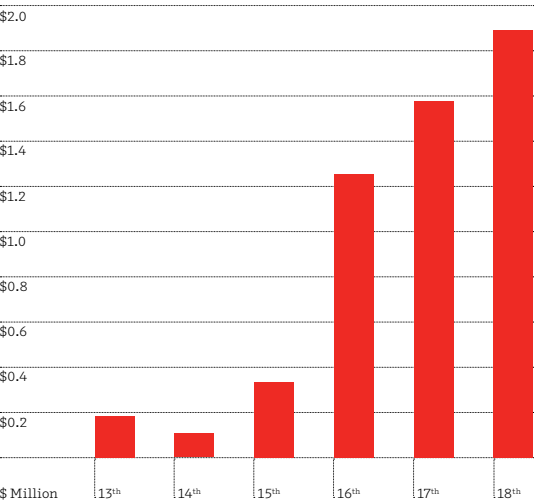**Expenditure**
18th Biennale of Sydney

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

Expenditure pie chart: 48%, 19%, 28%, 5%

Revenue Growth
13th to 18th Biennale

Bar chart, $ Million, 13th–18th

Private Giving
13th to 18th Biennale

Bar chart, $ Million, 13th–18th

Artists

Official Guests

Sachiko Abe NW OP
Jananne Al-Ani OP
El Anatsui
Shuvinai Ashoona and
   John Noestheden OP
David Aspden
Khadija Baker NW OP
Alwar Balasubramaniam NW SV OP
Subhankar Banerjee
Bahar Behbahani and
   Almagul Menlibayeva OP
Philip Beesley NW SV OP
Nina Canell and
   Robin Watkins NW SV OP
Maria Fernanda Cardoso and
   Ross Rudesch Harley NW SV OP
Adam Cvijanovic NW OP
Honoré ð'O NW OP
Binh Danh OP
Anne Teresa De Keersmaeker CL
Alexis Destoop OP
Latifa Echakhch
Juan Manuel Echavarría
Alec Finlay NW OP
Gade
Gao Rong NW OP
Carlos Garaicoa NW
Monika Grzymala and
   Euraba Artists and
   Papermakers NW SV OP
Phil Hastings OP
Iris Häussler NW SV OP
Susan Hefuna OP
Nicholas Hlobo NW SV OP
Cristina Iglesias OP
Mit Jai Inn
Ann Veronica Janssens NW SV OP

Yun-Fei Ji NW OP
Jin Nü
Jin Shi
Tim Johnson OP
Jonathan Jones NW SV OP
Lyndal Jones NW SV OP
Junling Yang OP
Zoe Keramea OP
Bouchra Khalili
Eva Kot'átková NW OP
Maria Laet OP
Cal Lane NW OP
Ricardo Lanzarini NW OP
Farideh Lashai
Lee Mingwei NVEW OP
Kamin Lertchaiprasert
Li Hongbo NW OP
Liang Quan
Mark Licari NW OP
Liu Zhuoquan NW OP
Jorge Macchi
Jess MacNeil SV OP
Gabriella Mangano and
   Silvana Mangano OP
Erin Manning NW SV OP
Alan Michelson NW SV OP
Nadia Myre NVEW OP
Fujiko Nakaya NW SV OP
Makinti Napanangka
Dorothy Napangardi
Everlyn Nicodemus
Nipan Oranniwesna NVEW OP
Ewa Partum NW OP
Ed Pien with
   Tanya Tagaq NW SV OP
Postcommodity NVEW SV OP
Sudsiri Pui-Ock

Jon Pylypchuk NW OP
Imran Qureshi NW SV OP
Robin Rhode OP
Reinier Rietveld and
   Craigie Horsfield NW SV OP
Peter Robinson SV OP
Daan Roosegaarde OP
Arin Rungjang NW OP
Khaled Sabsabi SV OP
Pinaree Sanpitak OP
Hassan Sharif OP
Tiffany Singh NVEW SV OP
Sriwhana Spong NW SV OP
Yoshihiro Suda NW OP
Phaptawan Suwannakudt NW SV OP
Yuken Teruya NW
Alick Tipoti OP
Guido van der Werve
Sarah Vanagt and
   Katrien Vermeire NW OP
Ria Verhaeghe NW OP
Cecilia Vicuña NW OP
Judy Watson OP
John Wolseley OP
Judith Wright SV OP
Yeesookyung and
   Park Young-Sook NW OP
Nyapanyapa Yunupingu

KEY
NW – New work
NVEW – New version of existing work
SV – Site visit
OP – Travelled to Sydney for opening week
CL – Travelled to Sydney for closing week

Public Program Guests
Tan Boon Hui, Director, Singapore Art Museum
Pascal Gielen, Associate Professor,
   University of Gronnigen, Netherlands
Yusaku Imamura , Director, Tokyo Wonder Site
Roger Maaka, Professor, Eastern Institute of Technology,
   Hawkes Bay, New Zealand

Nick Waterlow OAM Memorial Lecture Speaker
Bruce W. Ferguson, Dean of the American University in Cairo

Visiting International Media Guests
Madeline O'Dea, *Modern Painters*
Cristina Ruiz, *The Art Newspaper* and
   The Financial Times (United Kingdom)
Ts Yeung, *Hong Kong Economic Journal*

Other International Visitors attending
the Biennale of Sydney included
Hoor Al Qasimi, President, Sharjah Art Foundation
Emma Bugden, Artspace, Auckland
Laura Egerton, Curator, Abraaj Capital, Dubai
David Garneau, Associate Professor, University of Regina
Judith Greer, Associate Director International Programmes
   London, Sharjah Art Foundation
Hou Hanru, Curator, 5th Auckland Triennial (2013)
Jamie Hanton, Director, Blue Oyster Art Project Space, Dunedin
Tanya Harnett, Associate Professor, University of Lethbridge
Yuko Hasegawa, Chief Curator, Museum of Contemporary
   Art, Tokyo
Michelle Ho, Curator, Singapore Art Museum
Candice Hopkins, Sobey Curatorial Resident, Indigenous Art,
   National Gallery of Canada, Ottawa
Gavin Jantjes, Senior Curator, National Museum of Art,
   Architecture and Design, Oslo
Helen Kedgley, Senior Curator Contemporary Art, Pataka
   Museum of Arts and Cultures, Porirua City
Hiromi Kurosawa, Senior Curator, 21st Century Museum of
   Contemporary Art, Kanazawa
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Scott McLeod, Director/Curator, Prefix Institute of
   Contemporary Art, Toronto
Dr Robert Martin, President, Institute of American Indian Arts,
   Santa Fe
Kim May, Assistant Director, Singapore Art Museum
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Joni Waka, Director, A.R.T (Art Residency Tokyo)
Sim Wan Hui, Deputy Director, Singapore Art Museum
Anthony Wright, Director, Canterbury Museum, Christchurch
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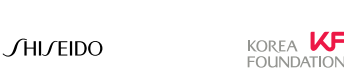
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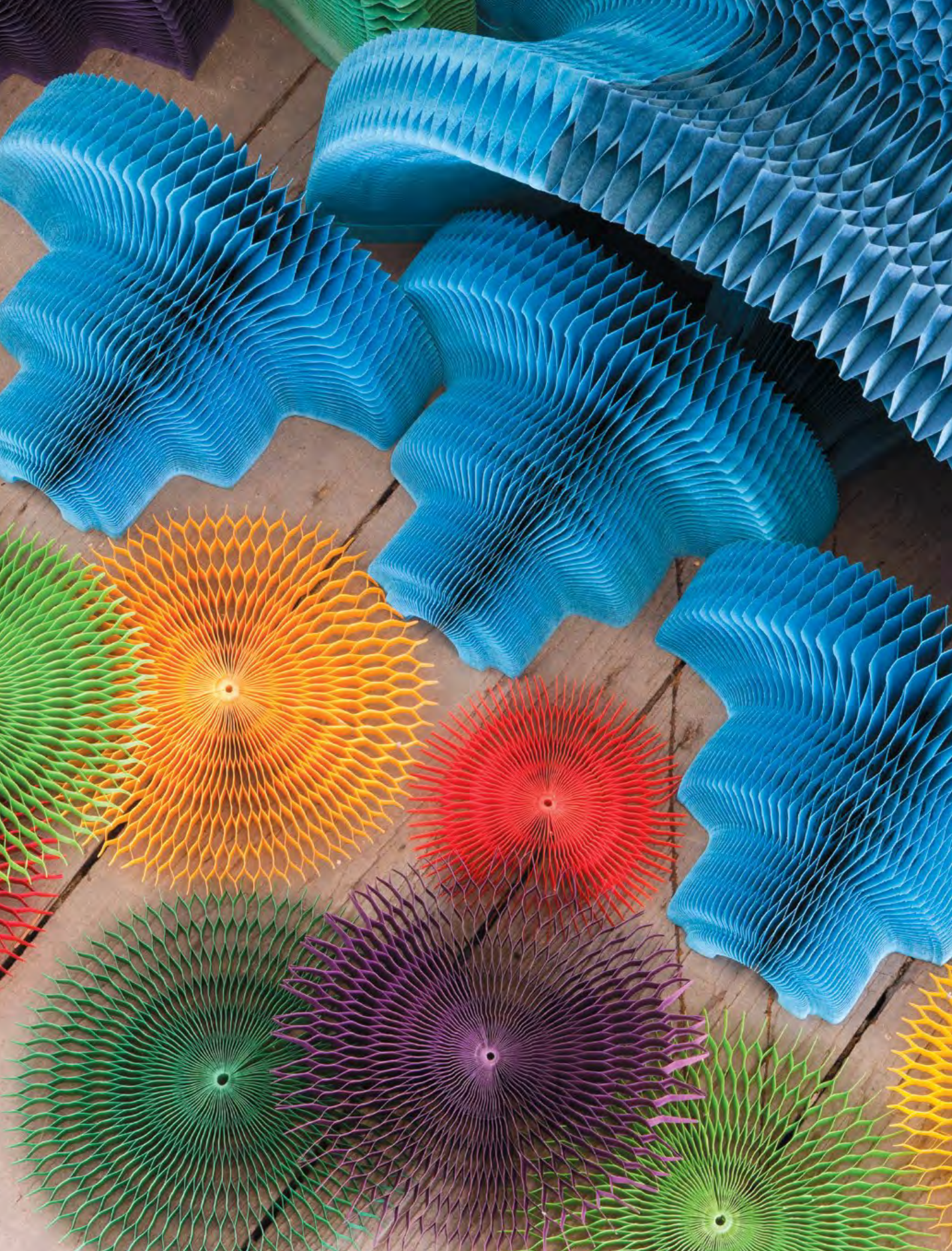The Herb and Cece Schreiber Family Foundation

Opposite
Li Hongbo
Ocean of Flowers, 2012
Installation view of the 18th Biennale of Sydney (2012)
on Cockatoo Island
Courtesy the artist
Project team: Kao Yunqi, Shi Ningfang and Duan Chaoping
This project was supported by White Rabbit Gallery through its
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