

The background of the entire page is a vibrant, abstract geometric pattern. It consists of numerous thin, parallel lines in a variety of colors including red, yellow, green, blue, pink, and white. These lines are arranged in a series of nested, zig-zagging or chevron-like shapes that create a strong sense of depth and movement, drawing the eye towards the center of the composition.

**19TH
BIENNALE
OF SYDNEY**
21 MARCH - 9 JUNE 2014

REPORT



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Opposite

Gerda Steiner & Jörg Lenzlinger

Bush Power, 2014

mixed-media installation

dimensions variable

Installation view of the 19th Biennale of Sydney (2014) at Cockatoo Island

Courtesy the artists

The artists would like to thank the crew who assisted with the installation of their work

Created for the 19th Biennale of Sydney



FOUNDING PATRONS

THE BIENNALE OF SYDNEY APPLAUDS 40 YEARS OF PATRONAGE BY
TRANSFIELD HOLDINGS AND THE BELGIORNO-NETTIS FAMILY.



THANK YOU

The Board and staff of the Biennale of Sydney would like to thank the many artists, partners and supporters who helped realise the **19th Biennale of Sydney: You Imagine What You Desire**.

Under the esteemed artistic direction of Juliana Engberg, **You Imagine What You Desire** presented works by established and emerging artists from around the world in five beautiful venues: the Art Gallery of New South Wales, Artspace, Carriageworks, Cockatoo Island and the Museum of Contemporary Art Australia. We thank and acknowledge the support of the directors and staff of these partner venues, as well as Arts NSW for providing access to Pier 2/3.

Our exhibition and public programs were once again 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 also extend thanks to the City of Sydney, our third major government partner, for its generous support and advocacy. The inaugural legacy commission, *The City of Forking Paths* by artists Janet Cardiff and George Bures Miller, launched during the Biennale's Middle Program and remains accessible as part of the City Art Collection.

The 19th Biennale of Sydney benefited greatly from the contributions and advocacy of an impressive league of visionary benefactors, supporters and sponsors, who make all the difference and whom we sincerely thank for their passion, unswerving commitment and sense of adventure.

We send heartfelt thanks to our outgoing directors: Chairman Luca Belgiorno-Nettis, Deputy Chairman Andrew Cameron, and Richard Frolich, and pay tribute to our outgoing Chief Executive Officer, Marah Braye, who led the organisation through a period of unprecedented expansion and steered the pioneering use of Cockatoo Island in 2008.

It was our pleasure to work with Juliana Engberg to realise her vision for **You Imagine What You Desire**. We thank her for her boundless energy and unrelenting focus, which she channelled to deliver a captivating and uplifting exhibition. We also extend our sincere thanks to the installation crew and legion of generous volunteers, without whom the exhibition would not have been possible.

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Henna-Riikka Halonen

The Bath House, 2009

HD video, 12 mins

Courtesy the artist and Collective Gallery, Edinburgh

Photograph: Minttu Mäntynen

Opposite

Broersen & Lukács

Mastering Bambi, 2010 (video still)

HD video, 12:30 mins

Courtesy the artists and AKINCI, Amsterdam



MESSAGES OF SUPPORT



THE HON TROY GRANT MP
DEPUTY PREMIER
MINISTER FOR THE ARTS

In 1973 the first Biennale of Sydney moved into the newly opened Sydney Opera House, and two of Sydney's great cultural treasures were united. Now, more than 40 years on, the Biennale is one of the longest running contemporary visual arts festivals in the world, and the largest in the Asia Pacific.

While international artists and visitors have embraced the event – more than 90 artists from 31 countries were showcased this year – the Biennale provides an important platform to show the strength of Australian artists.

Providing national and international exposure for Australian artists, and importantly the work of Aboriginal and Torres Strait Islander artists, the Biennale promotes artistic excellence. Challenging and provocative, the Biennale presents new ideas and provides opportunities to exhibit in major galleries and unconventional spaces.

I am proud that the NSW Government continues to offer space in the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, Carriageworks and Artspace.

Congratulations to Chief Executive Marah Braye, Artistic Director Juliana Engberg and their hardworking team for delivering yet another successful event, the **19th Biennale of Sydney: You Imagine What You Desire**. I also extend my best wishes to Marah, who retired in May after leading the Biennale for eight years.



CLOVER MOORE
LORD MAYOR OF SYDNEY

On the closing of the 19th Biennale of Sydney, I congratulate participants on the success of this year's event, **You Imagine What You Desire**.

The Biennale has become a key event on Sydney's cultural calendar as it celebrates creativity in all its forms, using locations throughout the city as a backdrop for renowned artists to showcase their work.

This year's event was one of the most successful Biennales yet, attracting more than 623,000 attendees, including 125,000 international visitors. These numbers and its 41-year history are testament to the Biennale's success and far-reaching appeal.

The City of Sydney recognises the importance of creativity and innovation in our communities; to this end, we recently committed a total of \$900,000 to commission a series of legacy artworks for the 19th, 20th and 21st Biennales of Sydney. *The City of Forking Paths*, a video walk around The Rocks, was unveiled during this year's Biennale and has now become a permanent fixture of Sydney's public art collection.

I commend Juliana Engberg, and all 92 artists whose work featured at this year's event, for their contribution to Sydney's arts scene. It gives me great pleasure to see our cultural life continue to thrive with events like the Biennale of Sydney.



TONY GRYBOWSKI
CHIEF EXECUTIVE OFFICER
AUSTRALIA COUNCIL FOR THE ARTS

As one of the leading international festivals of contemporary art the Biennale of Sydney continues to play a significant role in building Australia's reputation for a dynamic and vibrant arts culture. The Biennale provides a platform for ambitious, creative ideas and collaborations which cross diverse mediums and international borders. It was particularly exciting to see such a large number of new works created specifically for this year's Biennale, with 33 new works commissioned of the 185 exhibited.

Attracting over 620,000 visitors, including a record number of international visitors and a highly successful education program, this year's event has engaged and delighted a large and diverse range of audiences.

As the Australian Government's funding and advisory body, the Australia Council for the Arts is proud to support the Biennale of Sydney.

The Biennale showcases Australia's great art and artists, and our global connections developed through ideas and artistic expression. With a legacy of over 40 years the Biennale of Sydney plays an important role in celebrating the role of the arts in daily life.



HIGHLIGHTS

- Titled **You Imagine What You Desire**, the 19th Biennale of Sydney presented 185 works by 92 artists from 31 countries.
- Thirty-three (33) artworks were specifically commissioned for the exhibition, including Randi & Katrine's *The Village* (2014), an anthropomorphised wonderland in the style of a typical Danish village.
- Eighty (80) artists travelled to Sydney to oversee the installation of their work and to participate in the public programs.
- More than 623,000 visits were made to the Biennale, including record international visitation numbers.
- The world premiere of Tacita Dean's first ever live performance work, *Event for a Stage* (2014), was performed at Carriageworks and featured actor Stephen Dillane.
- Henrik Håkansson's epic, episodic film performance work, *THE END* (2011), was presented in Sydney's historic Pier 2/3, with Sydney Symphony Orchestra and the Female Voices of VOX (Sydney Philharmonia Choirs).
- Outdoor works by Nathan Coley appeared on the Eastern Apron of Cockatoo Island, and on the building exteriors of the Art Gallery of New South Wales and Museum of Contemporary Art Australia.
- More than 380 performances took place at the partner venues and around Sydney's CBD, including Tori Wrånes's *Stone and Singer* (2014), in which the artist faced-off against a giant pendulum rock that swung towards her with increasing force.
- An engaging, inclusive and well-attended opening week program of 120 events featured an extended vernissage, venue openings, guided tours, artist talks and formal receptions – catering to all audiences, from the general public to arts professionals from around the globe.
- More than 27,000 visitors engaged with programs and events that connected diverse audiences to contemporary art, promoted interstate and international dialogue, and engaged with ideas to provide a stimulating and enjoyable experience.
- An expanded regional program took the exhibition to remote areas, with public talks, educator presentations and school workshops held at ten different regional galleries and arts centres.
- More than 9000 visitors explored Cockatoo Island during the three Biennale Family Sundays, which included fun artmaking activities that engaged young minds. One of the Sundays also saw the presentation of Hubert Czerepok's *Let's Change It All* (2011 and 2014), which featured children playfully protesting for the changes they would like to see in the world.
- More than 220 free guided tours took place at Cockatoo Island, thanks to a unique partnership with the College of Fine Arts at the University of New South Wales.
- More than 400 volunteers contributed their time, energy and endless enthusiasm to the exhibition and its accompanying programs. Their efforts were integral to the success of the Biennale.

Nathan Coley
YOU CREATE WHAT YOU WILL, 2014
illuminated text on scaffolding
Installation view of the 19th Biennale of Sydney (2014)
at Cockatoo Island
Courtesy the artist
Created for the 19th Biennale of Sydney
The presentation of this project was made possible
through the generous support of Penelope Seidler AM





Right
 Eva Koch
I AM THE RIVER, 2012
 video installation
 12 x 6.75 m
 Installation view of the 19th Biennale of Sydney (2014)
 at Cockatoo Island
 Courtesy the artist; Martin Asbæk Gallery, Copenhagen;
 and Galeria Magda Bellotti, Madrid
 This project was made possible through
 the generous support of the Hansen Family,
 and with assistance from Panasonic

Below
 Bindi Cole
We All Need Forgiveness, 2014
 multi-channel HD video installation, colour, sound
 Courtesy the artist
 Installation view of the 19th Biennale of Sydney (2014)
 at the Art Gallery of New South Wales
 Creator and Director: Bindi Cole. Producer: Daniel
 Chocka
 Video and Sound Editor: Rachel Fong.
 Production Assistant: Nikita Lotis.
 Created for the 19th Biennale of Sydney

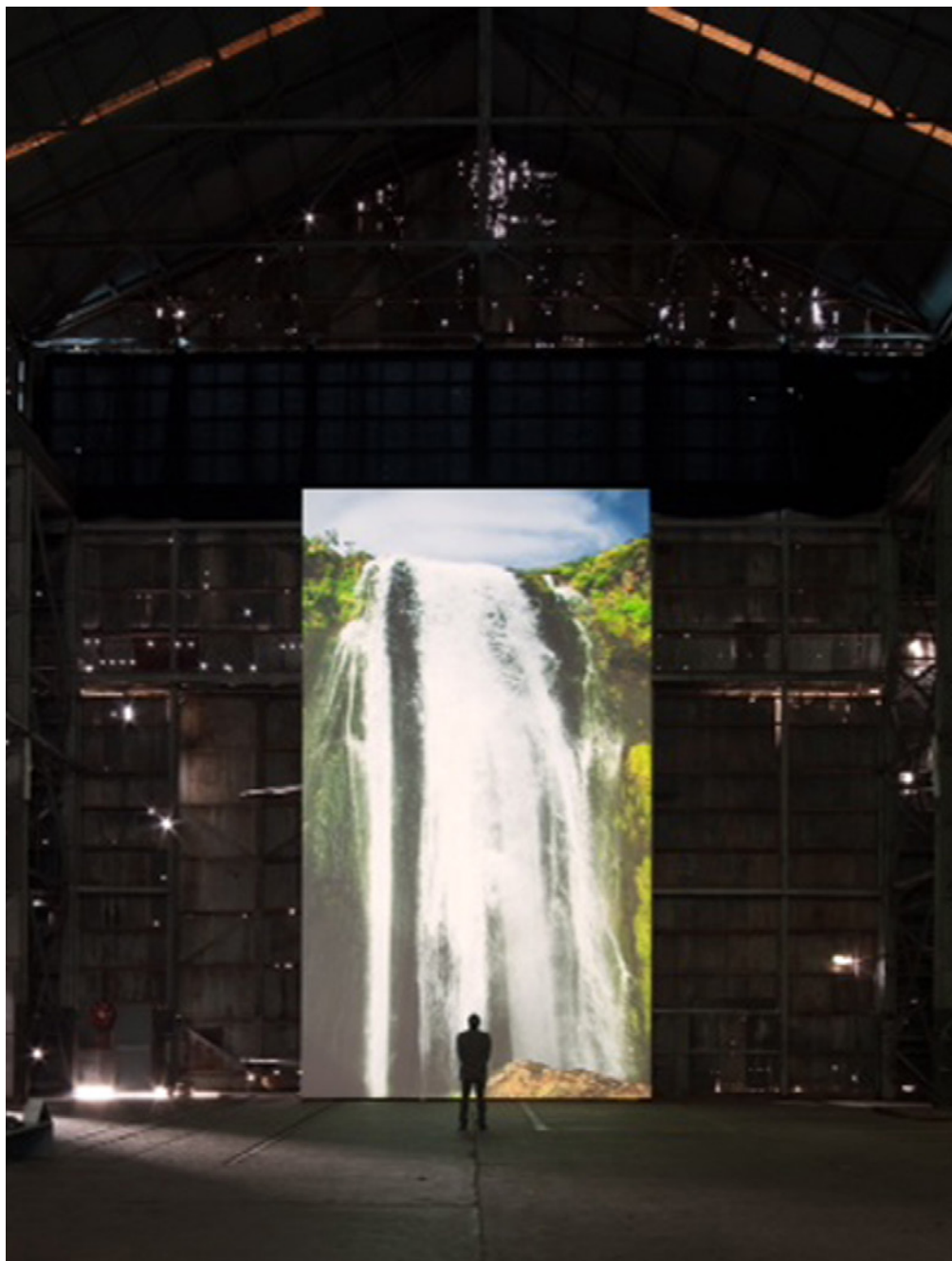
Opposite
 Randi & Katrine
The Village, 2014
 mixed-media installation
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at Cockatoo Island
 Courtesy the artists
 Created for the 19th Biennale of Sydney

Previous pages
Page 12 from top
 Roni Horn
Nine Liquid Incidents, 2010–12
 solid cast glass
 nine units 45.5 x 91.5 cm (diameter) each
 Installation view of the 19th Biennale of Sydney (2014)
 at the Museum of Contemporary Art Australia
 Courtesy Leeum, Samsung Museum of Art, Seoul
 The presentation of this project was
 made possible through the generous
 support of Simon and Catriona Mordant

Mel O'Callaghan
Parade, 2014
 Mixed-media installation and performance for the
 19th Biennale of Sydney (2014) at Cockatoo Island
 Courtesy the artist; Galerie Allen, Paris;
 and Galeria Belo-Galsterer, Lisbon
 The artist wishes to thank Michael Harvey,
 Scott Baty, Kelvin Ho and Linda Tjaturono
 for their assistance with this project
 Created for the 19th Biennale of Sydney

Page 13 from top
 Egle Budvytytė
Choreography for the Running Male, 2012–14
 performance, 30 mins
 Performance for the 19th Biennale of Sydney (2014)
 Courtesy the artist
 Originally commissioned by
 Contemporary Art Centre, Vilnius
 This version was created for the 19th Biennale of Sydney

Jim Lambie
Zabop, 2014
 vinyl tape
 Installation view of the 19th Biennale of Sydney (2014) at
 the Museum of Contemporary Art Australia
 Courtesy the artist and
 The Modern Institute/Toby Webster Ltd, Glasgow
 Created for the 19th Biennale of Sydney





COCKATOO ISLAND

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 Major Venue in 2014. The rugged terrain and harbour location of Cockatoo Island guided the curation of artworks, from large-scale site-specific installations to interactive and socially engaged pieces. Featuring 44 artworks by 34 artists, Cockatoo Island was transformed into a wild, desiring place where happy anarchy could take hold.

Mikala Dwyer
The Hollows, 2014
plastic and air
dimensions variable
Installation view of the 19th Biennale of Sydney (2014)
at Cockatoo Island
Courtesy the artist; Roslyn Oxley9 Gallery, Sydney;
and Anna Schwartz Gallery, Melbourne
Created for the 19th Biennale of Sydney







A starting point for many visitors was Callum Morton's *The Other Side* (2014), which transformed the Dog-Leg Tunnel into a readymade site for an experiential, ghost train-inspired journey. Nearby, Joseph Griffiths' *Ruins* (2014) utilised the existing topography of the island to form a strange and curious structure; while *YOU CREATE WHAT YOU WILL* (2014), the last in Nathan Coley's illuminated text triptych, shone out from the Eastern Apron.

With its thundering sound audible from outside, Eva Koch's *I AM THE RIVER* (2012) – a majestically scaled, technologically produced waterfall cascading in the vast Turbine Shop – was a favourite with visitors.

The Industrial Precinct formed the nucleus for a number of works centred on participatory action and imagination, such as Gerda Steiner & Jörg Lenzlinger's *Bush Power* (2014), a new site-specific installation that repurposed modified exercise equipment visitors could use to create sound and movement, bringing the artwork to life. Nearby, in Mel O'Callaghan's *Parade* (2014), a series of inert sculptural elements – ladders, weights and pulleys – distributed about a stage were activated each day by performers. Ross Manning's kinetic light-based sculpture radiated gorgeous spectrum colours; Eva Rothschild united youthful exuberance and sculptural practice; and Danish artists Randi & Katrine constructed a magical village of anthropomorphic buildings that

enchanted young and older visitors alike.

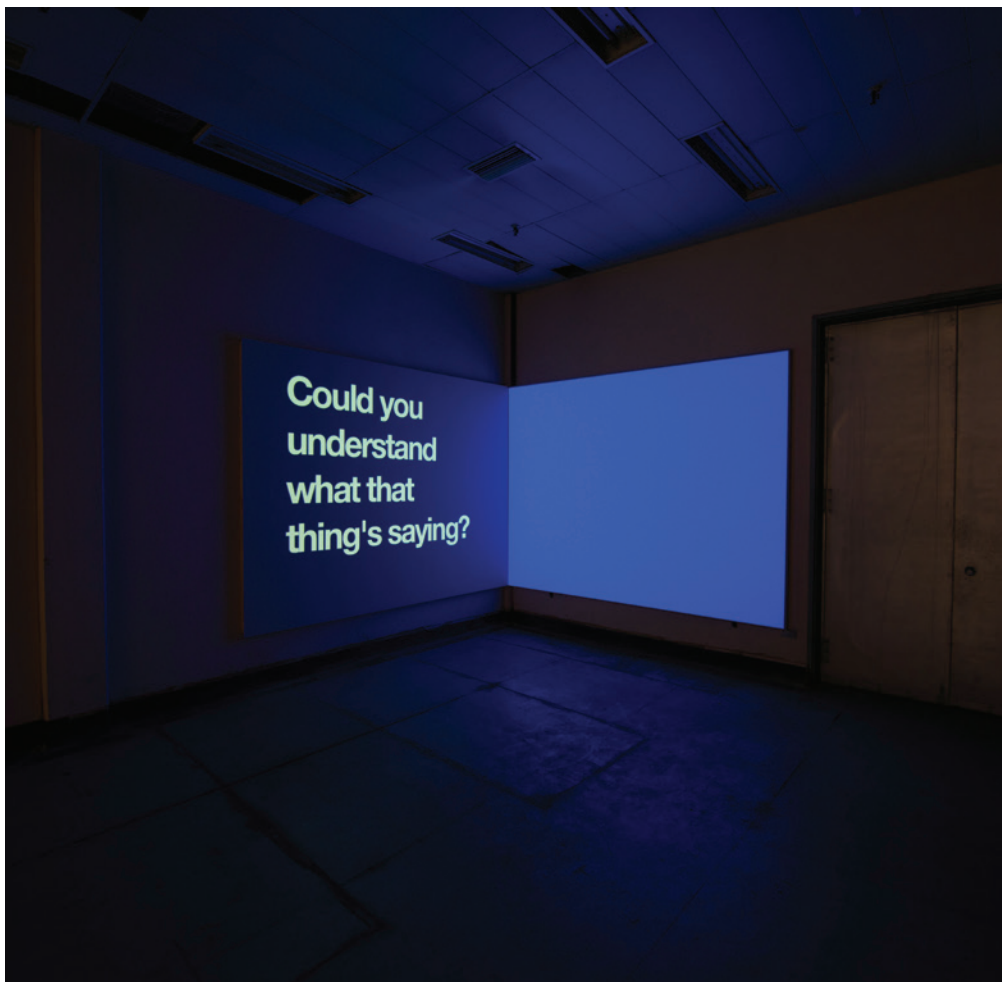
Mikhail Karikis's *Children of Unquiet* (2013–14) explored the voice as a sculptural material, while Ahmet Öğüt's *Stones to Throw* (2011) and Libia Castro and Ólafur Ólafsson's *Bosbolobosboco #6* (Departure–Transit–Arrival) (2014) engaged with issues of social and political import. Liu Bingye and Wenhua Zhang's *The Rain Shadow* (2013) and Kate Daw's *Green Lamp* (2013–14) were both unassuming works of enchantment and whimsy, while Matt Hinkley's miniature sculptures and Agnieszka Polska's unique animations rewarded the intrepid viewer. For Nathan Gray's *Species of Spaces* (2013–14) the island became a kinetic playground, and both Fine Art Union's *Future Primitive*; *Desert Script* (2013) and Marko Lulić's *Secret-Girl Dance* (2009) encouraged viewers to connect with their own physicality.

The works dispersed along the Docks Precinct and the upper part of Cockatoo Island reflected the island's layered history – its power generation, shipbuilding and incarcerations. Sonia Leber and David Chesworth's audio work *This Is Before We Disappear From View* (2014), Augustin Rebetez and Noé Cauderay's stop-motion video *Maison* (2012), and Zilla Leutenegger's mixed-media installation *Zilla's House* (2014) seemed to summon the spirits of the island. Mikala Dwyer's aesthetically gorgeous sculptural installation *The Hollows* (2014) was a must-see, as was Christine Streuli's colourful and painterly

take-over of the Mess Hall – gradually_ real (2014) – and Bianca Hester's multifaceted fashioning discontinuities (2013–14).

Weaving through old ship sails, viewers became part of Ulla von Brandenburg's whimsical mixed-media installation *Street, Play, Way* (2014). Ignas Krunglevicius's emotive *Interrogation* (2009), based on the police transcript of a 2004 murder investigation; Susan Norrie's *Dissent* (2012–14), capturing scenes of Japanese protests against nuclear power; and *Inferno* (2013), the stunning new work from internationally renowned artist Yael Bartana, all engaged with topical social, political and religious issues. Victoria Pihl Lind's *A Tone to Play – Abc According to Ingeborg Bachmann and Paul Celan* (2013) revealed an intimate exchange between lovers, while Maxime Rossi's *Two Owls on a Mountain*, and a *Snake at the Bank* (2012) captured the surreal landscape that so intoxicated the artist Max Ernst.

Cockatoo Island also hosted a number of performances, including Norwegian artist Tori Wrånes's *Stone and Singer* (2014), in which the artist faced-off against a giant pendulum rock that swung towards her with increasing force; and *Let's Change It All* (2011 and 2014), a work by Polish artist Hubert Czerepok that invited children to protest for the changes they would like to see in the world.



Above
 Callum Morton
The Other Side, 2014
 mixed-media installation
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at Cockatoo Island
 Courtesy the artist and Roslyn Oxley9 Gallery, Sydney
 Created for the 19th Biennale of Sydney
 This project was made possible through the generous support of the Naomi Milgrom Foundation, Juliana Engberg and Kay Campbell, and with assistance from Monash Art Design & Architecture

Left
 Ignas Krunglevicius
Interrogation, 2009
 two-channel video installation, 13 mins
 Installation view of the 19th Biennale of Sydney (2014)
 at Cockatoo Island
 Courtesy the artist

Opposite
 Ross Manning
Spectra VI, 2014
 fluorescent lights, fans, acrylic, wood, wire, rope and electrical cables
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at Cockatoo Island
 Courtesy the artist; Milani Gallery, Brisbane; and Starkwhite, Auckland
 Created for the 19th Biennale of Sydney



Above

Joseph Griffiths

Ruins, 2014

timber, soil, concrete, turf and collected materials
dimensions variable
Installation view of the 19th Biennale of Sydney (2014) at
Cockatoo Island
Courtesy the artist

Created for the 19th Biennale of Sydney

This project was made possible with assistance from
Julian and Lizanne Knights

Right

Christine Streuli

gradually_real, 2014

mixed-media installation
dimensions variable
Installation view of the 19th Biennale of Sydney (2014)
at Cockatoo Island
Courtesy the artist and Galerie Mark Müller, Zurich

Created for the 19th Biennale of Sydney

Opposite from top

Zilla Leutenegger

Zilla's House, 2014

mixed-media installation
dimensions variable
Installation view of the 19th Biennale of Sydney (2014)
at Cockatoo Island
Courtesy the artist and Galerie Peter Kilchmann, Zurich
Created for the 19th Biennale of Sydney

Eva Rothschild

Boys and Sculpture, 2012

HD video, 25:30 mins (looped)

Installation view of the 19th Biennale of Sydney (2014)
at Cockatoo Island
Courtesy the artist;
The Modern Institute/Toby Webster Ltd, Glasgow;
Stuart Shave/Modern Art, London; 303 Gallery, New York;
and Galerie Eva Presenhuber, Zurich
Children's Art Commission:
Whitechapel Gallery, London, 2012







Above

Mikhail Karikis
Children of Unquiet, 2013–14
 single-channel video, 15:30 mins, stereo sound
 Installation view of the 19th Biennale of Sydney (2014) at
 Cockatoo Island
 Courtesy the artist

Left

Matt Hinkley
Untitled, 2013
 polyurethane resin, silicone, pigment, aluminium
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014) at
 Cockatoo Island
 Courtesy the artist and Sarah Cottier Gallery, Sydney
 Created for the 19th Biennale of Sydney

Opposite

Ulla von Brandenburg
Street, Play, Way, 2014
 mixed-media installation with HD video, 11:20 mins,
 black-and-white, sound
 Installation view of the 19th Biennale of Sydney (2014) at
 Cockatoo Island
 Courtesy the artist; Art:Concept, Paris;
 Pilar Corrias, London; and Produzentengalerie, Hamburg
 Created for the 19th Biennale of Sydney
 This project was made possible through the generous
 support of The Keir Foundation





MUSEUM OF CONTEMPORARY ART AUSTRALIA

Located at Sydney's iconic Circular Quay, the Museum of Contemporary Art Australia continued its role as a Major Venue Partner in 2014. The 19th Biennale of Sydney was presented across two floors of the gallery and featured 48 artworks by 19 artists that drew on the elements of air and water and explored the realms of the imaginative and the surreal. Visitors to Circular Quay were presented with the title piece of the exhibition, Nathan Coley's illuminated text work, *YOU IMAGINE WHAT YOU DESIRE* (2014), located on the exterior façade of the museum.

Douglas Gordon
Phantom, 2011

stage, screen, a black Steinway piano, a burned Steinway piano and monitor
dimensions variable

Installation view of the 19th Biennale of Sydney (2014)
at the Museum of Contemporary Art Australia

Courtesy lost but found; Galerie Yvon Lambert, Paris; and Rufus Wainwright, 'All Days Are Nights: Songs For Lulu' used courtesy Decca Label Group
The presentation of this project was made possible through the generous support of Penelope Seidler AM







The exhibition spaces on level one were transformed into dreamlike wonderlands filled with colour. Jim Lambie's vibrant *Zobop* (2014) floor piece thrilled audiences as they navigated their way around the gallery. Exploring the room further they discovered his sculptural works, *Vortex (Come Together)* (2013), *Bad Seed* (2014) and *Psychedelic Soul Stick 68* (2007). Entering the double-height space on level one, visitors were transported into the fluid world of colour and sound that was Pipilotti Rist's video environment *Mercy Garden Retour Skin* (2014), a new work commissioned for the 19th Biennale.

The level three gallery greeted visitors with *Madness is Like Gravity* (2012), by Polish artist Hubert Czerepok, the neon spiral of letters spelling out a quote from the Batman film *The Dark Knight*. Paying homage to the genres of science-fiction literature and film, Ann Lislegaard exhibited her animated video work *Oracles, Owls... Some Animals Never Sleep* (2012–13). Glasgow-based artist Corin Sworn presented the video installation piece *The Rag Papers* (2013), which explored ideas of imagination, observation and curiosity in the style of a detective story.

Australian artist TV Moore combined colour and texture in a series of five hybrid-media collage pieces created for the 19th Biennale: *Rainbow Cleopatra* (2013), *Future Tramp Super Tramp*

(2013), *Electric Brainstorm* (2013), *River's Edge* (2013) and *Witch Doctor* (2013). Emily Wardill's video work *When you fall into a trance* (2013) examined proprioception and concepts of body language and communication. Turner Prize-winning artist Douglas Gordon presented *Phantom* (2011), a heart-wrenching video installation that incorporated two Steinway pianos (one burned to ashes) and a soundtrack featuring the voice of Rufus Wainwright.

American artist Emily Roysdon explored temporality and the effects of time on the body in *Our Short Century* (2013), an installation composed of photographs, photograms, screen prints, video and audio. Aurélien Froment presented *Tombeau de Ferdinand Cheval* (2013), a series of 50 black-and-white photographs documenting the *Ideal Palace* located in Hauterives in south-east France.

Australian artist Benjamin Armstrong exhibited five sculptural pieces – *Janus II* (2014), *Janus I* (2014), *Madame* (2013), *Inclined* (2014) and *Untitled* (2014) – referencing modernism, primitivism and the surreal. A dreamlike collage series titled *Souls* (2011), by Gerda Steiner & Jörg Lenzlinger, continued the theme of surrealism; while three playful sculptures by James Angus – *Red Cast Iron Inversion* (2012), *Orange I-Beam Knot* (2012) and *Yellow Pipe Compression* (2012) – repurposed the supporting structures of

the modernist grid building.

Examining the intersection of film and photography, David Claerbout's *The Quiet Shore* (2011) provided a peaceful space for the contemplation of perspective. Roni Horn's series of magnificent glass sculptures, *Nine Liquid Incidents* (2010–12), created a meditative environment that alluded to water and light. The mixed-media work *Last Light* (2014), by Martin Boyce, presented a series of his sculptures reconfigured into a psychologically charged installation examining ideas of public space. *First Citizen (House of the Deaf Man)* (2013), by Søren Thilo Funder, investigated the link between the psychology of the individual citizen and the rituals of citizenship.

English artist John Stezaker exhibited the largest series of his surrealistic collage works in Australia to date, including *Betrayal (Film Portrait Collage) XX* (2013), *Echo (Film Still Collage) II* (2012), *Grotto* (2013), *He (Film Portrait Collage) XXVI* (2013), *Man and Light* (2013), *Marriage (Film Portrait Collage) LXXXX* (2013), *Mask CXLIX* (2010), *Mask CXLVII* (2013), *Mask CXLVIII* (2012), *Muse (Film Portrait Collage) XIII* (2013), *Obstacle* (2013), *Opening I* (1994), *Tabula Rasa XXXIII* (2013), *The Story VI* (2006), *Untitled* (2013), *Untitled* (2013) and *X-Ray* (2013).



Previous pages

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Pipilotti Rist

Mercy Garden Retour Skin, 2014

six-channel HD video installation, sound, carpet, pillows

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artist; Hauser & Wirth;

and Luhring Augustine

Music: Heinz Rohrer

Atelier Rist Project Team: Judith Lava,

Antshi von Moos, Tamara Voser

With additional thanks to Carl Pugh, Yuji Rist,

Tess Wakeling, Dave Lang, Thomas Rhyner,

Ahmed Sidki, Alice Workman, Hanne Dahl,

Jürg Egli and Remo Weber

Created for the 19th Biennale of Sydney

and made possible through the generous support

of Andrew Cameron Family Foundation

Page 27

Nathan Coley

YOU IMAGINE WHAT YOU DESIRE, 2014

illuminated text on scaffolding

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artist

Created for the 19th Biennale of Sydney

The presentation of this project was made possible

through the generous support of Penelope Seidler AM

Right

Hubert Czerepok

Madness is Like Gravity, 2012

neon

230 x 190 x 6 cm

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artist and ZAK | BRANICKA, Berlin

Below

Gerda Steiner & Jörg Lenzlinger

Souls, 2011

collages

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artists



Opposite from top

TV Moore

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Created for the 19th Biennale of Sydney

David Claerbout

The Quiet Shore, 2011

single-channel video, black-and-white, 36:32 mins

Installation view of the 19th Biennale of Sydney (2014) at

the Museum of Contemporary Art Australia

Courtesy the artist; Galerie Yvon Lambert, Paris and

Galerie Micheline Szewajcer, Antwerp





Above

John Stezaker

Left to right: *Mask CXLVIII*, 2012,
25.8 x 20.4 cm (unframed);

Mask CXLVII, 2013,
collage, 25.3 x 20.3 cm (unframed)

Installation view of the 19th Biennale of Sydney (2014) at
the Museum of Contemporary Art Australia
Courtesy the artist and The Approach, London

Right

Martin Boyce

Last Light, 2014

Jesmonite, painted steel, wood, zinc-plated steel,
chain, rusted steel, electrical-components

Installation view of the 19th Biennale of Sydney (2014) at
the Museum of Contemporary Art Australia

Courtesy the artist and

The Modern Institute/Toby Webster Ltd, Glasgow

This version was created for the 19th Biennale of Sydney
Included in this piece:

We are Shipwrecked and Landlocked
(yellow, white and blue bins), 2008

painted aluminium, three parts 78 x 47.5 x 65 cm each
Courtesy John Kaldor

Opposite

James Angus

Orange I-Beam Knot, 2012

steel, enamel paint

Installation view of the 19th Biennale of Sydney (2014) at
the Museum of Contemporary Art Australia

Private collection





ART GALLERY OF NEW SOUTH WALES

The Art Gallery of New South Wales returned as a Major Venue Partner in 2014 and presented 40 artworks by 17 artists that explored the diversity of human, geopolitical and cultural behaviour through metaphor, fable and collective endeavour. Visitors to the Art Gallery were met with Nathan Coley's illuminated text work, *YOU WILL WHAT YOU IMAGINE* (2014), which was prominently located on the gallery rooftop overlooking the Domain.

Wael Shawky
Al Araba Al Madfuna, 2012 (video still)
video, 21:21 mins, black-and-white, sound
Courtesy the artist and Steir-Semler Gallery, Beirut and Hamburg
Commissioned by KW Institute for Contemporary Art, Berlin
Produced by the Ernst Schering Foundation, Berlin





A glowing neon work, *H.G. Wells said: A State where none go to and fro, easily and freely, loses touch with the purpose of freedom. And Edward Said ...* (2014), displayed by an anonymous artist, greeted audiences as they entered the exhibition space. Chinese artist Zhao Zhao exhibited three pieces that explored the aesthetic space between beauty and violence: *Constellation XV* (2013), *Constellation XVII* (2013) and *Constellation XXIII* (2013).

Krisztina Erdei exhibited a suite of ten large-scale photographs depicting varied scenes and communities across the Ukraine, Lithuania, Kosovo and her native Hungary. A poetic series of works by Mircea Cantor included a light box titled *Unwritten prophecy* (2013); a film and a piece of text handwritten in dynamite both titled *Sic Transit Gloria Mundi* (2012 and 2014); and *Epic Fountain* (2012), a gold sculptural spiral of DNA, referencing the building blocks of all living existence.

Nathan Coley presented a suite of five black-and-white photographs overlaid with gold leaf from his 'The Honour Series' (2012). Sasha Huber's *Louis Who? What you should know about Louis Agassiz* (2010) staged an intervention in both place and time. *The Library of Unborrowed Books, Section III: SMSA Library, Sydney* (2014)

was Meriç Algün Ringborg's site-specific installation composed of books from Sydney Mechanics' School of Arts Library that had never been borrowed.

Angelica Mesiti's video work *In the Ear of the Tyrant* (2013–14) explored a cultural tradition on the edge of extinction, while Kokatha/Nukunu artist Yhonnie Scarce investigated the ongoing effects of colonisation in her new installation *Weak in Colour But Strong in Blood* (2014). Bidjara artist Michael Cook exhibited a new suite of seven black-and-white photographs titled 'Majority Rule' (2014).

Wael Shawky's beautifully staged *Al Araba Al Madfun* (2012) transported viewers to a distinctive world where oral history, folklore and superstition are combined. *Time as Perspective* (2012) was a 35mm film by Rosa Barba of oil derricks shot in the Texas desert that examined temporality. Tamás Kaszás constructed *Shanty-tower* (2013–14), a sculptural installation that further explored his interest in the utopian idea of the megastructure.

Germany-based Chinese artist Yingmei Duan inhabited a forest installation and performed *Happy Yingmei* (2014) for the duration of the 19th Biennale of Sydney, and Dutch artist Sarah van der Heide presented a new iteration of her piece *Abstract*

Background with One or Two Figures (2012) in a series of subtle performances.

Shannon Te Ao presented a new video work, *two shoots that stretch far out* (2013–14), in which he recited poetry to animals. Wadawurrung artist Bindi Cole's *We All Need Forgiveness* (2014) was an audiovisual experience that explored the possibilities of mass healing; viewers were invited to participate by writing and displaying their own cathartic messages of forgiveness. Deborah Kelly's *No Human Being Is Illegal (In All Our Glory)* (2014) was an ongoing collaborative collage project developed with a dedicated collective of volunteers.



Opposite

Angelica Mesiti
In the Ear of the Tyrant, 2013–14
 multi-channel HD video installation, 5:10 mins,
 surround sound
 Installation view of the 19th Biennale of Sydney (2014)
 at the Art Gallery of New South Wales
 Courtesy the artist and
 Anna Schwartz Gallery, Melbourne and Sydney
 Produced by Felix Media in association with the
 Region of Sicily Department of Culture and Sicilian
 Identity and the Archaeological Park of Syracuse, Sicily
 Created for the 19th Biennale of Sydney

Above

Mircea Cantor
Sic Transit Gloria Mundi, 2014
 wall text written with dynamite blasting caps
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at the Art Gallery of New South Wales
 Courtesy the artist; Galerie Yvon Lambert, Paris;
 Dvir Gallery, Tel Aviv; and Magazzini, Rome

Left

Mircea Cantor
Epic Fountain, 2012
 24k gold-plated safety pins
 350 x 20 x 20 cm
 Installation view of the 19th Biennale of Sydney (2014)
 at the Art Gallery of New South Wales
 Private collection



Above top

Yingmei Duan

Happy Yingmei, 2014

performance and sound installation

Performance for the 19th Biennale of Sydney (2014)

at the Art Gallery of New South Wales

Courtesy the artist

Originally commissioned by Lilith Performance Studio, Malmö, 2011

This version was created for the 19th Biennale of Sydney

and made possible with generous assistance from the Australia-China Council

Above

Zhao Zhao

left to right: *Constellations XXIII*; and *Constellations XVII*; both 2013,

glass and stainless steel, 150 x 120 cm each

Installation view of the 19th Biennale of Sydney (2014)

at the Art Gallery of New South Wales

Courtesy the artist and Chambers Fine Art, Beijing and New York

Right

Tamás Kaszás

Shanty-tower, 2013–14

mixed-media installation

dimensions variable

Installation view of the 19th Biennale of Sydney (2014)

at the Art Gallery of New South Wales

Courtesy the artist

Created for the 19th Biennale of Sydney

This project was made possible with assistance from DETACHED, Hobart



Above

Meriç Algün Ringborg
The Library of Unborrowed Books, Section III:
SMSA Library, Sydney, 2014
 site-specific installation with books, shelves, brass sign,
 two contracts
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014) at
 the Art Gallery of New South Wales
 Courtesy the artist; Galeri NON, Istanbul;
 and Galerie Nordenhake, Stockholm
 This project was assisted by the Sydney Mechanics'
 School of Arts (SMSA) and the SMSA Library
 This version was created for the 19th Biennale of Sydney

Left

Yhonnie Scarce
Weak in Colour But Strong in Blood, 2013–14
 blown glass and found components
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014) at
 the Art Gallery of New South Wales
 Courtesy the artist and
 dianne tanzer gallery + projects, Melbourne
 Created for the 19th Biennale of Sydney

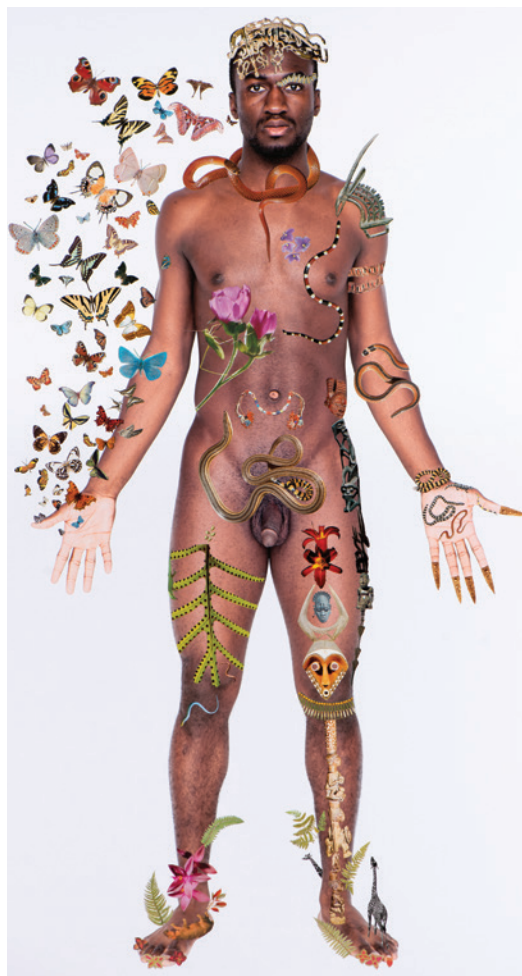


Right
Krisztina Erdei
Antiglamour series 64, 2011
photograph
50 x 70 cm
Courtesy the artist and Godot Galéria, Budapest

Below
Michael Cook
Majority Rule, Memorial, 2014
inkjet print on archival Hahnemühle Photo Rag paper,
140 x 200 cm (unframed)
Courtesy the artist and
Andrew Baker Art Dealer, Brisbane

Opposite
Deborah Kelly + collaborators
No Human Being Is Illegal (In All Our Glory), 2014
pigment ink print on Hahnemühle papers bonded
to aluminium, with collage from books and found
materials, glue and UV protective varnishes
210 x 112 cm each
Installation view of the 19th Biennale of Sydney (2014) at
the Art Gallery of New South Wales
Courtesy the artist and Gallery Barry Keldoules, Sydney
Portrait photographer: Sebastian Kriete
Created for the 19th Biennale of Sydney





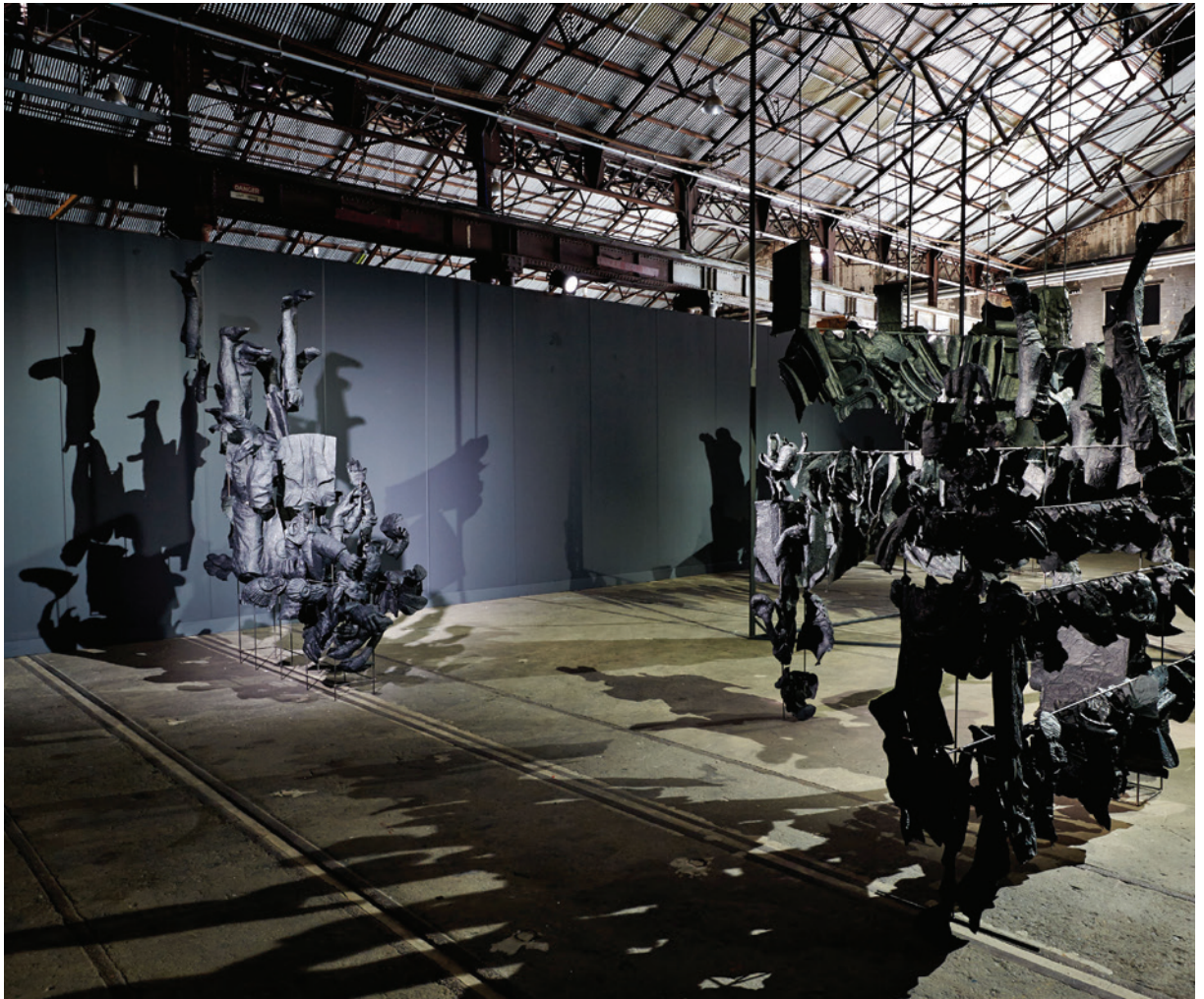
CARRIAGEWORKS



In 2014, the Biennale
took over the newly
expanded space at
Carriageworks, with
32 works by 23 artists
that explored the language,
materials and narratives of
the theatre and film worlds
from which contemporary
artists take inspiration
for reinvention.

Mathias Poledna
A Village by the Sea, 2011
Film still 35mm film, 5:40 mins, black-and-white, optical sound
Installation view of the 19th Biennale of Sydney (2014) at Carriageworks
Courtesy the artist; Galerie Daniel Buchholz, Berlin and Cologne;
Galerie Meyer Kainer, Vienna; and Richard Telles Fine Art, Los Angeles





On entering the exhibition space at Carriageworks, audiences were first presented with a large-scale sculptural installation by Canadian artists Hadley+Maxwell. *Manners, Habits, and Other Received Ideas* (2014) saw foil impressions taken from public sculptures around Sydney reorganised and combined to create a surreal landscape of figures.

Ann Lislegaard's 3D animated video installation titled *Time Machine* (2011) depicted the character of a fox delivering a stuttering monologue referencing the 1895 H.G. Wells science fiction novel of the same name. Søren Thilo Funder's video piece *The Cosmonaut (I don't see any God up here)* (2013) drew inspiration from anecdotes about Soviet cosmonaut Yuri Gagarin, the first person to travel into space. Dutch artists Broersen & Lukács encouraged the viewer to consider the sublime in *Mastering Bambi* (2010), a scenic reconstruction of the 1942 Disney animation devoid of its original anthropomorphic inhabitants.

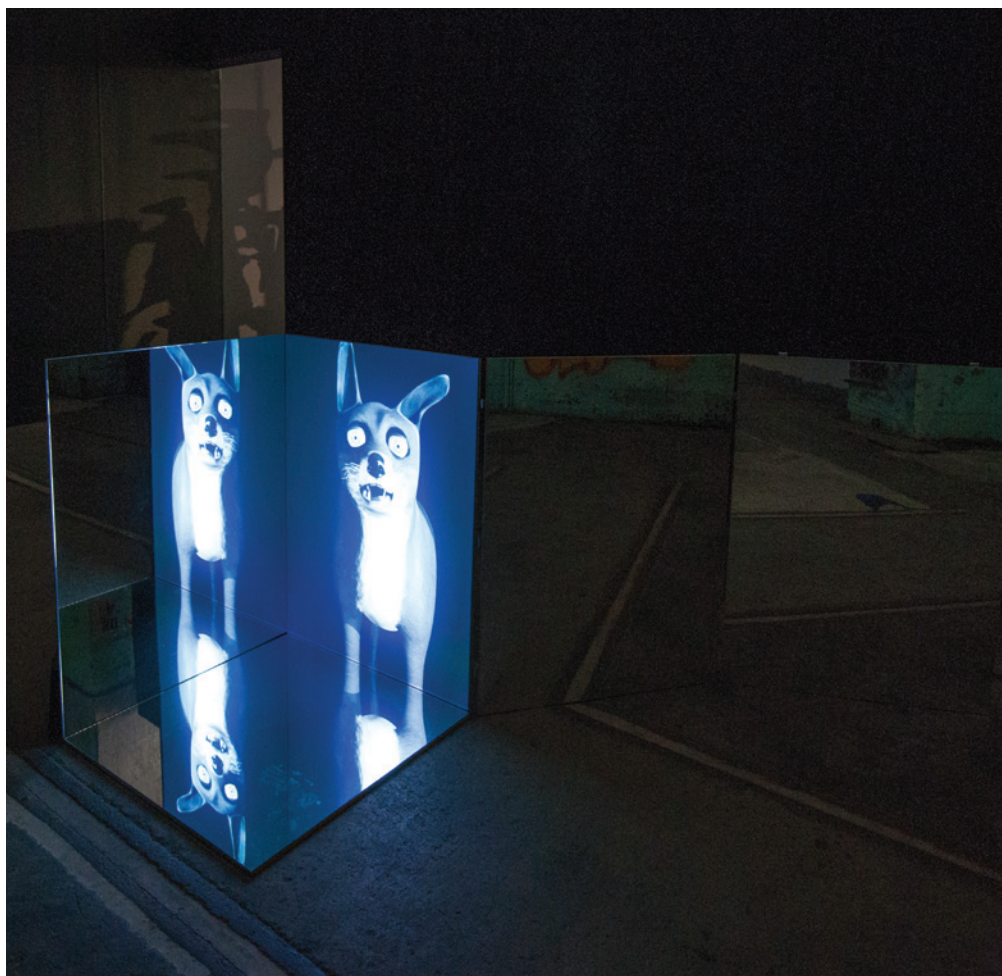
Tinka Pittoors explored the idea of neologism, where existing words are combined to form new words, in *Dysideological Principle* (2013–14), a site-specific mixed-media installation comprised of repurposed readymade objects. Paying homage to Hollywood musicals of the 1930s, Mathias Poledna's short film *A Village by the Sea* (2011)

depicted a song and dance routine shot on 35mm celluloid film with a soundtrack recorded by a 30-piece orchestra. *Curtain Callers* (2011) was a collaborative work by Ann-Sofi Sidén and Jonathan Bepler that revealed the artifice of theatre in an exploration of real and invented time. Australian artist Daniel McKewen exhibited *Running Men* (2008–14), a five-channel video work in which he examined modern cinematic depictions of the mythologised man. Laurent Montaron's 35mm film work *Short study on the nature of things* (2011) interpreted memory and time through narrative and fragmented imagery.

Finnish artist Anna Tuori exhibited three fantastical paintings: *It's All Now You See* (2013), *Nobody Knew My Rose* (2013) and *Blow Out Your Candles Laura (II)* (2013), which encouraged the viewer to explore a dreamlike realm of imagination. Henry Coombes's black-and-white video work *I am the Architect, This is not Happening, This is Unacceptable* (2012) depicted the rational logic of architecture versus the emotive and impulsive world of art. *Where Spirits Dwell* (2014) was a new site-specific installation by Gabriel Lester that continued his exploration of theatrical staging and filmic techniques.

Carriageworks was also home to a dedicated cinema space featuring

The Long Program: a selection of longer-length experimental film and documentary works. Films presented in The Long Program included Norman Leto, *Sailor* (2010); Joost Conijn, *Siddieqa, Firdaus, Abdallah, Soelayman, Moestafa, Hawwa en Dzoel-kif* (2004); Nir Evron, *Oriental Arch* (2009); Søren Thilo Funder, *Sal Paradise* (2012); Bodil Furu, *Where Mountains Fall* (2012); Nicoline van Harskamp, *Yours in Solidarity* (2013); Siri Hermansen, *Land of Freedom* (2012) and Chernobyl *Mon Amour* (2012); Ane Hjort Guttu, *Four studies of Oslo and New York* (2012) and *Freedom Requires Free People* (2011); Agnieszka Kalinowska, *Silencer* (2011); Gabriel Lester, *The Last Smoking Flight* (2008), *The Big One* (2011) and *The Blank Stare* (2013); Renzo Martens, *Episode III* (2008); and Agnieszka Polska, *Włosy/Hair* (2012).



Opposite

Hadley+Maxwell
Manners, Habits, and Other Received Ideas, 2014
 Cinefoil, steel, magnets
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at Carriageworks
 Courtesy the artists and
 Jessica Bradley Gallery, Toronto
 Created for the 19th Biennale of Sydney

Above

Tinka Pittoors
Dysideological Principle, 2013–14
 mixed-media installation
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014)
 at Carriageworks
 Courtesy the artist; Galerie TRIANGLE BLEU, Stavelot;
 and Base-Alpha Gallery, Antwerp
 Created for the 19th Biennale of Sydney

Left

Ann Lislegaard
Time Machine, 2011
 mirror box, 3D animation with sound, 5:26 mins
 Installation view of the 19th Biennale of Sydney (2014)
 at Carriageworks
 Courtesy the artist; Galerie Paul Andriess, Amsterdam;
 and Murray Guy Gallery, New York



Above

Daniel McKewen
Running Men, 2008–14
 five-channel HD video installation, infinite loop, sound
 Installation view of the 19th Biennale of Sydney (2014) at
 Carriageworks
 Courtesy the artist and Milani Gallery, Brisbane
 This version was created for the 19th Biennale of Sydney
 and made possible with assistance from
 Arts Queensland

Right

Anna Tuori
Blow Out Your Candles, Laura (III), 2013
 acrylic and oil on board
 213 x 305 cm
 Installation view of the 19th Biennale of Sydney (2014) at
 Carriageworks
 Courtesy the artist
 Created for the 19th Biennale of Sydney





Above

Henry Coombes
I am the Architect, This is not Happening, This is Unacceptable, 2012, (production still)
 single-channel video, 12:07 mins, black-and-white
 Courtesy the artist
 Commissioned by House for An Art Lover, Glasgow, in association with Glasgow International Festival of Visual Art and Creative Scotland

Left

Gabriel Lester
Where Spirits Dwell, 2014
 mixed-media installation
 dimensions variable
 Installation view of the 19th Biennale of Sydney (2014) at Carriageworks
 Courtesy the artist; LEO XU PROJECTS, Shanghai; and Galerie Fons Welters, Amsterdam
 Created for the 19th Biennale of Sydney



ARTSPACE

Housed in the historic
Gunnery building in
Woolloomooloo, Artspace
returned as a Biennale
venue in 2014 to present
14 artworks by five artists
that took joy in flights of
fancy, as well as strange
encounters with time and
ideological travel.



Sol Archer
Palace in the Left, 2011 (video still)
HD video, 14:40 mins
Courtesy the artist and Drecks.co.uk





Visitors to Artspace were greeted by well-known Swiss artist Ugo Rondinone's installation *primitive* (2011–12), featuring 59 small, hand-sculpted bronze birds scattered throughout the gallery space, inviting echoes of the natural world into an artificial environment.

Interest in human cognitive capacity was challenged while viewing Sol Archer's three video works *Palace in the Left* (2011), *Phobias* (2011) and *Black Sun* (2014). Using seductively lush imagery, Archer drew attention to the ways in which our knowledge of the world has become increasingly disparate from actual experience.

Dubbed a 'future trilogy' by Finnish artist Henna-Riikka Halonen, *The Bath House* (2009), *Strange Place for Snow* (2010) and *Moderate Manipulations* (2012) were a series of video works characterised by an interest in social structures, human behaviour and radical futures.

French artist Maxime Rossi presented *Père Lachaise* (2010), a three-wall installation of large sheets of paper splattered with colourful ink spots. The spots were 'drawn' by the branches of a willow tree overhanging the resting place of Romantic composer and pianist Frédéric Chopin in Paris's Père Lachaise cemetery.

Chinese artist Taca Sui exhibited five subtly beautiful silver gelatin photographs: *Odes of Ya and Song I – Blaze* (2012); *Odes of Qin and Bin I – Mountain under the Sun* (2011); *Odes of Wei I – Beyond Old Town* (2010); *Odes of Wei II – Flowering Rushes* (2010) and *Odes of Wei III – Submerged Tree* (2010); complemented by *ODES* (2013), a hardcover publication of his works.

Above
Henna-Riikka Halonen
Moderate Manipulations, 2012
HD video, 6 mins
Courtesy the artist
Photograph: Minttu Mäntynen

Opposite on wall
Maxime Rossi
Père Lachaise, 2010
felt pen on Chopin music score, fabric,
4 frames 145 x 105 cm each
74 wallpaper sheets, 140 x 100 cm each
Installation view of the 19th Biennale of Sydney (2014)
at Artspace
Courtesy the artist

Opposite on floor
Ugo Rondinone
primitive, 2011–12
59 raw bronzes
installation dimensions variable
Installation view of the 19th Biennale of Sydney (2014)
at Artspace
Collection Maja Hoffmann / LUMA Foundation



OPENING WEEK

The opening week of the 19th Biennale of Sydney heralded more than 120 events, including five venue launches, 30 artist talks and 19 one-on-one artist conversations, as well as performances, foreign government receptions, guided tours and industry networking events.

Vernissage

Partners, supporters, industry guests, media and the Australian arts community enjoyed the exhibition ahead of the public at the Vernissage professional preview. Running for two-and-a-half days across all exhibition venues, the Vernissage was enjoyed by more than 16,000 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 opened the exhibition at Carriageworks and made introductions at the Keynote Address; Tony Grybowski, Chief Executive Officer of Australia Council for the Arts, officially launched the exhibition at the Museum of Contemporary Art Australia; and The Hon. George Souris, former New South Wales Minister for the Arts, launched the exhibition at the Art Gallery 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's evocation. Free artist talks by 30 international and Australian artists were held across five venues during the exhibition's opening weeks; along with 19 conversations as part of the One-on-One program. These intimate events provided the general public with the opportunity to hear artists talk about their work first hand and to participate in open discussions.

During the 19th Biennale's opening weekend, Artistic Director Juliana Engberg shared informal chats with Biennale artists Gabriel Lester, Persijn Broersen and Margit Lukačs; and Deborah Kelly, John Stezaker and Callum Morton; and Nathan Coley. The interviews highlighted the artists' practice and work for the Biennale.

Two panels held at the end of the opening week were also highlights. *Future Poland*, which took place at Artspace, was chaired by Agnieszka Pindera and featured 19th Biennale artists Hubert Czerepok, Agnieszka Kalinowska, Norman Leto, and Agnieszka Polska. Held at Carriageworks, *Where Angels Fear to Tread* was chaired by Jeff Khan, Artistic Director of Performance Space, and included 19th Biennale artists Bodil Furu, Siri Hermansen, Susan Norrie and Ane Hjort Guttu. Esteemed international artist Douglas Gordon delivered the Biennale Keynote Address at the City Recital Hall. For more information on the Biennale's Public Program, refer to pages 54–55.

Opening Celebration for Artists and Supporters

The Biennale hosted the Opening Celebration for Artists and Supporters at the Australian Technology Park in Eveleigh, with approximately 2000 guests in attendance. The occasion would not have been possible without the support of The Events Authority, Asahi, Australian Technology Park, Gastronomy, Pernod Ricard Australia, 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 100 benefactors enjoyed a rare opportunity to view the final stages of the exhibition's installation at an all-day guided tour led by Artistic Director Juliana Engberg and the curatorial team. The Biennale Friends' Briefing was once again an opening week highlight.

The International Curator Bus Tour 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 and the Danks Street complex.

Media Preview

The Media Preview was attended by more than 150 guests, including local, national and international press. Commencing with an official function at Cockatoo Island, 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.





Above
Ulla von Brandenburg, artist talk at Cockatoo Island

Left
Joseph Griffiths, artist talk at Cockatoo Island

Below
Juliana Engberg, Artistic Director, 19th Biennale of Sydney at Cockatoo Island

Opposite
Opening Celebration for Artists and Supporters at ATP



PERFORMANCES

The 19th Biennale of Sydney included a number of performance and participatory works, both outside and within participating venues, which engaged with the notions of imagination and desire.

Activating familiar urban space in new ways, and delivering an energy charge during opening week, was Eglė Budvytytė's *Choreography for the Running Male* (2012–14). Commencing at the Art Gallery of New South Wales, a group of male volunteers jogged a route through the streets of Sydney, carrying out choreographed gestures relating to emotions ranging from shame to seduction, along with sequences referencing militaristic action. Curious onlookers – both Biennale visitors and general passers-by – moved with the performers, becoming additional ad hoc members. Budvytytė's work investigated notions of socialised behaviour that infiltrate public consciousness and, as an extension, public space.

The Art Gallery of New South Wales hosted two very different performance works. Dutch-Korean artist Sara van der Heide presented a series of subtle daily performances using spoken word and

her own body. In this newest iteration of her piece *Abstract Background with One or Two Figures* (2012), van der Heide responded to varied works in the Gallery's collection while, at the same time, a short statement describing the act of the artist was broadcast over the public address system.

For the entire duration of the 19th Biennale of Sydney, Chinese artist Yingmei Duan inhabited a small forest built inside the Gallery to perform *Happy Yingmei* (2014). Entering the space through a tiny doorway, visitors were invited to spend time with the artist inside this magical place as she talked, sang, and offered notes of instruction handwritten on sheets of rice paper.

During opening week the Turbine Shop at Cockatoo Island became the backdrop to *Stone and Singer* (2014), a spectacular performance piece by Norwegian artist Tori Wrånes. Accompanied by a troupe of dancers and brass musicians, Wrånes's exquisite voice soared throughout the industrial precinct, captivating onlookers who gasped in shock as the artist faced danger and catastrophe head-on in the form of a large boulder suspended from

the ceiling, narrowly missing her with each pendulum-like swing.

Children and families visiting Cockatoo Island for the Biennale's first Family Fun Day on Sunday, 30 March were invited to participate in a performance by Polish artist Hubert Czerepok. *Let's Change It All* (2014) involved preparatory workshops with the artist and then a march around Cockatoo Island in which children playfully protested for the changes they would like to see in the world. Placards included 'No Bullying!', 'Don't Hurt Our Reef!', 'Longer Holidays' and 'More Art!'. Tying in with the curatorial notion of happy anarchy at Cockatoo Island, *Let's Change It All* was a boisterous demonstration of utopian aims from voices that are not often heard in discussions of the future.

The Biennale's Middle Program featured the world premiere of a newly commissioned work, *Event for a Stage*, by celebrated artist Tacita Dean; and Swedish artist Henrik Håkansson closed the 19th Biennale of Sydney with his climactic live performance, *THE END*. For further information on these two projects, see pages 62–63.





Above

Let's Change It All, 2014

performance, duration variable
Performance for the 19th Biennale of Sydney (2014) at Cockatoo Island

Courtesy the artist and ŻAK | BRANICKA, Berlin
Originally commissioned by the Polish National Centre for Culture, Warsaw

This version was created for the 19th Biennale of Sydney

Left

Tori Wrānes

Stone and Singer, 2014

performance, voice and sculpture
Performance for the 19th Biennale of Sydney (2014) at Cockatoo Island

Courtesy the artist

Created for the 19th Biennale of Sydney

This project was made possible through the generous support of SCANLAN THEODORE

Opposite

Bianca Hester

fashioning discontinuities, 2013–14

A multi-part project distributed across Sydney – involving various objects, propositions, interventions, sonic actions, recordings, material residues, and an installation that provisionally assembles some of these parts into relationship. The project will culminate in the production of a book published towards the conclusion of the Biennale.

Dimensions of the project as it is distributed across Sydney: variable according to situation

For details of various sites and actions, visit www.biancahester.net

Installation view of the 19th Biennale of Sydney (2014) at St Mary's Cathedral forecourt, Sydney

Courtesy the artist and Sarah Scout, Melbourne

Created for the 19th Biennale of Sydney



EVENTS AND PUBLIC PROGRAMS

Throughout the exhibition, more than 670 public programs and events were presented across the Biennale's venues. These were enjoyed by more than 27,000 visitors, with 15,500 attending Cockatoo Island programs alone. Additionally, 23 satellite programs were presented at various regional and Sydney-based venues. The programs and events connected diverse audiences to contemporary art, promoted interstate and international dialogue, and engaged with ideas to provide a stimulating and enjoyable experience. Highlights included artist talks, free guided tours, forums, programs for kids and families, keynote lectures and access tours.

TOURS

In 2014, the popular Mystery Tours were once again held at Cockatoo Island over 11 Saturdays, with tour guides including: Jeremy Tilse, NSW Waratahs player; Wendy Zuckerman, Senior Research Scientist, ABC TV's *Catalyst*; Amanda Bishop, Australian actress; Tom Tilley, Presenter on Triple J *HACK*; Kiersten Fishburn, Director, Casula Powerhouse Arts Centre; Marah Braye, CEO, Biennale of Sydney; and Rafael Bonachela, Artistic Director, Sydney Dance Company.

Youth Mystery Tours for young people aged 17–25 years were also popular, with Gus Carmichael, fashion designer; Ben Marriott, illustrator; and Perrine Huber, 19th Biennale Sponsorship Assistant, presenting as guest guides.

More than 3880 people, ranging from the general public to students and members of the arts community, enjoyed more than 210 free guided tours of Cockatoo Island. The tours were presented in partnership with the College of Fine Arts (COFA) at the University of New South Wales and were led by specially trained COFA Art History, Art Education and Art Administration students.

KEYNOTES, LECTURES AND PANELS

19th Biennale Keynote Address

Glaswegian artist Douglas Gordon delivered the Keynote Address at the City Recital Hall in conversation with Artistic Director Juliana Engberg.

Public Talk: Stocking Accidental

Presented in association with the Australian Centre for Photography, Krisztina Erdei's public talk investigated her documentary-style photographs, discussing her practice and examining the accidental as a photographic methodology.

Nick Waterlow OAM Memorial Lecture

The Nick Waterlow OAM Memorial Lecture, titled 'Constant Craving: You Imagine What You Desire', was delivered by Juliana Engberg, Artistic Director for the 19th Biennale and Artistic Director of the Australian Centre for Contemporary Art in Melbourne. The event included a presentation by Talia Linz, the Nick Waterlow OAM Curatorial Fellow.

KIDS AND FAMILIES

Imagination Station

In 2014, the Biennale's offerings for kids and families expanded to include the Imagination Station program, a series of weekend and school holiday artmaking workshops facilitated by artists and educators in a dedicated space at Cockatoo Island. Imagination Station brought to life the artistic visions of our youngest audience, with more than 3500 kids and their families participating in structured artmaking workshops.

Biennale Family Sundays

Biennale Family Sundays enabled families to engage with contemporary art through artmaking stations where kids, both young and old, could create their own artworks. More than 9000 visitors explored Cockatoo Island over the three Biennale Family Sundays.

OTHER EVENTS AND PUBLIC PROGRAMS

Biennale Boot Camp

A workout and art experience rolled into one, Biennale Boot Camp toured a range of works at Cockatoo Island that focused on energy production and required activation by the human body. More than 150 people participated in this integrated program, which was led by a Sydney-based artist and a personal trainer each Sunday morning of the exhibition.

Storytime at *The Village*

Inspired by Danish artists Randi & Katrine's *The Village* (2014), local stories and fables developed were recited by children and students, or retold by elders from diverse communities, such as those from Aboriginal, Ethiopian, Danish and Filipino backgrounds. More than 1000 people attended the Saturday afternoon sessions, which were presented in partnership with the Australian Theatre for Young People, Blacktown Arts Centre and Sydney Story Factory. This program was made possible with assistance from the Wiggs Family.

Imagination Unleashed

The Drawing Book Studios Sydney held a creative thinking and process planning workshop at Cockatoo Island. The program guided tertiary students through illustration techniques to produce individual and collaborative artworks based on creative thinking and the exhibition evocation.

FBI Outside Broadcast

In conjunction with FBI Radio, two special 19th Biennale broadcasts were held at Cockatoo Island and at Carriageworks. 19th Biennale artists Ross Manning, Susan Norrie and Henry Coombes lent their time to the programs, which examined the exhibition, their own art practice and general interests.



Above
Douglas Gordon, 19th Biennale Keynote Address at
City Recital Hall Angel Place



Left
Biennale Boot Camp at Cockatoo Island



Below
Children participating in artmaking activities
at the Imagination Station, Cockatoo Island

ACCESS AND OUTREACH

Outreach Program

The outreach program developed for the 2014 exhibition strengthened audiences from regional arts centres, schools and multicultural communities. This program included public talks, educator presentations and workshops for school students, and was made possible with support from Museums & Galleries NSW and Regional and Public Galleries NSW. More than 380 people participated in the program, including Wollongong Art Gallery, Bathurst Regional Gallery, Broken Hill Regional Art Gallery, Lismore Regional Gallery, Western Plains Cultural Centre, Blacktown Arts Centre, Casula Arts Powerhouse, Penrith Regional Gallery and The Lewers Bequest, and The Glasshouse at Port Macquarie.

Lord Mayor's Inclusion Program

The Lord Mayor's Inclusion Program, which opened up the exhibition to people with vision and hearing impairment, as well as visitors with intellectual disability, was held on three separate days at Cockatoo Island, the Museum of Contemporary Art Australia and the Art Gallery of New South Wales.

Art and Dementia

An exciting new initiative developed in consultation with the National Gallery of Australia and Alzheimer's Australia NSW, the inaugural Art and Dementia Program invited people living with dementia, and their carers, to experience the 19th Biennale at Cockatoo Island. The program was generously supported by the Nelson Meers Foundation, enabling people affected by dementia to discuss contemporary art in a stimulating and supportive environment.

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. Travel on the Biennale Ferry was free for people with a valid disability card and their carers; wheelchair access to the ferries travelling to Cockatoo Island was provided via Wharf 6, Circular Quay. Additionally, the Biennale developed an access map of Cockatoo Island, highlighting to visitors with physical disabilities accessible buildings, toilets and routes.





Above
Participants in the Art and Dementia Program,
Cockatoo Island



Left
Artmaking activities at Broken Hill High School
during the Outreach Program

Opposite
Lord Mayor's Inclusion Program Auslan Interpreted
Tour for visitors with hearing impairment

EDUCATION

Combined Educator Preview

In partnership with VADEA, the Combined Educator Preview at the Museum of Contemporary Art Australia (MCA) invited 40 visual arts educators to experience the exhibition in its opening weekend at the MCA and at Cockatoo Island. This program linked artworks with the NSW Visual Arts syllabus and equipped teachers with the information required to plan and conduct their own excursions.

Education Visits

The Biennale experienced a dramatic increase in education visits from schools, tertiary institutions and community groups, with more than 36,000 education visits recorded across the venues – Cockatoo Island alone attracted more than 12,000 visits. This growth represents more than a 100% increase in total education visitation and a 70% increase in education attendance at Cockatoo Island. As a result of increased regional audience development, over 3500 of the 12,000 visits to Cockatoo Island were from outside of Sydney and western Sydney.

Art Gallery of NSW Masterclass Series

Supported by the Nelson Meers Foundation, the Biennale of Sydney and Art Gallery of New South Wales presented four masterclass programs for high school and tertiary students, featuring artists Shannon Te Ao and Sasha Huber; Krisztina Erdei and Michael Cook; and Siri Hermansen, Deborah Kelly and Nathan Coley. The series provided students with intimate access to artists and an opportunity to preview the exhibition before it opened to the public.

Priority Schools Funding Program

The successful travel subsidy program funded ten Priority Schools Funding Program schools to visit the Biennale in 2014. The program, supported by Julian Knights, enabled the Biennale to reimburse the schools for bus hire and travel costs they would otherwise not have been able to afford.

Digital Excursions

A successful Digital Excursion program was inaugurated in partnership with the MCA. Using the facilities of the National Centre for Creative Learning, schools participated in a behind-the-scenes presentation of the exhibition via video-conferencing technology where they were able to interact with Biennale and MCA installation staff and curators, and Biennale artist Ben Armstrong.

HSC Study Day

An HSC Study Day at Cockatoo Island was developed to assist senior students in their final Visual Arts studies. More than 60 students attended the day, with the program including an exhibition tour, artist talk with 19th Biennale artist Ross Manning, and a discussion session that analysed the ideas and artists in the exhibition in relation to the students' body of work and final exams.





Above
Art Gallery of New South Wales Masterclass series featuring 19th Biennale artists Shannon Te Ao (centre) and Sasha Huber (right) in conversation with Tai Spruyt, Curatorial Research Coordinator



Left
Jim Lambie, *Zobop*, 2014
Installation view of the 19th Biennale of Sydney (2014) at the Museum of Contemporary Art Australia

Opposite
Students visiting the Museum of Contemporary Art Australia

THE MIDDLE PROGRAM

The Amorous Procedure

Organised in collaboration with the College of Fine Arts at the University of New South Wales and The Power Institute at the University of Sydney, *The Amorous Procedure* was a one-day forum held at the Art Gallery of New South Wales that examined experiences of beauty from a scientific and phenomenological perspective.

Semir Zeki, Professor of Neuroesthetics at the University College London, delivered a keynote address titled 'The Fatal Trio: Beauty, Desire, Love'. Mark Kingwell, Professor of Philosophy at the University of Toronto, then presented 'You Must Change Your Life: Beauty, Goodness, and the Pursuit of Happiness?'. The forum also featured a panel discussion with the keynote speakers and Dr Muireann Irish, Dr Astrid Lorange and Professor Mark Ledbury.

Performance in Public Institutions, Stephanie Rosenthal

Held at the Art Gallery of New South Wales, Stephanie Rosenthal, Chief Curator at London's Hayward Gallery, delivered a lecture on the presentation of performance art in public institutions, focusing on new performative strategies and formats, as well as the complementary role of the digital archive.

The City of Forking Paths

For the 19th Biennale of Sydney, esteemed artistic duo Janet Cardiff and George Bures Miller were commissioned to create a new work, *The City of Forking Paths* (2014), as the inaugural City of Sydney legacy artwork, which is now part of the City of Sydney's public art collection, City Art.

Between dusk and 9.30 pm, Monday to Saturday, participants can borrow a mobile device from the Customs House foyer, or download a free app on their own device, and then follow visual and vocal prompts in the work to navigate an hour-long route from Customs House through The Rocks. Against the backdrop of real streets, Cardiff and Miller invent scenarios and incidents for participants to discover along the way. Fiction melds with reality in this truly unique and physically cinematic experience.

The City of Forking Paths was available to the public from 1 May as part of the Biennale's Middle Program. Ahead of the launch on 30 April, Cardiff presented a free public talk at Customs House. In her address, the artist discussed the duo's collaborative art practice, with a particular emphasis on their ideas behind the new commission for Sydney.

Event for a Stage

The world premiere of *Event for a Stage* (2014) at Carriageworks marked the first live performance work by internationally renowned artist Tacita Dean. *Event for a Stage* centred around the filming of a portrait of an actor on a stage, played by veteran actor Stephen Dillane.

Dean took the opportunity of working in a theatre to become more self-reflexive. By exposing her own way of filming to an audience, she dramatised the role of the medium, the disruption of real time to create theatrical and cinematic time, while also working with an actor examining the nature of his own presence on a stage.

With four sold-out performances between 1 and 4 May, *Event for a Stage* was co-commissioned by the 19th Biennale of Sydney and Carriageworks, and was made in association with ABC Radio National, which also produced and broadcast an audio version of the performance on 15 and 20 June.

Prior to the final performance, in a booked-out In Conversation, Dean talked to Artistic Director Juliana Engberg about her practice and the development of this exciting new work.





Above

Janet Cardiff and George Bures Miller
The City of Forking Paths, 2014
 video/audio walk, 66 mins
 Courtesy the artists Luhning Augustine, New York;
 and Gallery Koyangi, Tokyo
 Commissioned by the 19th Biennale of Sydney (2014)
 as a City of Sydney legacy artwork as part of the
 City Art Collection

Left

Tacita Dean
Event for a Stage, 2014
 Presented at Carriageworks in association with ABC RN
 Courtesy the artist; Frith Street Gallery, London; and
 Marian Goodman Gallery, New York and Paris
 Co-commissioned by the 19th Biennale of Sydney
 and Carriageworks, Sydney

Opposite

Janet Cardiff Artist Talk
 Customs House, Sydney
 30 April 2014

THE END PROGRAM

Dream Factory

As part of the End Program, which was supported by the United States Studies Centre at the University of Sydney, *Dream Factory* was a one-day discursive program that examined the influence of cinema on contemporary artist practice.

Russell Ferguson, Professor of Art at the University of California, Los Angeles, delivered the keynote address, 'A BEGINNING, A MIDDLE, AND AN END', dealing with the question of narrative in art and mainstream film and the relationship between them. Dr Bruce Isaacs, Lecturer in Film Studies at the University of Sydney, and Professor Nikos Papastergiadis, Professor at the School of Culture and Communication at the University of Melbourne, as well as 19th Biennale artists Henry Coombes, Sonia Leber and David Chesworth, and Daniel McKewen, reflected on their practices and offered their insights into the relationship between dreams and film, focusing on narrative, fragmented realities and sound.

Russell Ferguson in conversation with Talia Linz

Nick Waterlow OAM Curatorial Fellow Talia Linz spoke with Ferguson about his interests and approaches to curating at Artspace. Ferguson brought to the discussion his wealth of experience in curating, teaching and writing across institutions such as the Hammer Museum, Los Angeles; The Museum of Contemporary Art, Los Angeles; University of California, Los Angeles; and The New Museum of Contemporary Art, New York.

THE END

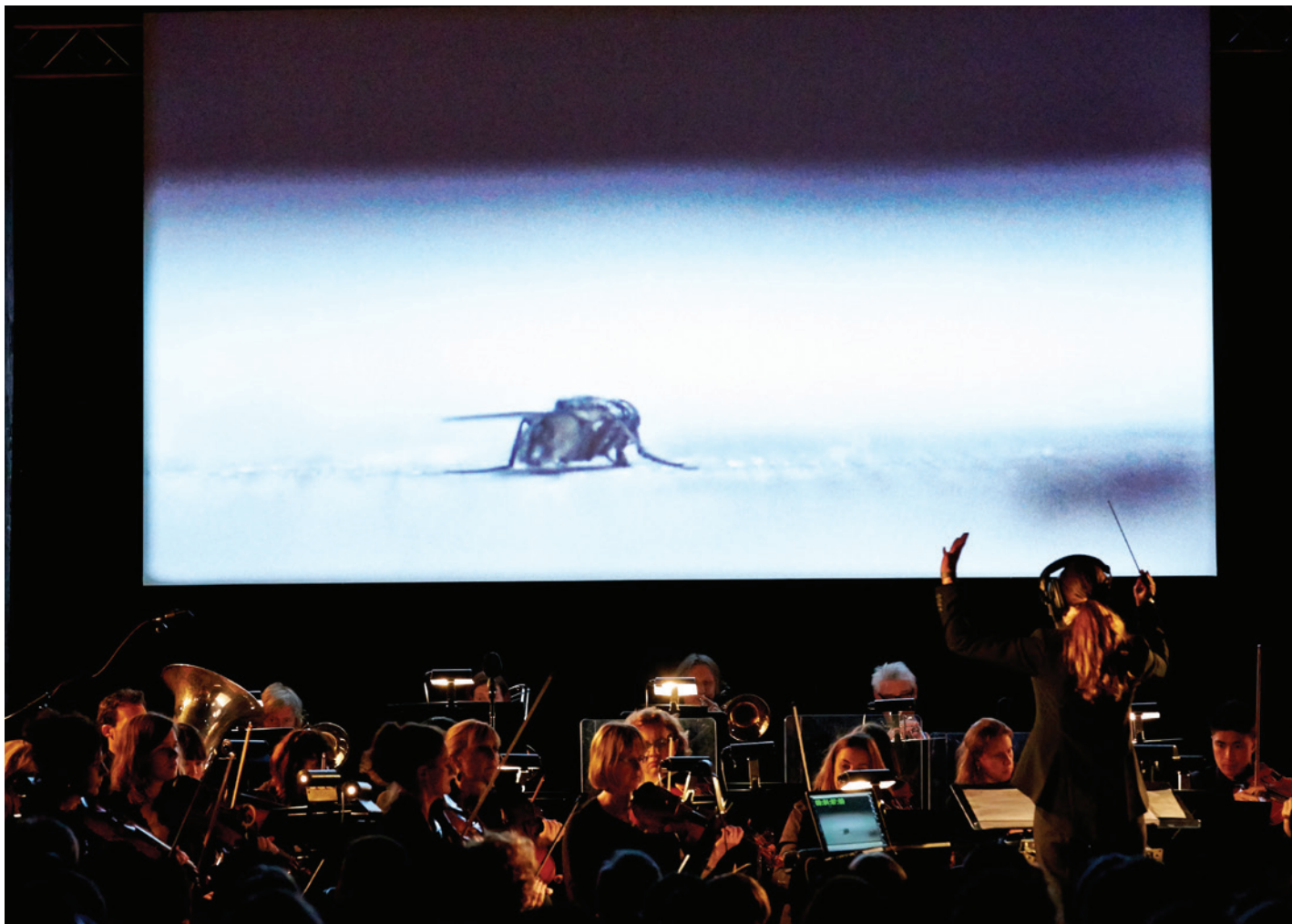
The Biennale of Sydney joined forces with Sydney Symphony Orchestra and the Female Voices of VOX (Sydney Philharmonia Choirs) to present Swedish artist Henrik Håkansson's *THE END* (2011 and 2014) – an epic, episodic performance for a humble little creature.

The central protagonist in Håkansson's compelling noir musical drama is a simple

fly, cast as the everyman. The fly becomes a metaphor for the life cycle, subject to the inevitability of its own demise, buffeted by fate, external pressures and, sometimes, violent ends. Using high-speed film techniques which capture the minutiae of the fly's movements, Håkansson provokes pathos and affection for an insignificant insect.

Featuring a commissioned score by British composer John Coxon and under the baton of acclaimed Australian conductor Jessica Cottis, *THE END* delivered an emotional and cathartic event of life, death, tragedy and comedy for three packed performances at Walsh Bay's historic Pier 2/3. Performed in nine parts, *THE END* brought together cinema and sound in a climactic event to mark the final days of the Biennale.





Above and left
Henrik Håkansson
THE END, 2014
live performance with Sydney Symphony Orchestra,
Female Voices of VOX (Sydney Philharmonia Choirs) and
35mm film at Pier 2/3
Composer: John Coxon
Conductor: Jessica Cottis
Courtesy the artist and The Modern Institute/
Toby Webster Ltd, Glasgow
This version was created for the 19th Biennale of Sydney

Opposite
Professor Russell Ferguson delivering the keynote
address at *Dream Factory*, MCA, 7 June

RESOURCES AND PUBLICATIONS

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 at Cockatoo Island.

Catalogue

The exhibition catalogue was a 300-page publication that included expanded texts on each artist, specially commissioned essays and full-colour artwork images. Designed by Leuver Design, the catalogue featured contributions from Edward Colless (Victorian College of the Arts), Elizabeth Grosz (Duke University) and Daniel Palmer (Monash University). The catalogue also featured, for each artist, original texts on the artist, full-colour images of artworks, lists of selected solo and group exhibitions, and a selected bibliography.

Biennale Guide

In 2014, a new format was introduced for the Biennale Guide, which was previously a free publication distributed at each of the exhibition venues. This novel-sized publication provided full-page texts on each of the artists and was designed to assist visitors in navigating the city-wide exhibition. The Biennale Guide provided audiences with comprehensive information on exhibition venues, transport and events, maps, images, program information, suggested itineraries and an events calendar.

The new format proved popular with audiences, with high ratings in readability (79% 'good' or 'excellent'), information on artists (74% 'good' or 'excellent'), and value for money (84% 'good' or 'excellent').

Online Resources

For this exhibition, the Biennale produced an expanded series of video interviews with artists, exploring the main themes of the exhibition and providing their personal insights into the process.

Primary and Secondary Education Kits

The free education kits were an important aid for schools wishing to plan Biennale excursions and associated classroom work. For the first time, education kits were released in the 2013 Term 4, allowing teachers time to research the 19th Biennale and to prepare programming and excursions for the 2014 education year.

A primary education kit was also developed for the first time, with a focus on cross-curricula teaching and learning strategies to suit the Australian National Curriculum. The primary and secondary education kits were produced as an online PDF for teachers and students to use in the classroom and as a self-guided resource when visiting the exhibition. The education kits were split into primary, secondary (introduction) and secondary (venues), and were downloaded almost 11,000 times.

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 7–12 visual arts students, the 24-page tabloid-style newspaper explored selected artists' practices in relation to the exhibition themes. Some 20,000 hard copies were distributed across the Biennale's venues.

Kids Trail

The Kids Trail allowed children and their families to explore artworks at Cockatoo Island through facts and activities designed to uncover the exhibition's ideas. In 2014, the publication was beautifully illustrated by Ben Marriott from The Drawing Book Studios in Sydney. (StollzNow Research Visitor Study 2014).

Left
19th Biennale Exhibition Catalogue and Guide



ATTENDANCE AND AUDIENCE RESEARCH

A total of 623,153 visits were recorded over five venues, including nearly 125,000 from overseas, the highest international visitation numbers recorded in the Biennale's 41-year history. In addition to these calculable audiences, passers-by and Biennale visitors also experienced outdoor works by Nathan Coley on the Eastern Apron of Cockatoo Island, and on the building exteriors of the Art Gallery of New South Wales and Museum of Contemporary Art Australia, as well as numerous performance works in public spaces.

Audience Research

Independent audience research on the 19th Biennale of Sydney was conducted by StollzNow Research. 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 (80%)
- were likely or extremely likely to recommend the Biennale to others (89%)
- were first-time visitors (52%)
- were attending the venue mainly to visit the Biennale (68%)
- were tourists (43%), with 20% from outside Australia, 17% from Australia but outside NSW, 6% from NSW but outside Sydney
- cited the artworks (47%), unusual venues (22%), free entry (10%) and outdoor experiences (7%) as the items they liked the most about the Biennale

Economic Contribution of over \$50 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 2012 exhibition was calculated at \$60.6 million to the Australian economy, \$56 million to the NSW economy and \$49.6 million to the Sydney economy (Deloitte Access Economics report, December 2012). The 19th Biennale of Sydney is estimated to have added more than \$50 million to the Sydney economy (StollzNow Research Visitor Study, 2014), though a full economic impact study is yet to be commissioned.

Below

Storytime at *The Village*
Presented in partnership with the
Australian Theatre for Young People,
Blacktown Arts Centre and Sydney Story Factory
This program was made possible with assistance
from the Wiggs Family



MARKETING CAMPAIGN

Highly Visible Outdoor Campaign throughout City and Venues

The marketing campaign was led by a visual identity created by Sydney design studio Leuver Design. The identity drew from the exhibition's curatorial direction and used bold colour and a soft, gradated effect. The campaign colours created a visually striking identity that was easily recognisable across a range of materials.

The extensive outdoor marketing campaign in Sydney – consisting of posters, banners and outdoor signage – ran during the three months of the exhibition, with a focus on the opening weeks. In the Sydney CBD, 307 banners were displayed in concentrated bursts on high-traffic streets across five weeks, with an additional 42 banners placed around Circular Quay for four weeks, and 210 JCDecaux Citylight posters across four weeks. For the first time, the Biennale activated a taxi back campaign with partner ROVA Media, with 100 sites across the first four weeks of the exhibition. These placements strengthened the visual presence of the 19th Biennale on Sydney's streets during the exhibition's key opening week period.

Information points were placed in 18 locations for the duration of the exhibition; ten along the Biennale Art Walk, five at Cockatoo Island, and three at Carriageworks. This was the fourth time the Biennale used information points, which increased overall awareness of the event among tourists and Sydneysiders at busy locations, including Circular Quay and the Royal Botanic Gardens.

With the support of Destination NSW and JCDecaux, the Biennale had additional media placements in Brisbane and Melbourne at high-impact sites across train stations and city centres. This Citylight campaign commenced in early March, encouraging travel plans from interstate audiences.

Website and Social Networking

The 19th Biennale website (19bos.com) attracted 430,959 sessions, with 275,531 unique visitors from 184 different countries. Over this period, more than 1.5 million pageviews were generated. The Biennale's website (biennaleofsydney.com.au and 19bos.com) was built using responsive design, enabling the site to be accessed through a number of device classes (both pc and macs on various

screen resolutions), as well as on mobile devices (including iPhones, Android smartphones and tablets). The website design and build was undertaken by boutique digital agency The Nest.

The website featured content on the exhibition, venue and transport information; artist information and images; videos; searchable and tagged content; a calendar of programs and events, with a planner functionality; and integrated social media channels. The site provided various opportunities for audiences to interact with the Biennale, before, during and after their visit.

The Biennale commissioned a series of artist interviews for publication on its YouTube channel. Interviews included: Douglas Gordon, Gerda Steiner & Jörg Lenzlinger, Christine Streuli, Ugo Rondinone and Gabriel Lester.

The Biennale continues to manage active social media channels on Facebook (+41,000 fans), Twitter (+14,500 followers), Instagram (+4,000 followers) and YouTube (more than 7807 channel views in the period October 2013 – June 2014). Activity and engagement on these channels grew steadily in the lead-up and remained strong throughout the exhibition period.

Direct Marketing and Promotional Materials

Throughout the 12-week exhibition period, the campaign focus switched to driving attendance to the exhibition and programs, and repeat attendance at all Biennale venues.

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 30,000 copies distributed at venue partners, the City of Sydney network and hotel partner Sofitel. A postcard promoting the 19th Biennale was also distributed in the second half of the exhibition (20,000 copies).

The Biennale's e-newsletter was sent at fortnightly intervals, alternating with dedicated e-cards that promoted specific programs and events, including the Middle and End Programs, Tacita Dean's *Event for a Stage*, and Janet Cardiff and George Bures Miller's *The City of Forking Paths*.

Print Advertising

As part of the long- and medium-lead campaign activities, the Biennale placed several full-page print advertisements in international and national arts industry publications. International titles included: *Aesthetica Magazine*, *ArtAsiaPacific*, *Art Forum*, *Art News Magazine* (New Zealand), *Art Review*, *Flash Art International*, *Frieze Magazine* and *The Art Newspaper*. National titles included: *ARTAND Australia*, *Art Almanac*, *Art Guide Australia*, *Artifacts* (AGWA), *Artist Profile*, *Artonview* (NGA Members' Magazine), *Gallery* (NGV Members' Magazine), *Look* (AGNSW Members' Magazine), *Photofile* (ACP), *RealTime Arts* and *Vault*.

During the Biennale's opening weeks and throughout the exhibition period, print advertising focused on Sydney-based and non-traditional art lover audiences, with placements in *The Sydney Morning Herald* (*Spectrum*), *The Weekend Australian Magazine*, *The Australian* (*Review*), *Time Out Sydney* and *Time Out Melbourne*.

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, social media channels, print advertising, and indoor and outdoor signage.

Cross-promotions

The Biennale arranged cross-promotions with numerous partners, sponsors and peer arts organisations, including the Australian Centre for Photography, the Australian Museum, Sydney Gay and Lesbian Mardi Gras, Queensland Art Gallery | Gallery of Modern Art, Seymour Centre, Sydney Dance Company, Sydney Festival, Sydney Opera House and Sydney Theatre Company.



Top
Banners on display in Circular Quay



Left
Poster on JCDecaux street and Information Point at Macquarie Street, Sydney

MEDIA AND PUBLICITY

Strong Media Coverage in both International and National Markets

The Biennale engaged European publicity agency Rhiannon Pickles PR to execute a targeted media campaign in the European markets, and Kym Elphinstone of [art]iculate as the publicist serving the Oceania, Asian and American markets. The publicity campaign focused on preview, review and editorial coverage of the 19th Biennale, in both local and international markets, with an emphasis on the marketing campaign phases.

Media Preview

The Media Preview was attended by more than 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. Artistic Director Juliana Engberg led the preview, which commenced at Cockatoo Island and followed on to the Museum of Contemporary Art Australia, the Art Gallery of New South Wales, Carriageworks and Artspace. Special thanks to the staff of [art]iculate and Rhiannon Pickles PR for their dedication and hard work.

Selected Coverage within Australia

Television

ABC Arts Quarter
ABC Early News
ABC Evening News
Channel 9 News
Channel 10 Wake Up
Qantas Inflight TV
SBS World News
Channel 7 Seven's Sunrise

Newspapers

The Sydney Morning Herald and *The Sun-Herald* (78 articles)
The Daily Telegraph and *The Sunday Telegraph* (27 articles)
The Guardian Australia (16 articles)
The Australian and *The Weekend Australian* (37 articles)
MX Sydney
The Age (Melbourne)
The Australian Financial Review
Brisbane Times
The Canberra Times
The Courier-Mail (Brisbane)
The Herald Sun (Melbourne)

Art Publications

ARTAND Australia
Artist Profile
ArtsHub
Australian Art Collector
Broadsheet

Lifestyle Publications

Belle Magazine
Elle Magazine
Time Out Sydney
Qantas The Australian Way
Virgin Australia Voyeur
Vogue Australia
WISH Magazine

Radio

Radio 2GB (National)
702 ABC Sydney
ABC Radio National Books and Arts program
FBI Radio (Metropolitan Sydney)

Selected International Coverage

Newspapers

Der Handelsblatt (Germany)
Helsingin Sanomat (Finland)
Il Manifesto (Italy)
Le Figaro (Italy)
Le Monde (France)
Le Quotidien de L'art (France)
Neue Zürcher Zeitung (Switzerland)
Süddeutsche Zeitung (Germany)
The New York Times
The Wall Street Journal Online

Art Publications

ArtAsiaPacific
Art in America
The Art Newspaper
Artforum
ArtReview
Canadian Art
Deutsche Bank ArtMag
Flash Art International
Frieze Magazine
H ART Magazine
Kunstforum

Lifestyle Publications

Etihad In-Flight
Harper's Bazaar Art Russia
Vogue Italia





Above
Assembled media attending the Media Preview
at Cockatoo Island, 20 March



Left
Michael Cook, artist, interviewed during the Media
Preview at the Art Gallery of New South Wales,
20 March

Opposite
Joseph Griffiths, artist, interviewed during the
Media Preview at Cockatoo Island, 20 March

PARTNERS

Australian Government funding partners provided 33 per cent of the 19th 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 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.

Twenty-six (26) Cultural Funding Agencies from 23 countries supported artists and projects

Cultural Funding Agencies account for 16% 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 81.

Partners provided 28% of the Biennale's income

With an increase in the number of corporate sponsors, revenue from partners contributed 28% of the Biennale's income for the 19th 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.

New partnerships with Captain Cook Cruises and Eventbrite made possible a discounted ferry service to Cockatoo Island for the three-month duration of the exhibition. Additionally, their support allowed the Biennale to provide free travel for booked school groups, children under 16, and people living with a disability and their carers. This year, more than 50,000 people used the Biennale Ferry to travel to Cockatoo Island.

Yering Station once again was a Major Partner of the Biennale, supporting various events throughout the exhibition and activating the Yering Station Wine Bar at Cockatoo Island.

Testament to the increasing use of projectors in contemporary art installations, Panasonic – partners since 2012 – increased its support of the Biennale to Major Partner. Panasonic's sponsorship powered 20 artworks across the exhibition in the form of screens and projectors, including two major works, Eva

Koch's dramatic *I AM THE RIVER* in the iconic Turbine Shop at Cockatoo Island and Pipilotti Rist's lush and dreamlike *Mercy Garden Retour Skin* at the MCA.

International Art Services continued to provide logistical and freight support, delivering art from 12 cities worldwide to our venues, while Deutsche Bank increased its generous assistance as a Major Partner.

Returning sponsors Etihad Airways and Virgin Australia provided travel for more than 38 guests from interstate and overseas. The support of these airlines ensured that our artists and guests travelled safely and in style.

The Biennale's sophisticated marketing campaign was boosted through the support of Major Partner JCDecaux, providing more than 210 placements throughout Sydney across four weeks. With additional support from Destination NSW, the Citylight campaign was extended to Brisbane and Melbourne. The outdoor advertising 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 ARTAND Australia, ArtAsiaPacific, FBi Radio, The Thousands, Artist Profile, Art Almanac, Avant Card, ROVA Media, STUDIO and Time Out Sydney, with each partner contributing valuable programming, promotional and/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 hospitality, and hosted Biennale artist Daniel McKewen for the hotel's artist in residence program.

Valiant Hire once again went above and beyond in its support for the Biennale, providing the furniture used in the Biennale exhibition at Cockatoo Island, at key events such as the Opening Celebration for Artists and Supporters, at Pier 2/3 for the closing week presentation of *THE END*, and in the Biennale office.

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 ferry service.

Other partners Bloomberg, Loves Data and Interlinked also provided valuable financial, marketing and operational support.

For the second time, iconic Australian fashion label Scanlan Theodore supported

the Biennale by helping to realise the celebrated performance works *Stone and Singer* by Norwegian artist Tori Wrånes and *Parade* by Mel O'Callaghan.

The Biennale event program would not be possible without the support of sponsors The Events Authority and Australian Technology Park, who delivered an unforgettable Opening Celebration for Artists and Supporters. Guests at many Biennale events were treated to award-winning catering by Biennale sponsor Gastronomy. Pernod Ricard, Asahi Super Dry and Vittoria Food and Beverage once again kept our guests, supporters and volunteers happy throughout the exhibition through valuable financial and in-kind support.

This year, we welcomed a number of new partners, including: Theme & Variations Piano Services, who helped realise Douglas Gordon's breathtaking *Phantom* at the Museum of Contemporary Art Australia (MCA); Parkers Fine Art Supplies; Manta Restaurant, who supported our sponsor hospitality program; and van der Meer consulting, who provided critical structural engineering support at Cockatoo Island.

Leuver Design created an eye-catching campaign that was featured on countless items, including posters, invitations and venue signage; Europcar provided the Biennale access to its fleet of rental trucks; and Aussie Water Taxis provided reliable and trustworthy service to and from Cockatoo Island for supporters, VIP visitors and as part of the sponsor hospitality program.

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



More than 91 art lovers directly supported the Biennale as Governors, Ambassadors, Benefactors and Companions

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 18% for the 19th Biennale of Sydney.

Events in 2013 and 2014 connected major donors with Artistic Director Juliana Engberg in the planning stages of the exhibition, as well as with visiting international artists and VIPs. In 2013, to coincide with the announcement of the

19th Biennale of Sydney exhibition concept, special events were organised in Venice for supporters, including an exclusive dinner on the Isola di Mazzorbo.

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 80 for a list of Benefactors.

A special thank you goes to Anita Belgiorino-Nettis, Cathy Cameron, Stephanie Grose, Jane Hayman and Paris Neilson for their contribution as advisers on the Benefaction and Events Committee.

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

Hundreds of additional Biennale enthusiasts made donations in support of the 2014 exhibition. Donations assist with artists' projects, education and public programs, and, importantly, help keep the Biennale free so that it can be enjoyed by everyone.



Above
Guests attending a private tour of the Art Gallery of New South Wales

Right
Guests attending exclusive evening event at Cockatoo Island

OPERATIONS

Volunteers

More than 400 volunteers contributed their time, energy and endless enthusiasm to the 19th Biennale of Sydney.

Collectively, volunteers committed over 20,000 hours of exhibition invigilation and installation and deinstallation assistance.

This year, 70 volunteer performers played an integral role in the realisation of Mel O'Callaghan's ritualistic performance work *Parade*. Together they undertook four 20-minute performances each day of the exhibition, totalling 340 performances over the 12-week period.

More than 50 volunteers and interns assisted our Public Programs and Education team this year. With a committed team of 12 volunteers, we were able to successfully facilitate the inaugural Art and Dementia Program. Additionally, Public Program volunteers contributed to the ongoing success of the Family Fun Days and Imagination Station at Cockatoo Island. Similarly, a group of

23 market researchers committed their time across all venues to collect vital information for the Biennale Visitor Survey.

Without such a wonderful team of reliable and dedicated volunteers, the presentation of the 19th Biennale would not have been possible.

Logistics

The Biennale of Sydney once again appointed International Art Services as the principal freight-forwarding partner for the 2014 exhibition, ensuring that the international transport and handling of loans met the highest international standards. The 19th Biennale of Sydney borrowed 185 artworks from 89 artists' collections, 6 private lenders and 2 public institutions.

A carefully managed and well-timed freight schedule saw the successful delivery of 80 artworks by air, 28 by road and 7 by sea, totalling 115 artworks.

Overseas agents were appointed in each port and instructed as to the high standards of care, handling and packing required by the Biennale. The freighting of artworks and the handling of loans followed best practice, with artwork transported from 12 cities worldwide, including Helsinki, Glasgow and Zurich.

The 2014 exhibition was insured under the NSW Government Exhibition Indemnification Scheme.

Transport to Cockatoo Island

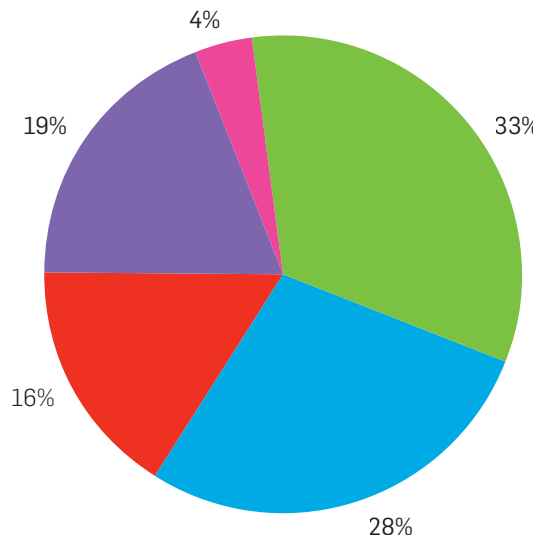
For the fourth time, the Biennale provided a ferry service to Cockatoo Island with support from Captain Cook Cruises and Eventbrite. Their support allowed the Biennale to provide free travel for booked school groups, children under 16, and people living with a disability and their carers.



REVENUE AND EXPENDITURE

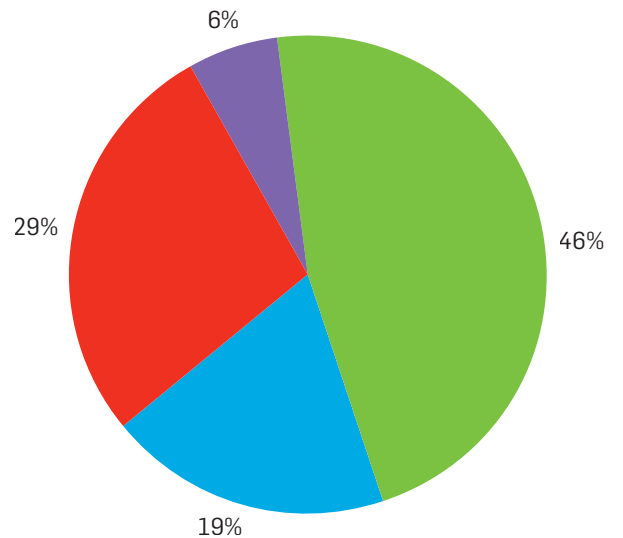
Revenue 19th Exhibition

- Australian Government Partners
- Corporate Partners and Venues
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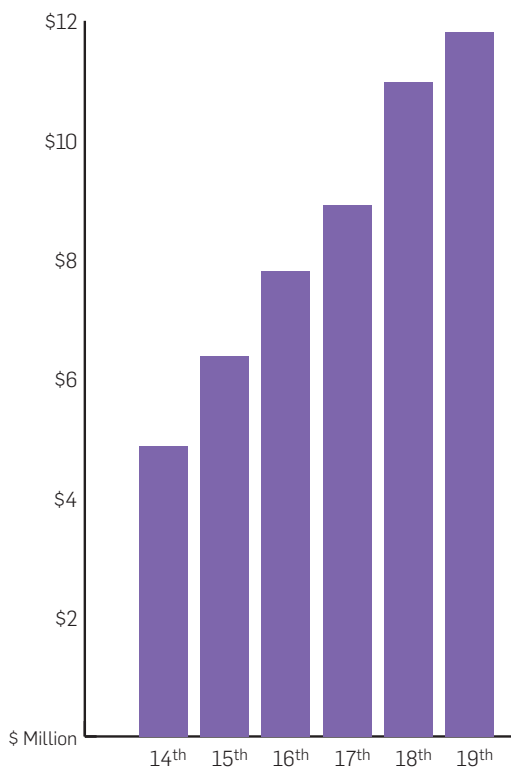


Expenditure 19th Exhibition

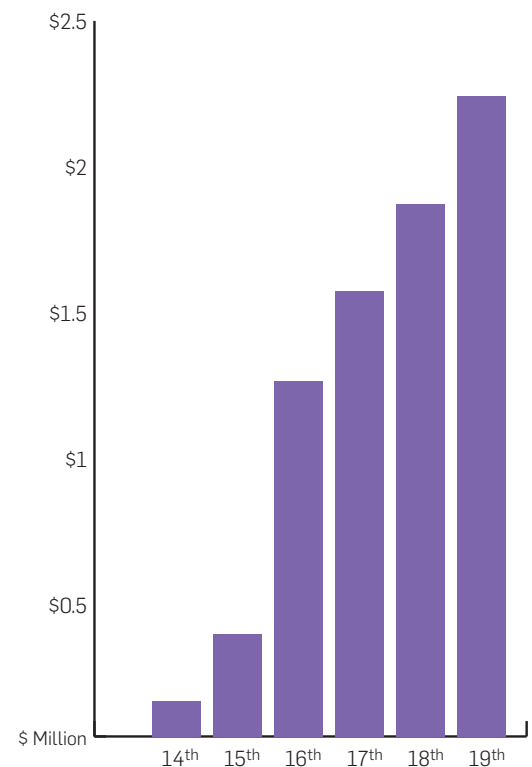
- Exhibition, Events and Programs
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Total Revenue Growth 14th - 19th Exhibition



Private Revenue 14th - 19th Exhibition



ARTISTS

NW – New work
NVE – New version of existing work
SV – Site visit
OP – Travelled to Sydney for opening week
MP – Travelled to Sydney for the Middle Program
EP – Travelled to Sydney for the End Program

Meriç Algün Ringborg	NVE OP	Ignas Krunglevicius	OP
James Angus	OP	Jim Lambie	NW OP
Sol Archer		Sonia Leber and David Chesworth	NW SV OP EP
Benjamin Armstrong	NW OP	Gabriel Lester	NW SV OP
Rosa Barba	OP	Norman Leto	OP
Yael Bartana	NW	Zilla Leutenegger	NW
Martin Boyce	NVE OP	Victoria Pihl Lind	OP
Broersen & Lukács	OP	Ann Lislegaard	OP
Eglė Budvytytė	NVE OP	Liu Bingye and Zhang Wenhua	
Mircea Cantor	NVE OP	Marko Lulić	OP
Janet Cardiff and George Bures Miller	NW SV OP MP	Daniel McKewen	NVE OP EP
Libia Castro and Ólafur Ólafsson	NW OP	Ross Manning	NW SV OP
David Claerbout	OP	Renzo Martens	
Bindi Cole	NW EP	Angelica Mesiti	NW OP
Nathan Coley	NW OP	Laurent Montaron	OP
Joost Conijn		TV Moore	NW OP
Michael Cook	OP	Callum Morton	NW SV OP
Henry Coombes	OP EP	Susan Norrie	NVE SV
Hubert Czerepok	NW OP	Mel O'Callaghan	NW SV OP
Kate Daw	NW SV OP	Ahmet Ögüt	OP
Tacita Dean	NW MP	Tinka Pittoors	NW OP
Yingmei Duan	NVE OP	Mathias Poledna	OP
Mikala Dwyer	NW SV	Agnieszka Polska	OP
Krisztina Erdei	NVE OP	Randi & Katrine	NW OP
Nir Evron		Augustin Rebetez and Noé Cauderay	OP
Fine Art Union	NW OP	Pipilotti Rist	NW SV OP
Aurélien Froment	NVE OP	Ugo Rondinone	OP
Søren Thilo Funder	OP	Maxime Rossi	OP
Bodil Furu	OP	Eva Rothschild	OP
Douglas Gordon	OP	Emily Roysdon	NVE OP
Nathan Gray	NW SV OP	Yhonnice Scarce	NW SV OP
Joseph Griffiths	NW SV OP	Wael Shawky	
Ane Hjort Guttu	OP	Ann-Sofi Sidén and Jonathan Bepler	OP (Sidén only)
Hadley+Maxwell	NW OP	Gerda Steiner & Jörg Lenzlinger	NW OP
Henrik Håkansson	NVE EP	John Stezaker	OP
Henna-Riikka Halonen	OP	Christine Streuli	NW SV OP
Siri Hermansen	OP	Taca Sui	
Bianca Hester	NW SV	Corin Sworn	OP
Matt Hinkley	NW SV OP	Shannon Te Ao	NW OP
Roni Horn		Anna Tuori	OP
Sasha Huber	OP	Sara van der Heide	NVE OP
Agnieszka Kalinowska	OP	Nicoline van Harskamp	
Mikhail Karikis	OP	Ulla von Brandenburg	NW OP
Tamás Kaszás	NW OP	Emily Wardill	NW OP
Deborah Kelly	NW	Tori Wrånes	NW SV OP
Eva Koch	OP	Zhao Zhao	

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Mark Ledbury, Power Professor of Art History and Visual Culture, University of Sydney
Astrid Lorange, Associate Lecturer, University of New South Wales
Nikos Papastergiadis, Professor, School of Culture and Communication, University of Melbourne
Agnieszka Pindera, Independent Curator
Stephanie Rosenthal, Chief Curator at the Hayward Gallery
Gary Sangster, Lecturer, University of New South Wales
Semir Zeki, Professor of Neuroaesthetics, University College London

Visiting International Media Guests

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Rachel Friedman, *AOL* and *The Expeditioner*
Gareth Harris, *The Art Newspaper* and *The Financial Times*
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Claire Doherty, Director, Situations, Bristol
Okwui Enwezor, Director, 56th Venice Biennale (2015), Venice
Fulya Erdemci, Independent Curator and Writer, Istanbul and Amsterdam
Ben Evans, Director, The London Design Festival, London
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Elin Lundgren and Petter Petterson, Artistic Directors, Lilith Performance Studio, Malmö
James McCarthy, Executive Director, Te Tuhi Centre for the Arts, Pakuranga
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Catherine Mürger, Arts visuels, Pro Helvetia, Zürich
Anette Østerby, Head of Visual Art, The Danish Agency for Culture, Copenhagen
Stephen Palmer, Development Officer, Creative Scotland, Edinburgh
Simon Rees, Director, Govett-Brewster Art Gallery, New Plymouth
Caterina Riva, Director, Artspace New Zealand, Auckland
Kitty Scott, Curator of Modern and Contemporary Art at the Art Gallery of Ontario, Toronto
Bala Starr, Director, Institute of Contemporary Arts Singapore, Singapore
Rochelle Steiner, Dean, University of Southern California Roski School of Fine Arts, Los Angeles
Diana Sykes, Director, Fife Contemporary Art & Craft, Queen's Gardens, St Andrews
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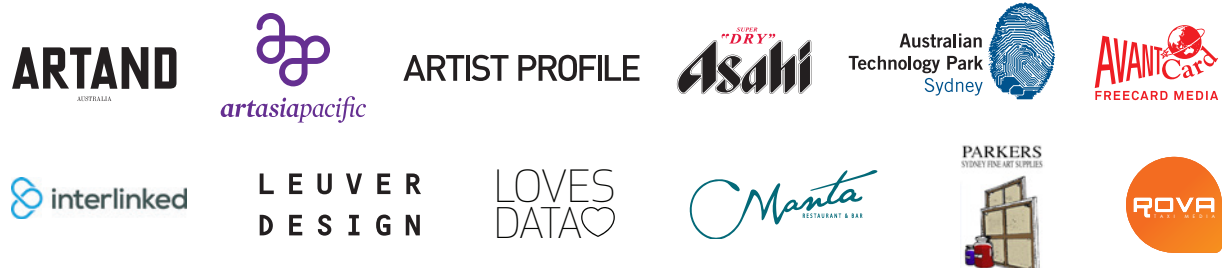
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Alana Ambados: 57 (bottom)
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Sebastian Kriete: cover, IFC, 10–11, 12 (top), 13 (top), 14 (bottom), 16–17, 19, 20, 21, 22 (top), 23, 24–25, 27, 28, 29, 30, 31, 34, 35, 36, 37 (top), 39, 43, 44 (bottom), 51 (top, centre), 52, 53 (bottom), 58, 64, 65, 67 (top), 72, 85
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Opposite
Kate Daw
Green Lamp, 2013–14
mixed-media installation
dimensions variable
Installation view of the 19th Biennale of Sydney (2014)
on Cockatoo Island
Courtesy the artist and Sarah Scout, Melbourne
Created for the 19th Biennale of Sydney



BIENNALE OF SYDNEY

Level 4, The Arts Exchange

10 Hickson Road

The Rocks NSW 2000

Australia

T +61 2 8484 8700 F +61 2 9252 8078

E art@biennaleofsydney.com.au

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