

rīvus
23rd biennale
of sydney
12.03–13.06.22

23rd Biennale of Sydney

rīvus



We acknowledge the Traditional Owners of Country, in particular the Gadigal, Dharawal, Burramatagal, and Cabrogal people on whose land and waterways the 23rd Biennale of Sydney (2022) was located. We recognise their continuing connection to land, waters, and culture and pay our respect to Elders past and present.

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Open 12 March –
13 June 2022

94 days open to the
public

606,386 visitors

400 events and
experiences

Free events
program every
Wednesday night

330 artworks

89 participants

62 new artwork
commissions

32 First Nations
individual and
community
participants

35% of visitors attended
the Biennale for the
first time

51% of non-Sydney
visitors said that one of
the main reasons
they were in Sydney /
NSW was to attend
the Biennale

36% of visitors are under
the age of 35

Online Presence

3 million digital
visitation

709 social media
posts

31,015 people used
the Biennale's
online learning
resources



rīvus, the latin root for brook, or stream (but also at the origin of the word ‘rivalry’) seemed an appropriate title for a Biennale that was bracketed by COVID and other extreme effects of worldwide climate change. Water and conflict were the source, as it were, but the Biennale opened up to a delta of many other related themes: rights of nature, voices of the non-human, interspecies communication and collaboration, Aboriginal stories of creation, assembled ecosystems, and, in general, the idea of decentring the human. That is why we used the word ‘participants’ instead of ‘artists’: indeed, among the 89 practices included in rīvus were architects, designers, activists, eight rivers (represented by their

ancestral custodians), and several inanimate objects. Sustainability was a curatorial strategy, not a theme: we strove to reduce our carbon footprint by limiting travel and freight whenever possible, encouraging the participants to use non-polluting materials and processes, building as little as possible in the exhibition design, and recycling materials upon dispersal. rīvus proposed a different approach to exhibition making, a collective effort for these individualistic times.

José Roca
Artistic Director, 23rd Biennale of Sydney





Biennale of Sydney

The Biennale of Sydney is one of the top biennials in the world – a leader in this global art movement – and the biggest drawcard to Sydney’s major cultural institutions and public spaces. By visitation, it is one of the most well attended arts and cultural events on the planet, with free admission for all to enjoy.

For almost 50 years, the Biennale has been a unifying force in the Australian arts sector, embedding bold, contemporary art exhibitions and experiences in the everyday life of Sydney and putting the artistic excellence of Australia front and centre on the world stage.

Since 1973, the Biennale of Sydney has commissioned more new work than any museum or gallery in Australia and developed the careers of over 2000 artists from all around the world including 435 Australians.

The Biennale of Sydney brings people together through our commitment to activating iconic NSW destinations and attractions and unique precincts and places and encourages them to freely exchange ideas and to think and be challenged by their experience.

We create safe places for people to think about and talk about issues that matter: issues that affect us on an individual and community level and have a global context, resonating in Sydney, its surrounds, Australia, Asia-Pacific, and the world.

23rd Biennale of Sydney: rīvus

The 23rd Biennale of Sydney (2022), titled *rīvus*, was articulated through a series of conceptual wetlands and imagined ecosystems populated by artworks, experiments, activations and research, following the currents of meandering tributaries that expanded into a delta of interrelated ideas.

Rivers, wetlands and other salt and freshwater ecosystems featured in *rīvus*, as dynamic living systems with varying degrees of political agency. Indigenous knowledges have long understood non-human entities as living ancestral beings with a right to life that must be protected. But only recently have animals, plants, mountains and bodies of water been granted legal personhood. *rīvus* challenged audiences to consider, if we can recognise them as individual beings, what might they say?

Considering the water ecology's perspective, *rīvus* entailed a fundamental shift in understanding our relationship with the rest of the natural world as a porous chronicle of interwoven fates. *rīvus* invited several aqueous beings into a dialogue with artists, architects, designers, scientists, and communities, entangling multiple voices and other modes of communication that extended beyond the realm of the visual arts.

The 23rd Biennale of Sydney was developed and realised by a Curatorium including:

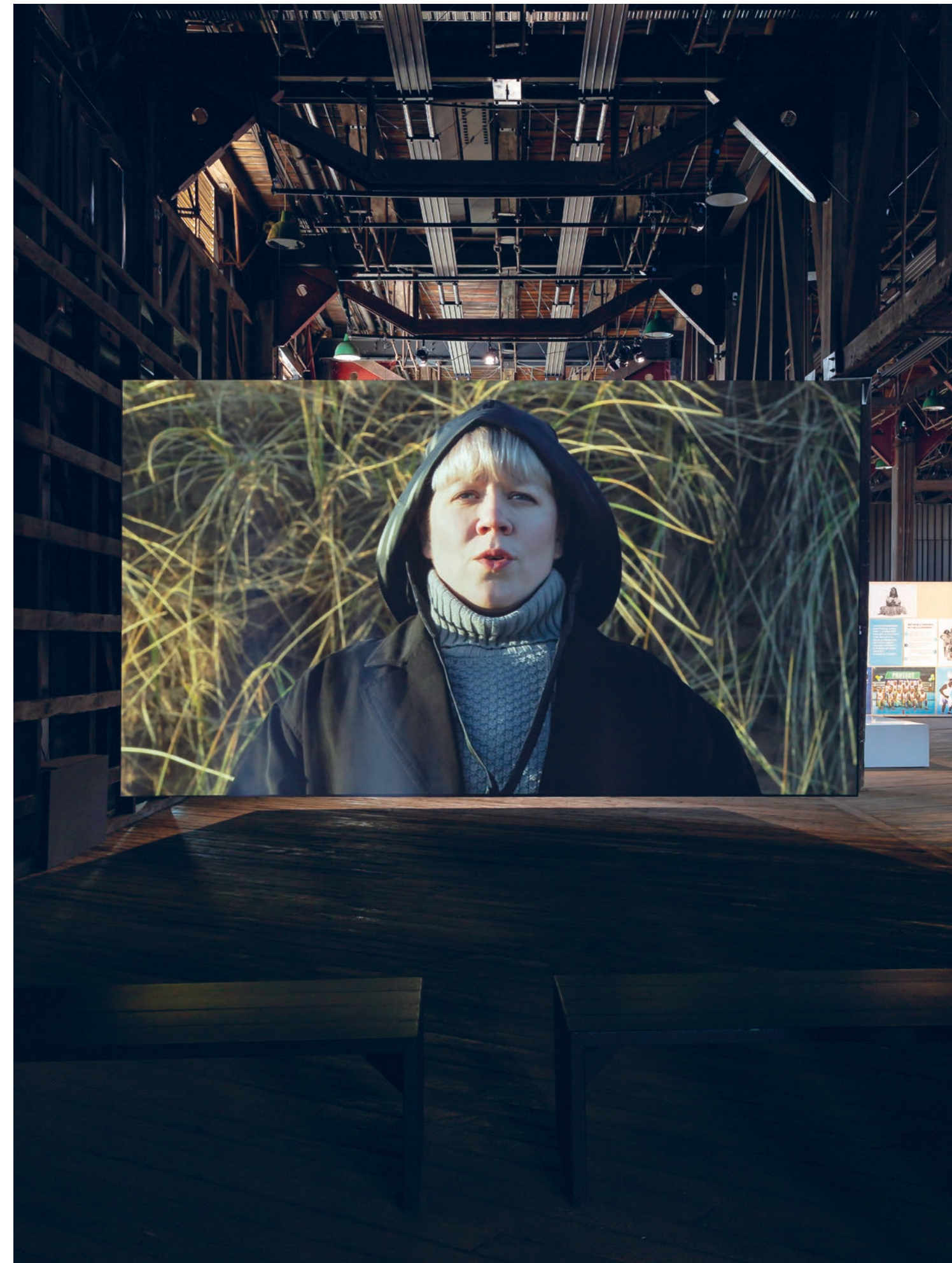
José Roca, Artistic Director, 23rd Biennale of Sydney

Paschal Daantos Berry, Head of Learning and Participation, Art Gallery of New South Wales

Anna Davis, Curator, Museum of Contemporary Art Australia

Hannah Donnelly, Producer, First Nations Programs, Arts and Cultural Exchange

Talia Linz, Curator, Artspace



Participants:
 Jumana Emil Abboud
(Palestine / England)
 Ackroyd & Harvey
(England / Italy)
 Alta Tecnología Andina
 (ATA) *(Peru)*
 Robert Andrew
(Yawuru / Australia)
 Arts for the Commons
 (A4C) *(Ecuador / Italy)*
 Atrato River
(Colombia)
 Baaka/Darling River
(Australia)
 Ana Barboza and Rafael
 Freyre *(Peru)*
 Badger Bates *(Barkandji*
/ Australia)
 Milton Becerra
(Venezuela / France)
 Will Benedict *(USA /*
France)
 Birrarung / Yarra River
(Australia)
 Dineo Seshee Bopape
(South Africa)
 Boral River *(Bangladesh)*

Burramatta River
(Australia)
 Hera Büyüktaşçıyan
(Turkey)
 Tania Candiani *(Mexico)*
 Canowindra Fossil Slab
 #84 *(Australia)*
 Yoan Capote *(Cuba)*
 Casino Wake Up
 Time *(Bundjalung,*
Kamillaroi /
Australia)
 Cave Urban *(Australia;*
Chile / Australia)
 Carolina Caycedo
(Colombia / USA)
 Alex Cervený *(Brazil)*
 Erin Coates *(Australia)*
 Cian Dayrit *(Philippines)*
 Melissa Dubbin & Aaron
 S. Davidson *(USA)*
 Matias Duville
(Argentina)
 Dyarubbin/Hawkesbury
 River Placenames
(Australia)
 Clemencia Echeverri
(Colombia)

Embassy of the North
 Sea with Xandra van
 der Eijk *(Netherlands*
North Sea /
The Netherlands)
 Virgile Flores *(France)*
 Nicole Foreshew
(Wiradjuri / Australia)
 Jessie French *(Australia)*
 John Gerrard
(Ireland / Austria)
 Alexandra Daisy
 Ginsberg *(England)*
 Juliana Góngora
 Rojas *(Colombia)*
 Julie Gough
(Trawlwoolway /
Australia)
 Senior Craftsman Rex
 Greeno and son
 Dean Greeno
(Palawa / Australia)
 David Haines & Joyce
 Hinterding *(England /*
Australia; Australia)
 Sheroanawe Hakihiwe
(Yanomami /
Venezuela)

D Harding *(Bidjara,*
Gningalu,
Garingbal /
Australia)
 Joey Holder *(England)*
 Marguerite Humeau
(France / England)
 Itja Ntjarra (Many
 Hands) Art Centre
(Mparntwe /
Australia)
 Aluaity Kaumakan
(Paiwan Nation,
Paridrayan
Community /
Taiwan)
 John Kelly and Rena
 Shein *(Dungutti /*
Australia; South
Africa / Australia)
 Pushpa Kumari
(India)
 Eva L'Hoest *(Belgium)*
 Latent Community
(Greece; Albania /
Greece)
 Living Seawalls
(Australia)

Julia Lohmann
(Germany / Finland)
 Gail Mabo (*Meriam Mir / Australia*)
 Qavavau Manumie
(Nunavut / Canada)
 Nuwandjali Marawili
(Yolngu / Australia)
 Martuwarra River
(Australia)
 Mata Aho Collective
(Te Atiawa ki Whākarongotai, Ngāti Toa Rangatira, Ngāti Awa, Ngāi Tūhoe, Ngāti Pūkeko, Ngāti Rangimui, Ngāi Te Rangi, Rangitāne, Ngāti Kahungungu ki Wairarapa / Aotearoa New Zealand)
 Naziha Mestaoui
(Belgium)
 Clare Milledge
(Australia)
 Yuko Mohri (*Japan*)

Moogahlin Performing Arts with
 Aanmitaagzi Big Medicine Studio
(Murrawarri, Biripi / Australia; Ojibway, Mohawk, Mi'kmaq / Canada)
 Napo River (*Ecuador*)
 National Committee of the Friends of Myall Creek Memorial and local First Nations Communities (*on Kamilaroi; Gomeri / Gamilaroi / Gamilaray / Dharrawal / Ngarabul / Kooma / Dhungutti / Biripi / Wiradjuri / Australia*)
 Leeroy New (*Philippines*)
 New Landscapes Institute (Joni Taylor, Ben Blakebrough, M.A.C Studio + Ant Farm) (*South Africa / Australia; Australia; USA*)

Wura-Natasha Ogunji
(Nigeria / USA)
 Mike Parr (*Australia*)
 Outi Pieski (*Sámi / Finland*)
 Marjetica Potrč with Ray Woods (*Slovenia; Wiradjuri / Australia*)
 Caio Reisewitz (*Brazil*)
 Tabita Rezaire (*France / French Guiana*)
 Duke Riley (*USA*)
 Abel Rodríguez (Mogaje Guihu) (*Muinane, Nomuya / Colombia*)
 Teho Ropeyarn
(Angkamutbi, Yadhaykana / Australia)
 Diana Scherer
(Germany / The Netherlands)
 Kiki Smith (*USA*)
 Paula de Solminihaç
(Chile)
 STARTTS (NSW Service for the Treatment and Rehabilitation of

Torture and Trauma Survivors) and Jiva Parthipan (*Australia*)
 Jenna Sutela (*Finland / Germany*)
 Imhathai Suwatthanasilp
(Thailand)
 The Great Animal Orchestra – Bernie Krause and United Visual Artists (*USA; England*)
 Leanne Tobin (*Dharug / Australia*)
 Barthélémy Toguo
(Cameroon / France)
 Sopolemalama Filipe Tohi (*Tonga / Aotearoa New Zealand*)
 Torres Strait 8 (*Zenadh Kes / Australia*)
 Hanna Tuulikki (*England / Finland / Scotland*)
 Vilcabamba River
(Ecuador)
 Gal Weinstein (*Israel*)
 Zenadh Kes (*Australia*)
 Zheng Bo (*Bai / China*)

Locations

Art Gallery of New South Wales

Established in 1871, the Art Gallery of New South Wales is one of Australia's foremost cultural institutions. For the 23rd Biennale of Sydney, participant projects at the Art Gallery of NSW responded to ideas around rewilding and caring for Country.

Barangaroo (The Cutaway & Stargazer Lawn)

For the first time, the 23rd Biennale of Sydney presented works at Barangaroo including The Cutaway and the Stargazer Lawn at Barangaroo Reserve. A unique cultural venue, The Cutaway underneath the headland, is a cavernous, expansive, concrete space. *rivus* at Barangaroo was imagined as a vast assembled ecology of living and synthetic beings. Located at The Cutaway, The Waterhouse was where our programs, learning encounters and community gatherings took place.

Museum of Contemporary Art Australia

Located at Sydney's iconic Circular Quay, the Museum of Contemporary Art Australia (MCA) is one of the world's most visited contemporary art museums. For the 23rd Biennale of Sydney participant projects at the MCA reflected on deep time, primal waters, and ancient histories.

Pier 2/3 at Walsh Bay Arts Precinct

Pier 2/3 is located at Walsh Bay Arts Precinct. It is a finger wharf with two storey wharf and store sheds constructed between 1912 and 1921 and most recently remediated as an arts precinct. *rivus* at Pier 2/3 was proposed as a briny conceptual wetland: a place where fresh and salt waters meet.

Arts and Cultural Exchange

Established in 1984, Arts and Cultural Exchange (ACE) is a community-based contemporary arts organisation in Parramatta. Drawing on ancestral creation stories of sacred and spiritual beings, for the 2022 edition, ACE presented three participants including the Burramatta River, Dharug artist Leanne Tobin and Manila-based multidisciplinary artist Leeroy New.

Bay 43 at The Rocks

Bay 43 is a converted warehouse located in the heart of The Rocks. For the 23rd Biennale of Sydney Marguerite Humeau presented a significant piece from her *MIST* series, including a sound work representing the soul of a marine mammal.

National Art School in partnership with Artspace

The National Art School is Australia's leading independent fine art school located at the old Darlinghurst Gaol site in Darlinghurst.

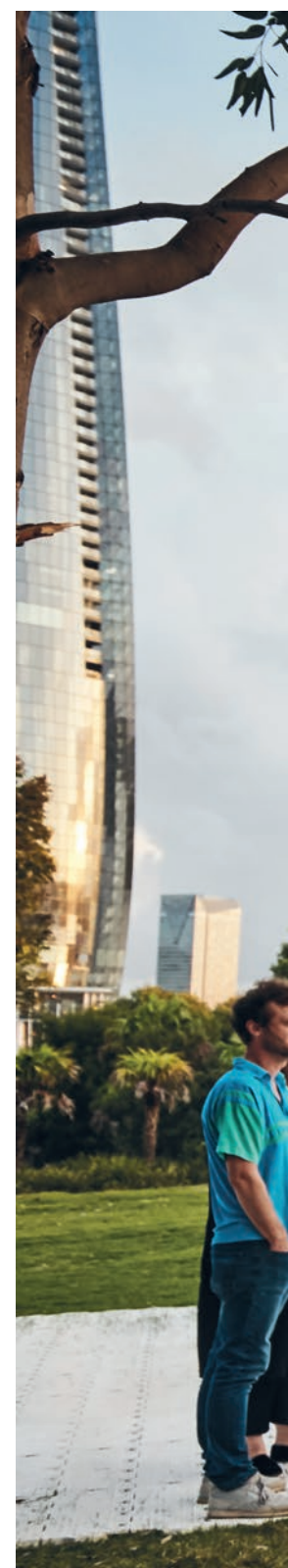
Artspace is an interdisciplinary space for the production and presentation of contemporary art and is located in the historic Gunnery building at Woolloomooloo, Sydney. A former artists' squat, it is now a site for experimentation, collaboration and advocacy.

For *rivus*, National Art School in partnership with Artspace presented participant projects that explored ideas around still and stagnant waters, as well as submerged and re-emerging histories.

‘Being part of rīvus is a big thing for me and a big thing for my people, the Barkandji People in Western New South Wales, to come down and talk about what’s happening with our Darling Barka. We believe in the Ngatji (Rainbow Serpent), we believe in the creation and if we don’t protect the land and everything, we’ve got nothing, we’ve got no future and that’s why I’m here, to try and put our point across from an Aboriginal perspective.’

Badger Bates
Participant, 23rd Biennale of Sydney





For the 2022 edition, the Biennale of Sydney and Fondation Cartier pour l'art contemporain presented the Australian première of *The Great Animal Orchestra*. The environmentally focused work by American pioneer soundscape ecologist Bernie Krause and London-based collective

United Visual Artists was presented free of charge at the Stargazer Lawn, Barangaroo for the duration of the 23rd Biennale of Sydney. Audiences connected globally through this shared experience, sparking conversation about our impacts on the natural world we share.



To mark the countdown to the opening of the 23rd Biennale of Sydney, a site-specific version of *The Great Animal Orchestra* was projected on the sails of the Sydney Opera House over three nights from 9-11 March 2022.



Audience & visitation

Visitation

606,386 physical
visitation to the
exhibition

Visitor Demographics

46% of
visitors are
from CALD
communities

69% Sydney
9% intrastate
14% interstate
8% overseas

Events & experiences

Anchored at The Cutaway at Barangaroo, The Waterhouse, was an expansive series of events and experiences that extended upon the foundational principle of rīvus, *‘building upon what’s already there’*. The program gifted agency to those who connected with it by empowering audiences of all ages to recognise that their story and their journey hold great value.

It acknowledged the ‘teacher’ in all, manifesting in animals, plants, environments and humankind; and celebrated waters, trees, insects, and children as places and spaces that hold an abundance of knowledge to be collected and shared.

Sustainable in thinking and in practice it looked towards questioning accepted modes of learning and sharing by presenting alternative possibilities. The approaches aspired to ground and expand our connection with rīvus and what it could offer us.

Events

400+ events
and experiences

Program

36 x learning exercises	2 x teacher conferences
4 x podcasts	273 daily drop in activities
18 x digital learning resources	65 late night programs
5 x live specialised cross-curricular workshops	9 symposium sessions

International Program

3 x showcases of The Waterhouse internationally (Manifesta/documenta/HKW Berlin Sept 2022)

Program Highlights

Water Lessons took place across three sites, South Eveleigh Community Rooftop Garden, The Watchtower, La Perouse and The Waterhouse, at The Cutaway, Barangaroo. Water Lessons was an opportunity to connect with the community in the lead-up to and throughout the 23rd Biennale of Sydney (2022) and was grounded in an understanding of water through the lens' of material, muse and resource.

Mirvac supported the Studio Artes pop-up exhibition titled **One Day We Will** at the East Village retail centre and a participant talk at Eveleigh Works in South Eveleigh with Badger Bates, Matt Mewburn and José Roca.

Family Day occurred on the first Saturday of every month during the exhibition offering a variety of creative workshops and activities including yoga, design, dancing and making. Children, parents, carers and friends were welcome to join in one or all of the activities that looked at place, space and art.

Space In Between involved 18 exercises (17 newly commissioned) created by local and international artists, thinkers and makers. These exercises embedded in the landscape that connected the 23rd Biennale of Sydney locations from National Art School, Museum of Contemporary Art, Pier 2/3 at Walsh Bay Arts Precinct and The Cutaway at Barangaroo, through mindful walking. The paths, like the river, flowed both ways; there was no beginning or end.

Water Matter(s) was the culmination of a 9-week intensive investigation into water by artists with diverse abilities from Front Up studios in Seven Hills and Studio Artes in Hornsby. Water Matter(s) welcomed an audience of more than 75 to The Waterhouse and was an ongoing invitation to collaborate between studios, organisations and artists—informed by the collective spirit that rivus was built upon.

Gesture invited audiences to experience the exhibition beyond words and through the body. Deaf artists Angie Goto and Sue Jo Wright guided audiences on a 90-minute experience through the exhibition expressing with only their bodies to draw attention to our sensory experiences of artworks, space and each other.





River Conversations was a two-day symposium situated on the Parramatta River and The Cutaway at Barangaroo co-created with Erin O'Donnell, water law and policy specialist, University of Melbourne and Alessandro Pelizzon, legal anthropologist, Southern Cross University. Led by First Nations voices, 10 interdisciplinary caretakers shared their river conversations through a variety of methods including film, workshops, poetry, talks, storytelling and deep listening. River Conversations acknowledged the vulnerabilities of our River systems including seeing the River only in the terms of economic gain—causing a divide with the people who listen and care for the River and the surrounding environment that supports it.



For the first time, the Biennale presented a night-time program **Art After Dark** every Wednesday evening 6–9 pm. Proudly funded by the NSW Government, visitors were able to experience the 23rd Biennale of Sydney at Barangaroo late into the night alongside a variety of weekly programs inspired by the works and themes of *rivus*. Visitors were offered a diverse selection of natural and sustainable wines, artisan spirits and craft beer from P&V, sip on a thirst quenching spritz from Campari, and enjoy a delicious meal from Mary's.

Wednesdays Up Late at Galleria Campari invited Sydney musician and composer Megan Alice Clune to curate a 13 week program of experimental, ambient and new classical music from both emerging and established Sydney/NSW musicians that was framed with projections by artist, Carla Zimbler. The program showcased and highlighted the diverse landscape of Sydney music and the communities that surround these artists featuring mesmerising projections.



Global connections & knowledge sharing

The Biennale of Sydney unites the Australian contemporary arts sector and is a global connector of artists, influencers and leaders.

37 countries participated in this edition of the Biennale of Sydney, with 45 agencies and cultural funding bodies directly involved.

42 international and 35 domestic participants and guests travelled to Sydney during the Biennale, connecting, sharing their stories and building networks between nations, Australia and the world.

15 Australian artists that participated in the 23rd Biennale of Sydney were connected with 10 influential international curators as part of Australia Council for the Arts' International Curators Program.

16 artists and researchers from Australia, Latin America and other areas around the world connected through a digital cultural knowledge exchange program, exploring rivers of Peru and Australia. The Biennale partnered with Alta Tecnología Andina (ATA), a non-profit cultural organisation based in Peru, to present four public online events and two digital commissions.

Open Society Foundations supported the participation of 24 First Nation artists in the 23rd Biennale of Sydney and a three day program on repatriation, social justice and land care – *Restitution: restoring what's been lost and stolen*. Guided by Trawlwoolway woman Julie Gough, Ittja Ntjarra (Many Hands) Art Centre and Barkandji artist Badger Bates.

The rīvus journey continues online at Google Arts & Culture with an immersive digital experience of the 23rd Biennale of Sydney. With one click, users can experience site specific projects and living works alongside a selection of newly commissioned content, podcasts, exclusive participant interviews, workshops and audio readings from *A Glossary of Water* plus 360° tours of the exhibition.

Sustainability

rīvus reflected on its own conditions of possibility, becoming the catalyst for works already in progress; encouraging the use of non-polluting materials and production processes; advocating for locality, collectivity, collaboration and reduced waste; acknowledging its own impact on the environment while aiming to lower it through a systemic and creative approach. Because sustainability should be an action, not a theme.

The Biennale of Sydney continued to make significant changes in 2022 to improve exhibition-making practices and explore sustainable options across all of its activities. The team made choices that were environmentally conscious. For example:

José Roca, Artistic Director, 23rd Biennale of Sydney set out to become as local as possible. By intentionally reducing international travel for research, the Curatorium collectively saved approximately 39.45 tons of CO2 emissions.

A 'New & Sustainable Materials Challenge' was launched in 2021 by Australia's pioneer deep tech incubator, Cicada Innovations and the Biennale of Sydney, run in partnership with the UK/Australia Season, a collaboration between the British Council and the Australian Government's Department of Foreign Affairs and Trade and the UK Government (Science and Innovation Network). The campaign identified non-polluting materials, some of which were used in the Biennale, either for creating works themselves or for their display.

Upon invitation, participants were briefed on the Biennale's commitment to Celebrating Place through conserving and protecting natural resources. The Biennale team committed to working with all participants to actively problem solve environmentally sustainable solutions to exhibition-making.

Where possible, artworks were produced locally to reduce carbon footprint on international freight and waste.

Exhibition locations were accessible by walking, biking, wheelchair and other mobility devices, and via public transport, encouraging environmentally friendly travel options between all locations.

Exhibition partner agreements included a clause reflecting the Biennale's commitment to sustainability.

In exhibition design, existing layouts were used instead of building temporary walls. When displays or room dividers were needed, reusable structures were introduced such as scaffolding clad with a sustainable, recycled or reusable material.

Exhibition signage preferreded recyclable material like paper and wood over plastic and vinyl.

Use of paint was restricted, intentionally reduced across the exhibition spaces.

Printed exhibition collateral was eliminated where possible. All extended wall labels and programs were accessible on the Biennale of Sydney website via QR codes.

A Glossary of Water, the publication for the 23rd Biennale of Sydney, was printed entirely on reclaimed paper, salvaged from previous book projects.

The 23rd Biennale of Sydney will have an afterlife as a series of exhibitions featuring selected works from rīvus at galleries and museums across Australia.

Media highlights

Sydney Morning Herald, Spectrum published a front cover feature for opening weekend written by John McDonald.

The Guardian published a review on the 23rd Biennale of Sydney by arts writer Miriam Cosic.

ABC News published an in-depth story by arts editor Dee Jefferson, as a guide to highlight works across 23rd Biennale of Sydney venues.

ABC TV Art Works filmed a segment on the 23rd Biennale of Sydney; presenter Eloise Fuss interviewed Bernie Krause, Ackroyd & Harvey and José Roca, showcasing the exhibition on the ground.

The Australian published a review of the Biennale by visual art critic Christopher Allen online, and printed in the paper's supplement, Review.

Australian Financial Review published a full-page feature in print and online on *The Great Animal Orchestra* by Michael Bailey, including an in-depth interview with Bernie Krause.

International publications **DAMN Magazine**, **ArtAsia Pacific** and **FlashArt Magazine** covered the opening of the 23rd Biennale of Sydney including a cultural roundup by Stephanie Rosenthal.

ABC Radio National: The Drawing Room broadcast a long-form interview with Bernie Krause and Talia Linz was interviewed on **ABC Radio Sydney: Drive**.

Channel 9's **Sunrise** filmed a live cross at the exhibition at Pier 2/3 Walsh Bay Arts Precinct with presenter Sam Mac. Channel 10's morning program **Studio 10** filmed two dedicated live crosses at Pier 2/3 at Walsh Bay Arts Precinct and The Waterhouse at The Cutaway, with presenter Daniel Doody interviewing Talia Linz and Lleah Smith.

'rīvus isn't didactic, but it makes clear that there's no division between humans and nature, that we can no longer conceive of ourselves without each other.'

Neha Kale, *The Saturday Paper*

'Biennale of Sydney artists navigate troubled waters to produce works of beauty and environmental activism.'

Dee Jefferson, *ABC*

'Fresh Sydney Biennale under José Roca a triumph.'

Christopher Allen,
The Australian

'The end result is a diverse collection of artworks and a powerful piece of advocacy for our planet.'

Miriam Cosic, *The Guardian*



Digital Reach

3 million people

Media Coverage

277 media clippings
15% international
& 84% national

Website

3,115,604 pageviews
339,901 users
529,773 sessions

Subscribers

30,109 newsletter subscribers

Social Media Followers

58,294 Facebook
51,177 Instagram
24,595 Twitter

5,362 LinkedIn
1,150 YouTube

Content Creators

For the first time, the Biennale engaged local content creators to showcase their experience at the 23rd Biennale of Sydney. Across the four content creators, their total post reach was 3,018,650 with a total engagement of 110,897.

Digital Display

Through interest based native advertising, we were able to reach 407,443 unique users (1,852,377 impressions) on various arts and cultural websites driving direct traffic to the Biennale of Sydney website. Additionally, Mirvac, the Biennale of Sydney’s Principal Partner promoted the 23rd edition on 80 digital screens in Sydney across their office portfolio.

Visitor Experience Campaign

In partnership with Broadsheet, our visitor experience campaign reached 683,479 users and received over 62,000 content views.

Out of Home Advertising

In the lead up to the 23rd Biennale of Sydney and during the exhibition our out of home campaign spread across Sydney, Brisbane and Melbourne markets.

Posters

Posters were displayed across Sydney, Melbourne and Brisbane reaching 5,700,000 people.

Flags and Triffid Signs

A total of 289 rīvus flags and 11 triffid signs were installed as part of the 23rd Biennale of Sydney across Sydney city and Barangaroo.

The flags adorned the streets of the City of Sydney from 7 March – 14 April at the following locations:

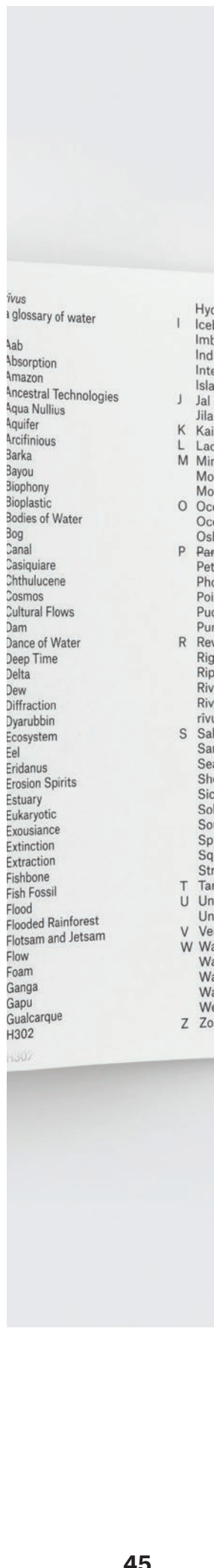
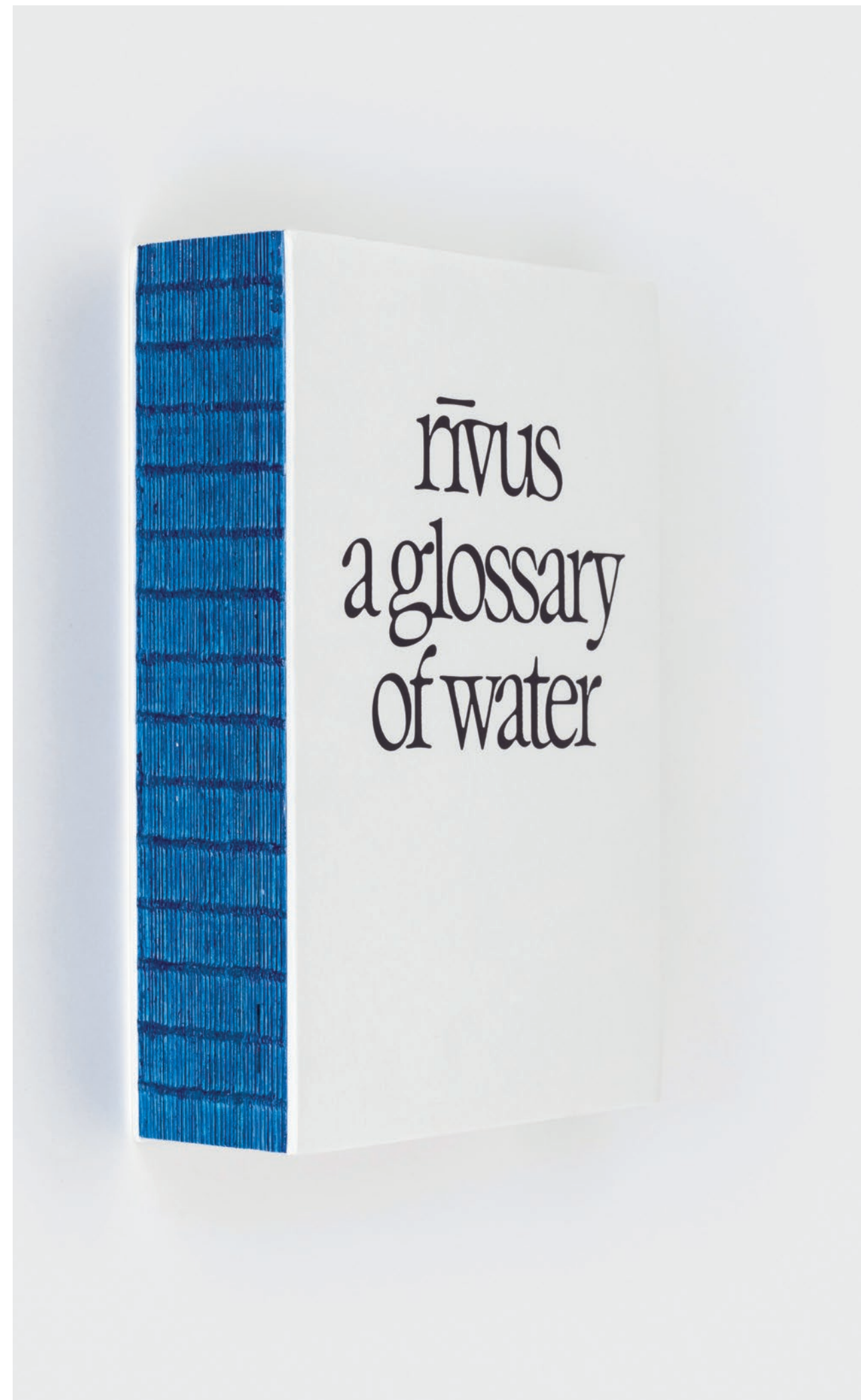
Macquarie Street, The Domain
Macquarie Street, Circular Quay
Taylor Square, Darlinghurst
Hickson Road, Sydney
Redfern Street, Redfern
South Dowling Street North, Surry Hills
Green Square Station, Beaconsfield
Erskineville Town Hall, Erskineville
Harris Street, Pyrmont
King Street, Newtown

Additionally, 23rd Biennale of Sydney flags were on display across the South Eveleigh precinct, a site managed by Mirvac.

Publication

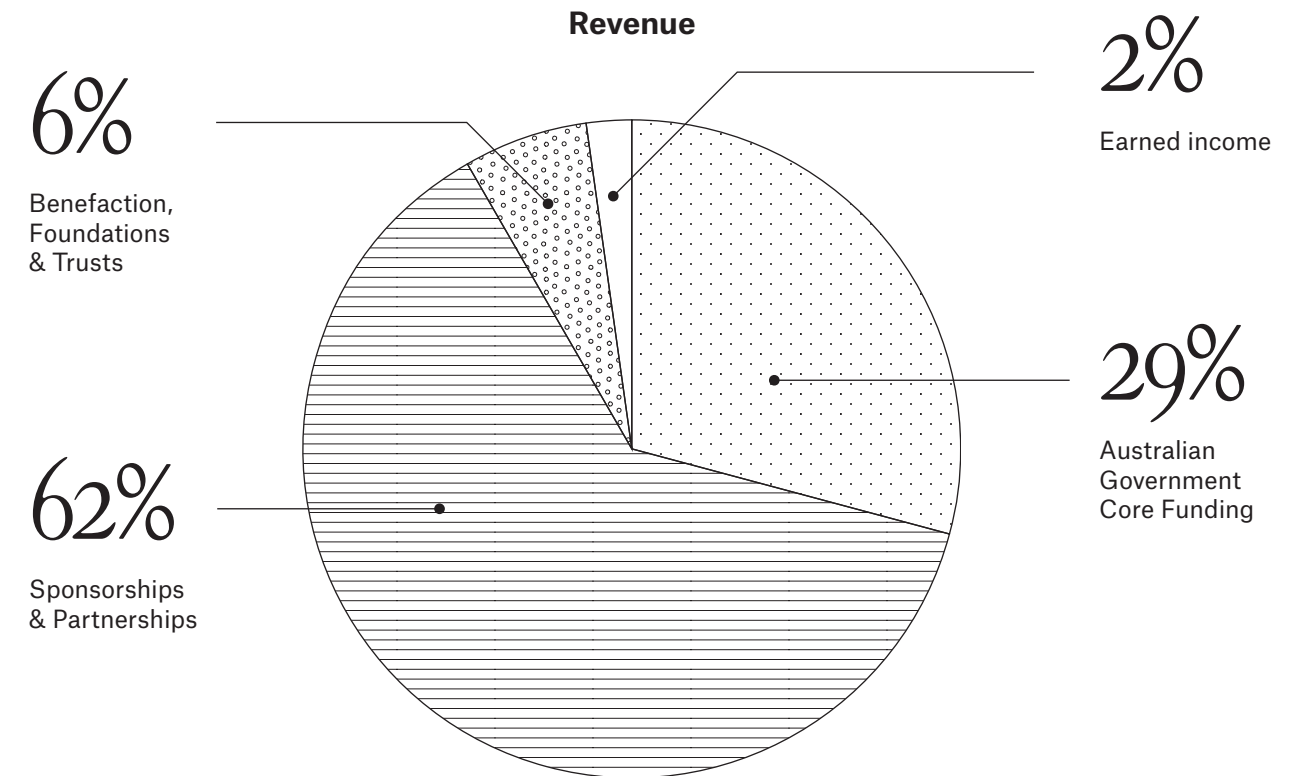
A Glossary of Water is a substantial publication presented as an artist book, a scholarly reference and a beautiful object. Edited by José Roca and Juan Francisco Salazar, *A Glossary of Water* is a limited edition aquatic artefact, a companion to the 23rd Biennale of Sydney, titled *rīvus*. The principal working themes – weaving and rivers – naturally expand towards topics like rights of nature, sustainability, food security, consumption, pollution, biodiversity, extinction and ancestral technologies.

The publication sheds light on an important and urgent subject and highlights the deep connections that Australia has to its waterways and bodies of water. The book follows the logic of a glossary, using approximately 80 terms as headings and ‘definitions’ such as creek, dam, estuary, flood, weave and weft. *A Glossary of Water* has been printed sustainably on excess paper stock of different types and weights from previous book projects, rather than recycled paper, giving the profile of the publication the look and feel of the sediment of the river.

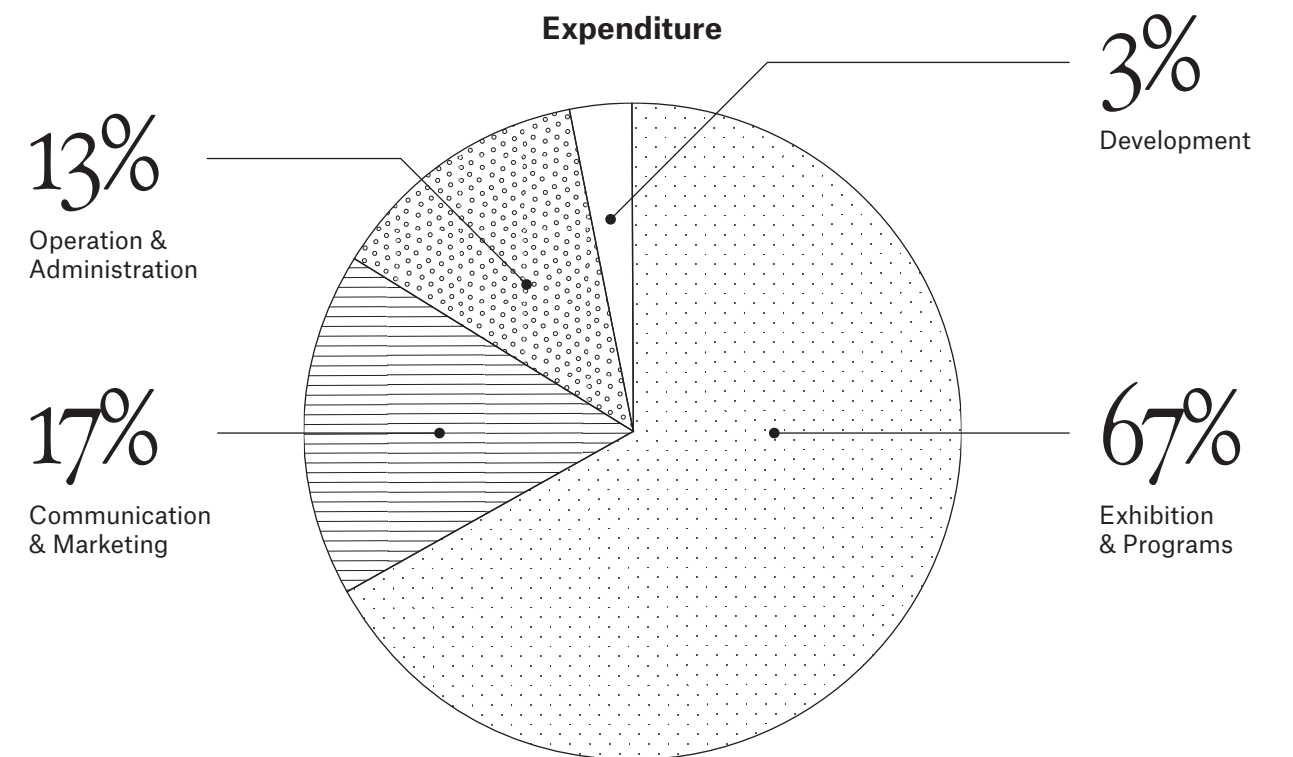




Finance



Turnover **\$16.4m** (cash and in-kind)



Grants for artist projects **\$827,833**

Messages of support

For almost 50 years, the Biennale of Sydney has been empowering Australian artists and communities to get together and share their stories through contemporary art and ideas at what has become one of the largest contemporary art events in the world, with free admission for all to enjoy. The 23rd Biennale of Sydney, titled *rivus*, presented over 330 artworks by 89 participants and 400 events for the 2022 edition across some of Australia's most iconic locations. The exhibition was a timely reflection on our relationship with water, sharing local and global stories that resonate with all Australians. The Biennale of Sydney is a major platform for artists and audiences to see the world in different ways, looking at it through other people's eyes, joining together and imagining a better future together. The Australian Government is proud to be a long-term supporter of the Biennale of Sydney and congratulates everyone involved in this meaningful and successful event.

The Hon. Tony Burke MP
Minister for Employment and Workplace
Relations and Minister for the Arts

The Biennale of Sydney brings the best of international contemporary art to Sydney and showcases Australian arts and culture to the world. The Biennale of Sydney is always a highlight in the city's cultural events calendar and welcomed over 600,000 visitors to the 2022 program. This event included an impressive line-up of international and local artists and creatives from over 30 countries, putting NSW artistic excellence front and centre on the world stage. Importantly, it involved 63 Aboriginal individuals and communities sharing their stories and their knowledge. Aligning with our NSW Visitor Economy Strategy 2030, the Biennale of Sydney is an international event that positions Sydney as the cultural events capital of Australia, which is a key pillar in achieving our goal to make NSW the premier visitor economy of the Asia Pacific. The 23rd Biennale of Sydney, *rivus*, brought together artistic communities from all over the world and I congratulate the entire team that realised its remarkable success.

The Hon. Ben Franklin MLC
NSW Minister for Tourism, Minister
for Aboriginal Affairs, Minister for the Arts,
and Minister for Regional Youth

The Biennale of Sydney is one of our city's most influential cultural events that projects our cultural influence on a global scale. The 2022 edition, *rivus*, focused on connectivity and collaboration bringing local and international communities together to celebrate our city. Through a thought-provoking exhibition, over 600,000 visitors experienced *rivus* at some of Sydney's most iconic locations encouraging audiences to wander the city by foot, pram, wheelchair, bike or public transport to easily experience the entire exhibition. The City of Sydney is very proud to support one of the largest and oldest contemporary art events in the world and we congratulate the entire team who brought *rivus* to fruition and wish you success for the 24th Biennale of Sydney.

Clover Moore
Lord Mayor of Sydney

We are proud to be Principal Partner for the 23rd Biennale of Sydney, titled *rivus*. The Biennale has provided invaluable opportunities to connect and inspire our communities aligning with Mirvac's 2026 vision to be a leading curator and creator of extraordinary urban places and experiences to make life better for millions of Australians. Over the past 12 months we have achieved so much together in this partnership. At the heart of every project exists a deep commitment to community, art, culture and innovation. *rivus* will resonate with communities for years to come, congratulations to the team and participants. We are delighted to continue supporting the Biennale of Sydney for the 24th and 25th editions in 2024 and 2026 and look forward to growing our partnership.

Campbell Hanan
Head of Mirvac's Integrated Investment Portfolio
Mircac

Chairman's Report

The 23rd Biennale of Sydney, *rivus*, was the inspired conception of Artistic Director, José Roca, realised with the support of a Curatorium comprising Paschal Daantos Berry, Anna Davis, Hannah Donnelly and Talia Linz, and 89 participants globally. It exhorted us to reconsider our relationship with the natural world and to reassess and more importantly accept, our responsibility for the health and continuity of the multiplicity of complex, interconnected ecosystems which sustain us. It also reminded us of the singular human need to connect and of what can be achieved through selflessness and collaboration rather than rivalry or conflict.

During an exceptionally challenging period internationally due to enforced isolation, straitened economies, severe fires and floods resulting from years of climate neglect and damage, and increasing conflicts, including a devastating, unjustifiable war in Ukraine, that the Biennale was even able to stage *rivus* was an incredible feat which was only made possible by the extraordinary support of government, private partners and benefactors.

In this regard I would like to thank and acknowledge the City of Sydney, the Australia Council and the NSW government, and in particular Create NSW and Destination NSW which provided additional, sustained support to the Biennale during this trying period and to express our deep gratitude to our Founding Patrons, the Belgiorno-Nettis family, and our Principal Patron, The Neilson Foundation, for their long-standing faith, support and dedication to the Biennale; our Principal Partner, Mirvac, with which we are proud to partner with its shared environmental and community ethos; Fondation Cartier pour l'art contemporain for its sustained support of the arts and bringing *The Great*

Animal Orchestra to Australia for *rivus*, and all of our private patrons.

I also wish to acknowledge the camaraderie, expertise and ongoing support of our exhibition partners: the Art Gallery of New South Wales, Museum of Contemporary Art Australia, Artspace, Arts and Cultural Exchange, Barangaroo, National Art School, The Rocks, and Walsh Bay Arts Precinct.

I would also like to take this opportunity to thank and congratulate José Roca for his thoughtful, sensitive and timely exploration of the key issues facing us today and his pellucidity of vision as Artistic Director, together with the Curatorium, and each participant for sharing their incredible projects.

Finally, I wish to acknowledge the Biennale of Sydney Board of Directors, Chief Executive Officer, Barbara Moore, and the entire Biennale team and to express my heartfelt thanks to them for their incredible individual and collective contributions in realising *rivus*.

Kate Mills
Chairman

Chief Executive Officer's Report

In 2020, the Biennale of Sydney was one of the last major international contemporary events to close during the pandemic, and in 2022, it was one of the first to open. The Biennale of Sydney has been a beacon of light of positivity, offering rich experiences for all to enjoy and reuniting communities through joy and celebration of art. *rivus* activated Sydney with powerful artworks and ideas, inviting people to think about our relationship with each other, and with water. It was a timely edition, where José Roca, Artistic Director of the 23rd Biennale of Sydney and the Curatorium called us all to be present, acknowledge Country, take action and listen to the people that know how to protect and conserve the natural world.

I want to thank the participants for being a part of *rivus*, I deeply thank you for sharing your stories and experiences for all to enjoy. A huge thanks goes to visitors for engaging with the Biennale and being open to learn something new about yourself or others. Sincere appreciation goes to José Roca whose vision and actions cultivated lasting change in each of us that had the privilege of experiencing *rivus*. I give my deepest thanks to everyone that has ever been involved with the Biennale of Sydney, making it what it is today. In particular, my thanks goes to Franco Belgiorno-Nettis AC CBE for planting the seed of the Biennale all those years ago, and the Belgiorno-Nettis family for continuing his legacy. The provocation and sparks that it ignites leads to lasting, meaningful change. We're not saving lives, we're changing them.

Barbara Moore
Chief Executive Officer

The Biennale of Sydney applauds 49 years of patronage by Transfield Holdings and the Belgiorno-Nettis Family.

The Biennale of Sydney Archive includes physical records from the first 21 editions of the Biennale, forming one of the most comprehensive archives of national and international art activity in Australia. The Biennale of Sydney Archive has been supported by Transfield Holdings specifically to enable the documentation of the Biennale, and its gifting to the Art Gallery of New South Wales was part of the Gallery's National Art Archive initiative.



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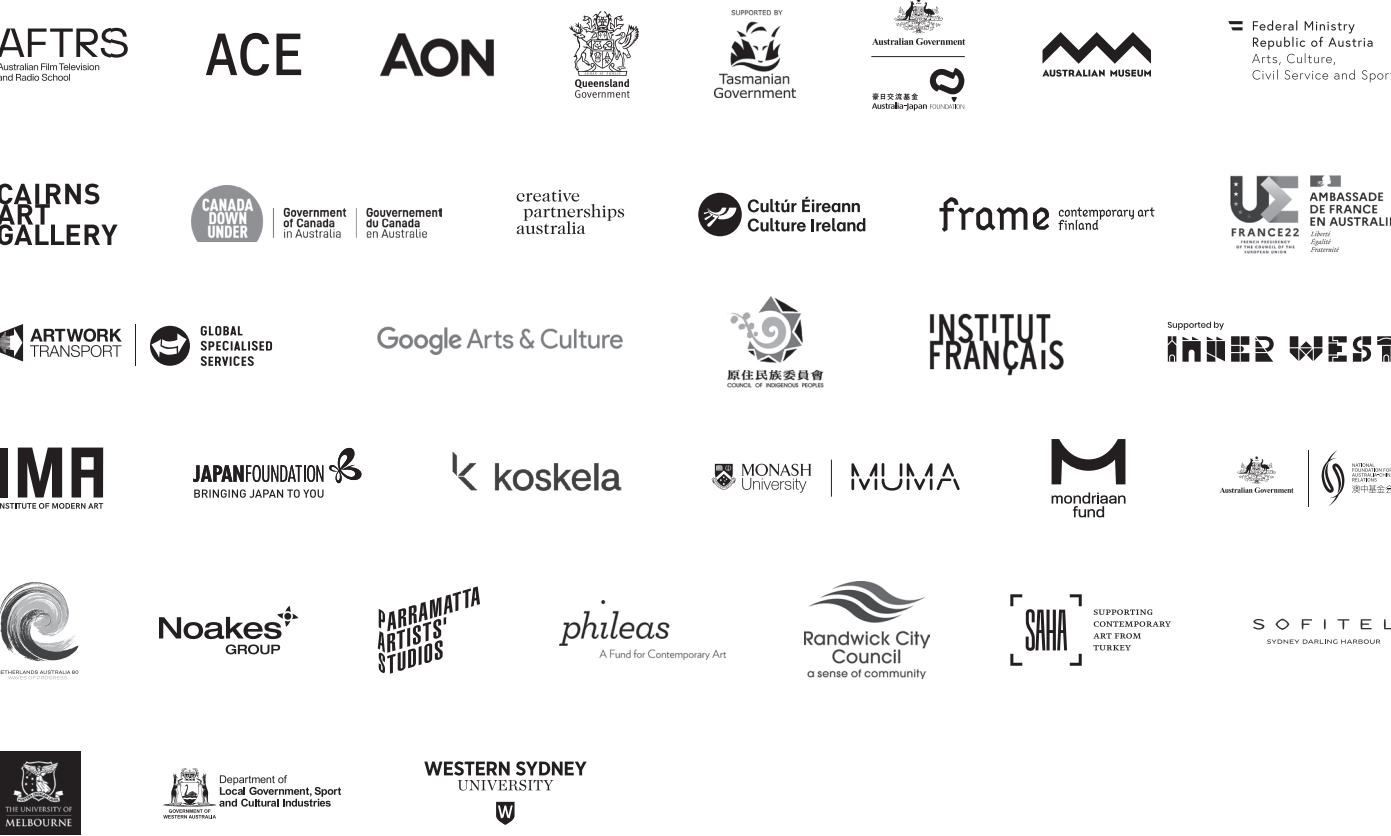
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The 23rd Biennale of Sydney was enriched by the support of almost 300 volunteers from Greater Sydney, the Illawarra, Hunter and Newcastle regions with 55% of volunteers under the age of 35.

Transport for NSW provided free travel on Sydney Trains and NSW TrainLink intercity services, Sydney Ferries, Sydney metropolitan buses and light rail for all Biennale volunteers during the exhibition period.

‘I’ve been volunteering in the Biennale for around 2–3 months and it’s been such a beautiful experience for someone who creates art, who loves art, who loves being a part of the art world. Even in a small way being a part of something so big and getting a chance to communicate with people about the art and explain artworks that are so much bigger than us.’

Volunteer, 23rd Biennale of Sydney

‘I started volunteering at the Biennale of Sydney in 2008 – every iteration since and it’s a highlight every two years, I love it.’

Volunteer, 23rd Biennale of Sydney

‘Anyone who comes in the Biennale regardless of being an artist, a curator...it’s such a gift. I have talked to so many people and there are so many volunteers who are doing varied things across the world and they come here and they’re a part of this...the interactions with different people, different cultures, it’s genuinely something you don’t get otherwise at all and it’s something that shouldn’t be missed or let go of at all.’

Volunteer, 23rd Biennale of Sydney

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Inside cover
Opening Event Smoking Ceremony, 23rd Biennale of Sydney, rīvus (2022) at The Cutaway, Barangaroo. Photograph: Joshua Morris.

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Jessie French, *The Blinding Obligation That is Our Vulnerability – β-L-galactopyranose*, 2021–2022 (detail). Courtesy the artist and Anaïs Lellouche. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts and assistance from the Sustaining Creative Workers Initiative. The Sustaining Creative Workers Initiative is supported by the Victorian Government through Creative Victoria and Regional Arts Victoria. Installation view, 23rd Biennale of Sydney, rīvus, 2022, National Art School. Photography: Document Photography.

P. 9
Wura-Natasha Ogunji, *Will I still carry water when I am a dead woman?*, 2022. Performance from National Art School to Art Gallery of New South Wales, Sydney, as part of 23rd Biennale of Sydney, rīvus, 2022. Performers: Aksharaa Agarwal, Tashynga Asinea, Isis Vega, Saher Hashmi, Yuanyu Li, Erin McFadyen, Audrey Newton, Aleshaa Parthiban, Chelsey Prior, Felixe Rives, Patricia Wood. Photography: Maria

Boyadgi, Four Minutes to Midnight.

P. 10
Art After Dark, 23rd Biennale of Sydney, rīvus (2022) at The Cutaway, Barangaroo. Photograph: Joshua Morris. Foreground: Leeroy New, *Flotilla*, 2022 (detail). Courtesy the artist. Commissioned by the Biennale of Sydney with generous support from the Australia-ASEAN Council and assistance from Mirvac and Parramatta Artists’ Studios.

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Hanna Tuulikki, *Seals’kin*, 2022 (video still). Courtesy the artist. Commissioned by the Biennale of Sydney with generous support from Creative Scotland, generous assistance from the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season and Frame Finland. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Pier 2/3 Walsh Bay Arts Precinct. Photography: Document Photography.

P. 21
Badger Bates, *Barka The Forgotten River and the desecration of the Menindee Lakes*, 2021–2022 (detail); *Ngatyi blowing a rainbow*, 2004; *Parntu Thayilana Wiithi (Cod Eating Yabbies)*, 2004; *Wiimpatja Paakana Nhaartalana (Me Fishing in the Darling River)*, 2004; *Warrego-Darling Junction*,

Toorale, 2012; *Ngatyi Yarilana (Rainbow Serpents having young)*, 2007; and *Barka (Darling River)*, 1992. Presentation at the 23rd Biennale of Sydney (2022) was made possible with generous support from the Australia Council for the Arts. Courtesy the artist. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Art Gallery of New South Wales. Photography: Document Photography.

P. 22 & 23
Bernie Krause and the United Visual Artists, *The Great Animal Orchestra*, 2016. Collection Fondation Cartier pour l’art contemporain, Paris. Created at the initiative of the Fondation Cartier pour l’art contemporain, 2016. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Barangaroo Reserve. Photography: Joshua Morris.

P. 24 & 25
Bernie Krause and the United Visual Artists, *The Great Animal Orchestra*, 2016. Projected on the Sydney Opera House, 2022. Presented by Fondation Cartier and the Biennale of Sydney. Photograph: Daniel Boud.

P. 26
Gesture, Installation view, 23rd Biennale of Sydney, rīvus, 2022, The Cutaway at Barangaroo. Photography: Jaimi Joy

P. 31
Foreground: Ana Barboza and Rafael Freyre, *Water ecosystem*, 2019–2022 (detail). Courtesy the artists & Museo de Arte Contemporáneo de Lima. Background: Cave Urban, *Flow*, 2022 (detail). Courtesy the artists. Commissioned by the Biennale of Sydney with generous support from Andrew Cameron AO and Cathy Cameron; Hera Büyüктаşçıyan, *Fishbone IV*, 2019–2022. Courtesy the artist & Green Art Gallery, Dubai. Commissioned by the Biennale of Sydney with generous assistance from SAHA Association; Nicole Foreshew, *YIRUNG BILA (SKY HEAVEN RIVER)*, 2022. Courtesy the artist. Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts; Paula de Solminihac, *Fogcatcher*, 2018–2021. Courtesy the artist. Commissioned by the Biennale of Sydney with generous assistance from Graeme and Mabie Briggs and assistance from the Catholic University of Chile and the Ministry of Foreign Affairs | Government of Chile; and Mata Aho Collective, *He Toka Tū Moana: She’s a Rock*, 2022 (detail). Courtesy the artists. Commissioned by the Biennale of Sydney with generous support from Creative New Zealand. Installation view, 23rd Biennale of Sydney,

rīvus, 2022, The Cutaway at Barangaroo. Photography: Document Photography.

P. 33
River Conversations, 23rd Biennale of Sydney, rīvus, (2022), Parramatta River. Photograph: Jodie Barker

P. 34 & 35
Art After Dark, Installation view, 23rd Biennale of Sydney, rīvus (2022) at The Cutaway, Barangaroo. Photograph: Joshua Morris.

(Foreground: Alexandra Daisy Ginsberg, *The Substitute*, 2019. Presentation at the 23rd Biennale of Sydney was made possible with generous assistance from the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season. Courtesy the artist. Background: Cave Urban, *Flow*, 2022 (detail). Courtesy the artists; and Ackroyd & Harvey, *Uncle Charles “Chicka” Madden / Wanstead Reserve, Cooks River, Sydney*, 2022; *Lille Madden / Wanstead Reserve, Cooks River, Sydney*, 2022. Commissioned by the Biennale of Sydney with generous support from the Goethe-Institut Australia and generous assistance from the UK/Australia Season Patrons Board, the British Council and the Australian Government as

part of the UK/Australia Season and with generous support from Rachel Verghis. Courtesy the artists. Installation view, 23rd Biennale of Sydney, rīvus, 2022, The Cutaway at Barangaroo. Photography: Joshua Morris)

P. 36
Robert Andrew, *Water waking country – Wulani yinamirlgan buru*, 2022 – ongoing (detail). Commissioned by the Biennale of Sydney with generous support from the Australia Council for the Arts. Courtesy the artist & Milani Gallery, Brisbane. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Museum of Contemporary Art Australia. Photography: Jodie Barker.

P. 40
rīvus banners. Photograph: Traianos Pakioufakis.

P. 45
A Glossary of Water edited by José Roca and Juan Francisco Salazar. 23rd Biennale of Sydney, rīvus, (2022). Photograph: Stan Marten.

P. 46
Ackroyd & Harvey, *Lille Madden / Tar-Ra (Dawes Point)*, Gadigal land, Sydney, 2022. Commissioned by the Biennale of Sydney with generous assistance from the UK/Australia Season Patrons Board, the British Council and the Australian Government as part of the UK/Australia Season with

generous support from Rachel Verghis. Courtesy the artists. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Art Gallery of New South Wales. Photography: Document Photography.

P. 53
Left to Right: Caio Reisewitz, *MUNDUS SUBTERRANEUS*, 2022. Commissioned by the Biennale of Sydney with assistance from the Consulate General of Brazil in Sydney. Courtesy the artist & Bendana Pinel Art Contemporain, Paris; Marjetica Potrc, *The House of Agreement Between Humans and the Earth*, 2022; *The Time of Humans on the Soča River*, 2021; and *The Rights of a River*, 2021. Commissioned by the Biennale of Sydney with generous support from Goethe-Institut Australia and with assistance from Alenka Tindale. Courtesy the artist & Galerie Nordenhake, Berlin/Stockholm/Mexico City. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Museum of Contemporary Art Australia. Photography: Document Photography.

P. 57
Teho Ropeyarn, *Athumu Paypa Adthinhuunamu (my birth certificate)*, 2022 (detail). Courtesy the artist & Onespace Gallery. Presentation at the 23rd Biennale of Sydney was made possible

with generous assistance from the Queensland Government through Arts Queensland and with generous assistance from the Queensland Arts Showcase Program. Installation view, 23rd Biennale of Sydney, rīvus, 2022, National Art School. Photography: Document Photography.