

We acknowledge the
Traditional Owners of Country,
in particular the Gadigal,
Wangal and Bidjigal peoples on
whose land the 24th Biennale
of Sydney was located. We
recognise their continuing
connection to land, waters, and
culture and pay our respect to
Elders, past and present.



Highlights

24th Biennale of Sydney

09 Artists

Locations

White Bay Power Station

Audience 24

Events and Experiences

Global Connections 36

Media Highlights

Environmental Impact

Publication

45 Finance

Messages of Support

Supporters

58 Team

Acknowledgements

Image credits



402 artworks

96 exhibiting artists and collectives

46 new artist commissions 36 First Nations artists

30,652 tickets booked

140+ musicians and performers

400 schools visited



777,386 visitors

25% increase from the 2022 visitation

694 events and experiences

93 days 9 March -10 June 2024

4.1m digital reach

45%

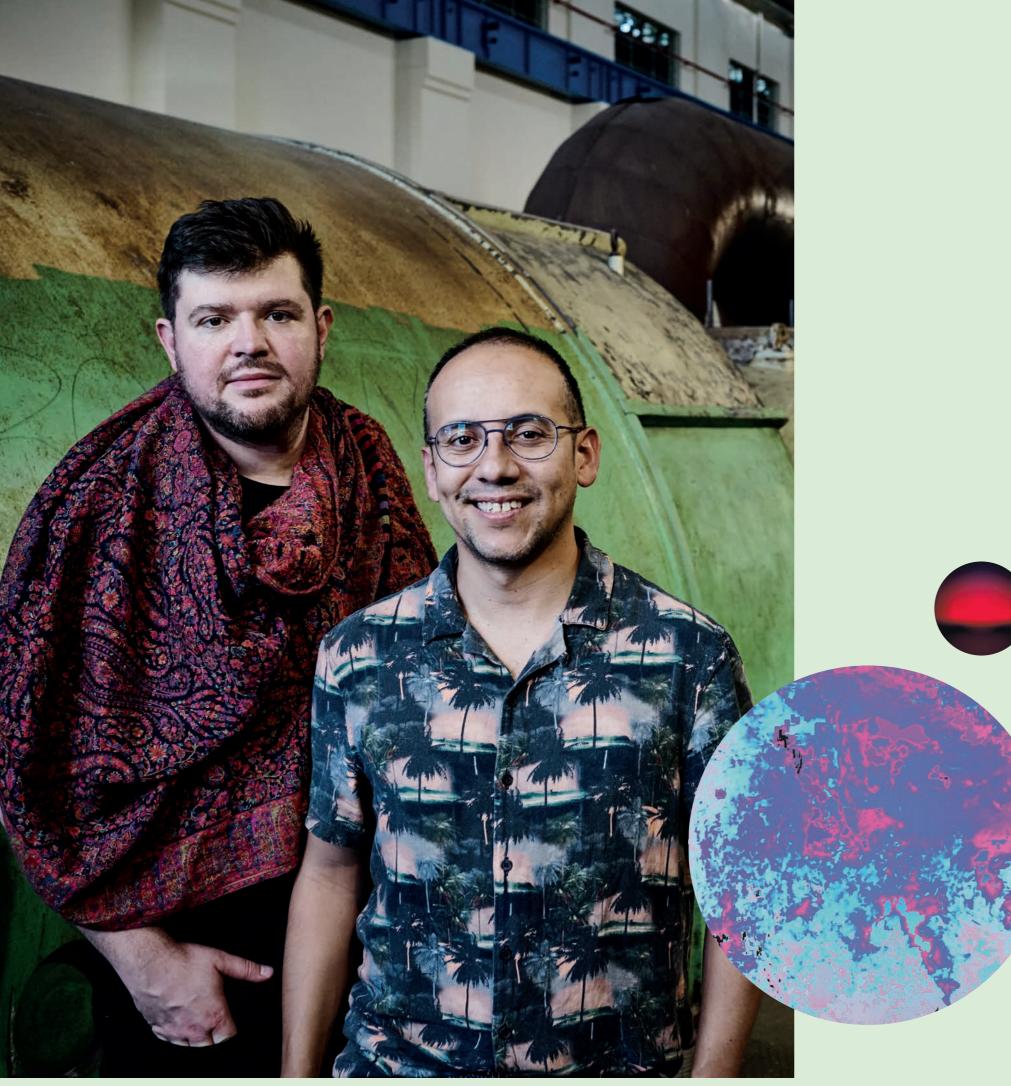
of international, interstate and intrastate visitors said that one of the main reasons they were in Sydney / NSW was to attend the Biennale

45%

of visitors are from culturally and linguistically diverse communities

27%

of visitors under the age of 35



A major international art festival and the largest contemporary art event of its kind in Australia, the 24th Biennale of Sydney was presented at Art Gallery of New South Wales, Artspace, Chau Chak Wing Museum at the University of Sydney, Museum of Contemporary Art Australia, Sydney Opera House, UNSW Galleries and at the iconic and recently restored White Bay Power Station.

The 2024 edition featured 96 artists and collectives from 53 countries and territories including Aotearoa New Zealand, Australia, Brazil, Guatemala, Hong Kong, India, Indonesia, Japan, Mexico, Nigeria, Niue, Trinidad and Tobago, and Ukraine, and more than 140 programming artists. Artists have practices firmly grounded in diverse communities and artistic vocabularies.

Open to the public for the first time in over 100 years, on the lands of the Wangal people, White Bay Power Station hosted a series of talks, art activations, workshops, music and event days, set amongst the most dynamic contemporary art from across Australia and around the globe.

The first of many special events including Art After Dark, Family Days and more, 'Lights On' opening night saw White Bay Power Station spark back to life, in collaboration with Phoenix Central Park. Two dancefloors, live music, food trucks, bars, installations, roving performances, all set amongst the industrial grandeur of the Station, the site thrummed with a powerful, electric festival energy.

In this dynamic interplay of history, culture, and art, a collective future emerges—one not only possible but imperative to be lived with irrepressible joy and plenitude, fostering a shared humanity. Under the gaze of Ten Thousand Suns, the 24th Biennale stands as a testament to the resilience of the human spirit and the transformative power of collective expression.

With the artistic direction led by Cosmin Costinaș and Inti Guerrero, the 24th Biennale of Sydney, Ten Thousand Suns, proposed celebration as both a method and a source of joy, inspired by legacies of collective resistance and coming together to thrive in the face of injustice. With an exhibition of contemporary art at its core, the event drew from multiple histories, voices, and perspectives, to explore connected thematic threads, from the celebration of the resurgence of First Nations technologies and knowledges, the history of Islam in Australia, to Queer resilience, and the international expression of Carnivale. The edition explored the atomic era, a concentrated time of climate alteration through human exploitation, within the context of today's moment of climate emergency and a refusal to concede to an apocalyptic vision of the future.

Marking the Biennale of Sydney's 50th anniversary year, the edition challenged Western fatalistic constructions of the apocalypse and embraced a necessary hopeful outlook around a possible future lived in joy, produced in common and shared widely.



The Biennale of Sydney is an international contemporary art event. It plays an indispensable role in Australia's engagement meaningful, shared arts experiences. with the world, and a meaningful role in the
The Biennale amplifies the voices of life of the nation. The Biennale presents the most dynamic contemporary art from around the globe in venues across Sydney with exhibitions that ignite and surprise

people, sparking dialogue, cultivating connections and inspiring action through artists and tells the stories of our global communities, as they drive momentum for lasting cultural change.

Established in 1973, it is the third oldest biennial in the world after Venice and São Paulo and the largest exhibition of its kind in Australia. The Biennale has commissioned and presented exceptional works of art by more than 2.400 national and international artists from 132 countries.

Adebunmi Gbadebo (USA) Agnieszka Kurant (Poland / USA)

Agnieszka Polska (Poland / Germany)

Alberto Pitta (Brazil)

Andrew Thomas Huang (USA)

Anne Samat (Malaysia / USA)

Barrileteros Almas del Viento (Guatemala)

Big Chief Demond Melancon (USA)

Bonita Ely (Australia)

Breda Lynch (Ireland)

Candice Lin (USA)

Carrolup Child Artists: Arthur Bropho, Alma Cuttabut, Parnell Dempster, Phillip Jackson, Gregory Kelly, Edie Wallam, and five once known child artists (Australia)

Chitra Ganesh (USA)

Choy Ka Fai (Singapore / Germany)

Christopher Myers (USA)

Christopher Pease (Minang / Wardandi/Bibbulmun, Australia)

Citra Sasmita (Indonesia)

Cristina Flores Pescorán (Perú / Netherlands / USA)

Darrell Sibosado (Bard / Noongar, Australia)

Dhopiya Yunupinu (Gumatj / Yolnu nation, Australia)

Diane Burns (Anishinaabe / Chemehuevi, USA)

Doreen Chapman (Manyjilyjarra, Australia)

Dr. Destiny Deacon (KuKu (Cape York) & Erub / Mer (Torres Strait), Australia)

Dumb Type (Japan)

Dylan Mooney (Yuwi / Meriam Mir / South Sea Islander, Australia)

Eisa Jocson (Philippines)

El Gran Mono (Colombia / Australia)

Elyas Alavi (Hazara, Afghanistan / Australia) with

Hussein Shirzard (Afghanistan / Australia); Jim Hinton (Australia); John Hinton (Australia); & Alibaba Awrang (Afghanistan / USA)

Eric-Paul Riege (Diné / Navajo, USA)

Felix de Rooy (Curação / Netherlands)

Francisco Toledo (Mexico)

Frank Bowling (UK / Guyana)

Frank Moore (USA)

Freddy Mamani (The Plurinational State of Bolivia)

Gail Mabo (Meriam Mir / Australia)

Gordon Hookey (Waanvi, Australia)

Hayv Kahraman (Iraq / Sweden / USA)

I Gusti Ayu Kadek Murniasih (Murni) (Indonesia)

Idas Losin (Truku / Atayal, Taiwan)

Iratxe Jaio & Klaas van Gorkum (Basque Country / Spain / Netherlands)

Irene Chou (China / Australia)

James Eseli (Kala Lagaw Ya / Badhulaig, Torres Strait Islands, Australia)

Joel Sherwood Spring (Wiradjuri, Australia)

John Pule (Niue / Aotearoa New Zealand)

Josh Kline (USA)

Juan Davila (Chile / Australia)

Júlia Côta & Prazeres Côta (Portugal)

Kaylene Whiskey (Yankunytjatjara, Australia)

Kirtika Kain (India / Australia)

Köken Ergun (Turkey / Germany) Kubra Khademi (Afghanistan / France) Lawrence Lek (Malaysia / UK)

Leila el Rayes (Australia)

Li Jiun-Yang (Taiwan)

Magdalena Meak (Lia Na'in, Indonesia)

Mangala Bai Maravi (India)

Mariana Castillo Deball (Mexico / Germany)

Marie-Claire Messouma Manlanbien (France)

Martin Wong (USA)

Maru Yacco (Japan)

Mauroof Jameel & Hamsha Hussain (Maldives)

Megan Cope (Ngugi / Noonuccal, Quandamooka, Australia)

Ming Wong (Singapore / Germany)

Monira Al Qadiri (Kuwait / Germany)

Nádia Taquary (Brazil)

Nikau Hindin (Te Rarawa / Ngāpuhi, Aotearoa New Zealand), Ebonie Fifita-Laufilitoga-Maka (Fungamapitoa, Tonga,

Aotearoa New Zealand), Hina Puamohala Kneubuhl

(Kihalaupoe, Maui, Hawai'i), Hinatea Colombani (Arioi, Tahiti), Kesaia Biuvanua (Moce, Lau, Fiji),

Rongomai Grbric-Hoskins (Te Rarawa / Ngāpuhi,

Aotearoa New Zealand)

Niño de Elche & Pedro G. Romero (Spain)

Orquídeas Barrileteras (Guatemala)

Özgür Kar (Turkey / Netherlands)

Pacific Sisters (Aotearoa New Zealand)

Pauletta Kerinauia (Miyartuwi (Pandanus),

Tiwi Islands, Australia)

Pauline Yearbury (Ngāpuhi / Māori, Aotearoa New Zealand)

Peter Minshall (Guyana / Trinidad & Tobago)

Petrit Halilaj (Kosovo / Germany) & Álvaro Urbano

(Spain / Germany)

r e a (Gamilaraay / Wailwan/Biripi, Australia)

Robert Campbell Jnr (Ngaku/Dunghutti, Australia)

Robert Gabris (Slovakia / Austria)

Rotimi Fani-Kayode (Nigeria / UK)

Rover Joolama Thomas (Kukatja / Wangkajunga, Australia)

Sachiko Kazama (Japan)

Sana Shahmuradova Tanska (Ukraine)

Satch Hovt (UK / Jamaica)

Saule Dyussenbina (Kazakhstan)

Segar Passi (Meriam Mir / Dauareb. Torres Strait Islands, Australia)

Sergev Paraianov (Armenia / Georgia)

Serwah Attafuah (Ashanti, Australia)

Simon Soon (Malaysia)

Te Whā a Huna (Tūwharetoa, Aotearoa New Zealand)

Tracey Moffatt & Gary Hillberg (Australia)

Trevor Yeung (China / Hong Kong)

Udeido Collective (West Papua)

VNS Matrix (Australia)

Weaver Hawkins (England / Australia)

Wendy Hubert (Guruma / Yindjibarndi, Australia)

William Strutt (UK)

William Yang (Australia)

Yangamini (Tiwi; Gulumirrgin; Warlpiri; Kunwinjku; Yolqu; Wardaman; Karajarri; Gurindji; Burarra, Australia)



3awadi (Australia) 700 Feel (Australia)

Jonny Hawkins (Australia) **Juan Villamor** (Australia)

Alex Elliott-Howery (Australia) Amelia Groom (Australia)

Amy Claire Mills (Australia)

Andrew Chan (Australia)

Angie Goto (Australia)

Angus Hunt (Australia)

Anusha (Australia)

Austin Buckett (Australia)

Bedelia Lowrencev (Australia)

Ben Parangi (Australia)

Benjamin Law (Australia)

Blake Lawrence (Australia) **Bluetung** (Australia)

Bolis Pupul (Belgium)

Cakes Da Killa (USA)

Charlotte Adigery (Belgium) Chris Jordan (Koori / Australia)

Christopher Bryant (Australia)

Clare Press (Australia)

Daisy Catterall (Australia)

Debmaster (France / Germany)

Dyan Tai (Australia)

E Fishpool (Yuin / Australia)

E3p (Australia)

Ealing (Australia)

Emma Maye Gibson (Australia) EmmaRani Hodges (Australia)

The Empty Threats (Australia) Michael Bond (Australia)

Lenny Regione (Australia)

Charlotte O'Broin (Australia)

Stuart Patterson (Australia)

Matt Schultz (Australia)

Force Majeure (Australia) Danielle Micich (Australia)

Madelaine Osborne (Australia)

Nate Gilkes (Australia)

Elle Evangelista (Australia)

Mvm Kwa (Australia)

Fiona Kelly McGregor (Australia)

GiGi (Australia)

Halfqueen (New Zealand / Aotearoa)

Harriet Gillies (Australia)

Harrison Rae (Australia)

Imbi (Australia)

Jade D'amico (Australia)

Jamiee Edwards (Australia)

Jan Fran (Australia)

Jennifer Wong (Australia)

João de Sousa (Portugal / Belgium)

Jonny Seymour (Australia)

Kalimi (Australia)

Kalyani Mumtaz (Trawlwoolway / Australia) Katira (Australia)

Kimberley Moulton (Yorta Yorta / Australia)

Kobra 3000 (Australia)

Leen Rieth (Australia)

Legs On The Wall (Australia) Joshua Thomson (Australia)

Byron Cleasby (Australia)

Johnas Liu (Australia)

David Jackson (Australia)

Anna McCulla (Australia)

Remy Rochester (Australia) Aleisa Jelbart (Australia)

Liesel Zink (Australia)

Lupa J (Australia)

Mara (Australia)

Matt Vaughan (Australia)

Matty Mills (Australia)

MC Yallah (Uganda)

Meghan Carlsen (Australia)

Melissa Kang (Australia)

Micha Couell (Australia) Miranda Boyce (Australia)

Norton Fredericks (Murri / Australia)

Oscar Jimenez (Australia)

OzHarvest (Australia)

Refettorio (Australia)

Parliament on King (Australia) Penelope Trappes (Australia)

Perfect Actress (Australia)

Naomi Kent (Australia)

Darren Lesaguis (Australia)

Gus McGrath (Australia)

Marcus Whale (Australia)

Phoebe McIlwraith (Australia)

Plate It Forward (Australia)

Colombo Social (Australia) Kabul Social (Australia)

Pookie (Australia)

Poppy (Australia)

Robert Cole (Indigenous and

South Sea Islander / Australia) Rory Stenning (Australia)

The Rubai' (Australia)

Maissa Alameddine (Australia)

Hamed Sadhegi (Australia) James Tawadros (Australia)

Mohammed Lelo (Australia) Ryan Fennis (Australia)

Ryuichi Fujimura (Australia)

Sam Miers (Australia) Sammi Snedden (Dunghutti and

Wiradiuri / Australia) Shaman Suku (Australia)

Silzedrek (Australia)

Soda Jerk (USA)

Sonant Traces team (Australia) Oliver John Cameron (Australia) Elizabeth Jigalin (Australia)

Huw Belling (Australia)

String Ensemble (Australia)

Steph Kim (Australia)

Studio A (Australia)

Skye Saxon (Australia)

Catherine McGuiness (Australia)

Taikoz (Australia)

T Breezy (Gamilaraay / Australia)

T. Morimoto (Australia)

Tommy Misa (Australia)

Cooper Bowman (Australia)

Anna Langdon (Australia)

Valya Ying-Li Hooi (Australia)

Daniel Wilfred (Australia / Ngukurr)

Ben Carev (Australia)

Walker Boy (Gamilaraay / Australia)

Ebony Wightman (Australia)

Grazia Napoletano (Australia)

Rebecca Sciroli (Australia)

Richard J Bell (Australia)

Yamila Ríos (Spain / Belgium)

Fred Leone (Ngulungburra Butchulla, Garrwa Tribe, Mambaliya Clan / Australia)

Samuel Pankhurst (Australia) Yumi Stynes (Australia)

Inner West Voices (Australia)

Meaghen Pelham (Australia)

Alfira O'Sullivan (Australia)

Su Goldfish (Australia)

Thom Smyth (Australia)

Amelia Besseny (Australia)

Vanessa Berry (Australia)

Waakya (Australia)

Matthew McGuigan (Australia)

WeiZen Ho (Australia)

Will Klep (Australia)

Xanthe Dobbie (Australia)

Yvonne Weldon (Australia / Wiradiuri)

Damian Showyin (Australia) Adam Mandarano (Australia) Victoria Atkinson (Australia)

Suara Indonesia Dance (Australia)

Jack Wardana (Australia)

Ian Cleworth (Australia)

Ted Gott (Australia)

Troth (Australia)

Vv Pete (Australia)

Martin Ng (Australia) **David Wilfred** (Australia / Ngukurr)

We Are Studios (Australia)

Miah Tito Barratt (Australia)

Maria Macabenta (Australia)

Wendy Nedd (Australia)

Xander Khoury (Australia)

Yasmin Goonweyn (Australia) Yirinda (Australia)

ACCESSIBILITY

The Biennale of Sydney partnered with Accessible Arts to build a safe, inclusive experience for all patrons. Free exhibition entry, free and low-cost public programming, Auslan interpreted tours, dedicated low sensory mornings, free wheelchair hire, and an accessible viewing platform for outdoor music activations worked to build a safe and accessible space for all patrons. The Biennale also partnered with the Hidden Disability

Sunflower program to support patrons with

Canadian Pacific

COMMUNITY ENGAGEMENT

less visible needs.

The Balmain Rozelle Chamber of Commerce partnership engaged the local community via a Darling Magazine takeover, and trip planning through the local area for residents and visitors. encouraging exploration of local small businesses and eateries.

MAKERS AND SHAKERS MARKET

The Makers and Shakers Market at White Bay Cruise Terminal provided an additional audience via a shuttle bus that connected the two sites across one weekend in May.

HITE BAY

PUBLIC HOLIDAY OPENING

To cater for audiences visiting Sydney across the long weekends, the Biennale was open across most locations including White Bay Power Station on public holiday Mondays, as well as every day across the Easter long weekend.

FOOD AND BEVERAGE

Campari, Hickson House Gin, Howard Park Inner West Council provided a weekend Wines, White Bay Brewery, Motti & Smith and an array of food trucks supported a relaxed and open refreshment experience across major events and weekends, including Art After Dark, opening night and public holidays.

TRANSPORT

15 minutes.

of the Museum.

For public transport to White Bay Power Station, Transport for NSW created a dedicated bus line (the 443) to supplement the usual Balmain routes from the city (441 and 442), with buses running every

Every Saturday, Sunday, and public holiday that the Biennale of Sydney was open, Sydney Bus Museum ran a fleet of vintage buses to provide a half hourly service to the White Bay Power Station from the QVB. The Sydney Bus Musuem volunteers transported over 20,100 people to and from the White Bay Power Station and raised thousands of dollars in valuable donations towards supporting the ongoing operation

shuttle service, running 1,238 people to and from Darling Street, Balmain.



ART GALLERY OF NEW SOUTH WALES

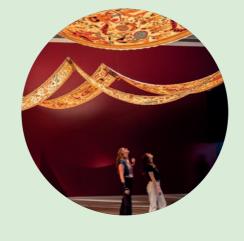
From its magnificent site on Sydney Harbour on Gadigal land, the newly expanded Art Gallery of New South Wales is one of Australia's flagship art museums and the state's leading visual arts institution.

The 24th Biennale of Sydney took up residence in the newly named Naala Nura building. Confronting both our nuclear past and current climate crisis, *Ten Thousand Suns* rejected an assumed politics of doom to refocus on the innovation and strength of communities who persist and, inspiringly, thrive.



ARTSPACE

Artspace is a leading institution for the production and presentation of contemporary art in the Asia-Pacific. Once an artist's squat and now one of Sydney's most respected art galleries, the historic Gunnery had its walls painted a vivid indigo for *Ten Thousand Suns*. Bringing together stories from distant shores separated, yet connected, by vast expanses of water, the exhibition spoke to complex personal and cultural histories all afloat in a symbolic and literal sea of blue.



CHAU CHAK WING AT THE UNIVERSITY OF SYDNEY

The Chau Chak Wing Museum brings three powerful collections to a stunning, purpose-built space at the University of Sydney and is open to all as a centre of cultural and artistic excellence. Marking the first year the Chau Chak Wing Museum has partnered with the Biennale of Sydney, 2024 saw *Ten Thousand Suns* present the work of ten artists and collectives. Spanning video, music, painting and photography the exhibition engaged with both specific and roaming histories to tackle ideas of legacy and identity.



MUSEUM OF CONTEMPORARY ART AUSTRALIA

The Museum of Contemporary Art Australia (MCA Australia) presents, collects and engages with the art of now. Located on Sydney Harbour at Tallawoladah, MCA Australia has been a home to stories, art and culture for over 65,000 years.

Ten Thousand Suns at MCA Australia featured works dating from the 19th to the 21st century and drew on ideas of cultural excavation and endurance. The presentation featured artists working across the world, from the vibrant mountain cities of Bolivia to the crystalline seas of the Torres Strait. The Biennale partnered with MCA Australia for the first time on the Circular Quay Foyer Wall Commission, an acclaimed feature of the Museum's program, which will be on display until 16 February 2025.



SYDNEY OPERA HOUSE

The Sydney Opera House is the symbol of modern Australia, the nation's leading tourism destination, one of the world's busiest performing arts centres, and a community meeting place that belongs to all Australians. This year's instalment of *Badu Gili: Celestial*, the free, nightly projection on the Bennelong sails, features animated works by Meriam artist Gail Mabo and Te Rarawa/Ngāpuhi artist Nikau Hindin. Through Mabo's bamboo and star-sand maps, as well as Nikau's bark cloth kites and maps, each artists' work carries knowledge as gracefully, and as powerfully, as the tide might shift the sands, or a kite catches the wind.



UNSW GALLERIES

UNSW Galleries brings together the work of leading Australian and international practitioners, curators, and writers working in the fields of contemporary art and design. It is located at UNSW Art & Design, Australia's largest and most diverse creative art, design and

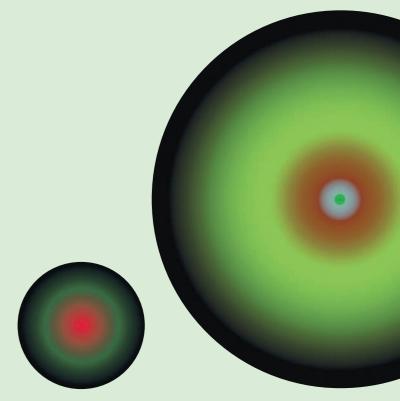
In a debut partnership with UNSW Galleries, *Ten Thousand Suns* transformed the ground floor gallery into a subterranean space where ideas of extractivism were mined, and glittering, grizzly stories unearthed. Upstairs, Australia's Muslim history took centre stage with works looking back over the centuries and far distant deserts.



WHITE BAY POWER STATION

The NSW State heritage-listed White Bay Power Station reopened its doors to the public for the first time in over 100 years for the 24th Biennale of Sydney. Placemaking NSW has undertaken extensive remediation and conservation work to repurpose the site as an arts, cultural and community hub.

In this inaugural exhibition, *Ten Thousand Suns* presented a vibrant array of works both intimate and at scale. From replica ruins, and flying kites, to larger-than-life television sets, White Bay Power Station was reawakened by works centred on themes of Carnivale, narrative re-framing and joyful resistance.













visual artists and collectives exhibited at White Bay Power Station

456 public programs

18

new public art commissions,

of which were
First Nations artists

173,742 visitors

The stretch of Country now known as Bays West has been known for millennia as Gari Gurad / Nura (Saltwater Country) and Nattai Gurad /Nura (Freshwater Country). This Country is celebrated for vast expanses of garaban (rock and sandstone) which in some places provides gibbaragunya (stone/cave shelters), and in other places creates yiningmah (steep cliffs).

White Bay is part of the Balmain Peninsula in the Inner West of Sydney and is one of the most recognised landmarks in the precinct and includes surrounding lands to the White Bay foreshore.

White Bay Power Station was constructed between 1912 and 1917 to power the rail network and is now over 100 years old. The power station is exceptionally significant as the only one retaining machinery and equipment from before the 1950s, demonstrating the process of electricity production and it's use throughout Sydney's extensive rail network.

Decommissioned in 1984, the station was recognised for its heritage value in 1999 when it was added to the NSW Heritage Register. It has also been listed by the National Trust of Australia and the National Estate registers. In recent years, Placemaking NSW has carried out extensive remediation and conservation works to preserve the power station's heritage, ensuring the buildings remain watertight and protected for future generations to enjoy as a public, cultural space.



NIKAU HINDIN

Artist, 24th Biennale of Sydney

"There were so many beautiful and electric moments during the Biennale. One highlight was the blessing of Aumoana. Having the voices of mana whenua combined with our Māori, Hawaiian, Tahitian, Tongan and Fijian contingent was very special. I think all of our ancestors were having a party together. It was significant that we were able to hold space for that ceremony and share that moment with friends and whānau and all those from the Biennale team who worked so hard to make it happen."

"I didn't know where to look and yet wanted to look at everything all at once. It was fantastic."

Anonymous, Audience Survey



ANDREW THOMAS HUANG

Artist, 24th Biennale of Sydney

"I felt incredibly honoured to be included in the 2024 Biennale of Sydney especially within the encompassing framework of *Ten Thousand Suns*. As a diasporic Chinese artist, I felt incredibly grateful to the curators Cosmin and Inti for their sensitivity to highlight other diasporic works that addressed parallel histories fractured by imperialism, colonialism, and displacement. I felt uplifted and inspired to be in community with other artists at the Biennale whose work embodied such brave queer futurity and infused their own histories with magic, wonder, and ingenuity."

"White Bay was an incredible location! Here's to more art exhibitions there." Anonymous, Audience Survey





SANA SHAHMURADOVA TANSKA

Artist, 24th Biennale of Sydney

"I had the honour to meet representatives of native communities from all over the world, as well as from Gadigal land. Also meeting artists who can relate to the experience of my community at the moment... It's an experience that will stay with me forever."

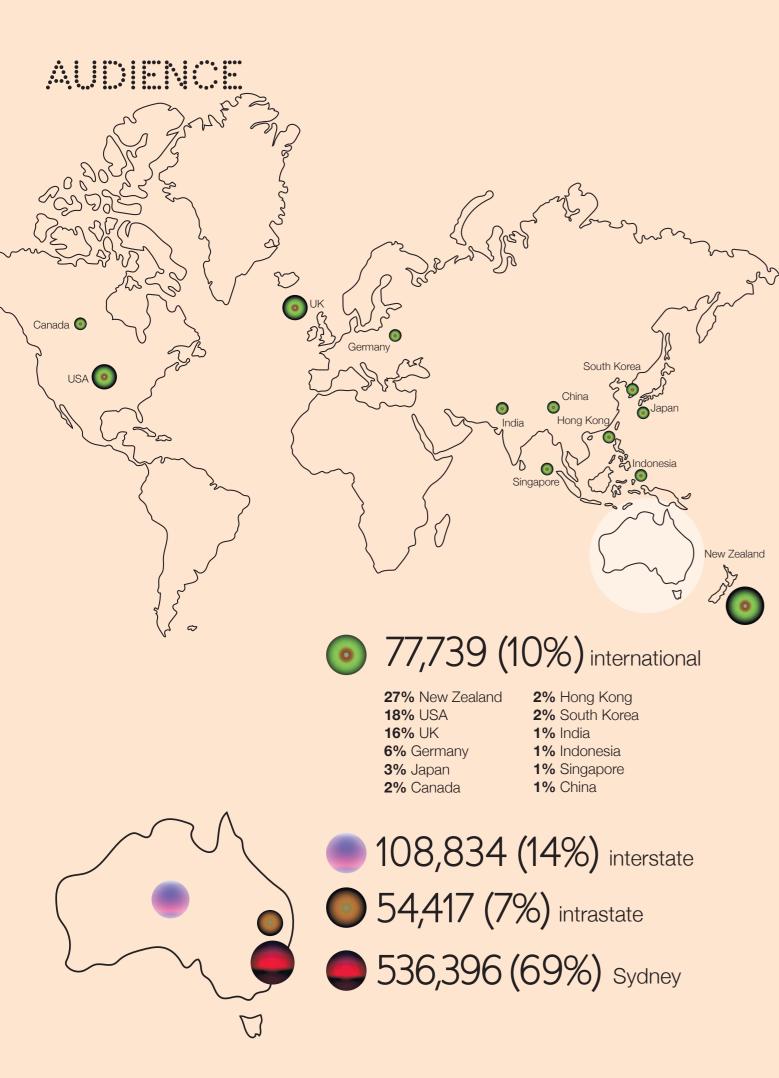
"It's Sydney's premier art event." Anonymous, Audience Survey



MARIANA CASTILLO DEBALL

Artist, 24th Biennale of Sydney

"The magic of being part of this exhibition is that you meet artists from so many different places and you get to know so many different stories and I think that's something that builds up a community of artists that can just become alive through a Biennial like this."











'Lights On' saw White Bay Power Station open to the public for the first time in over 100 years, for the opening night of the 24th Biennale of Sydney. Live music, dancefloors, food trucks, bars, installations and roving performances brought the site to life with a powerful, electric festival energy.

A VIP hosted event officially opened the space, welcome speeches were made by Minister for the Arts John Graham, Minister for Planning Paul Scully, Inner West Council Mayor Darcy Byrne, Placemaking NSW Chief Executive Anita Mitchell, Biennale of Sydney Chief Executive Officer Barbara Moore, and *Ten Thousand Suns* artistic directors Cosmin Costinaş and Inti Guerrero.

First release tickets for 'Lights On' went on sale 26 October 2023 and were completely sold out by 15 January. Second release tickets went on sale 26 February and also sold out. Almost 4,000 revellers celebrated the inaugural activation at White Bay Power Station, dancing beneath a starry sky and alongside the most dynamic contemporary art.

A temporary stage in the Chimney Yard featured Belgian international dance-pop sensations Charlotte Adigéry and Bolis Pupul, who headlined the event in a Sydney exclusive, bringing their deliciously mischievous hooks, electroclash production and incisive lyrics to Australia for the first time. They were joined by rising star and Mount Druitt's finest Vv Pete, combining heavy club beats with genre-bending Australian rap. Vv Pete was also joined by local powerhouse UTILITY & Friends. Sydney-based producer, composer and founder of record label Trackwork, played live alongside a cohort of the most innovative artists in Western Sydney including Gamilaraay rappers T Breezy and Walkerboy. Rounding out the performance was Aotearoa's own DJ royalty HALFQUEEN. Rooted in the experience of her Fijian and Pākehā bloodlines, she is internationally renowned for her high energy sets evoking nostalgia, ecstasy and uninhibited dancing.

The Turbine Hall hosted the activation of the El Gran Mono pico sound system (part of the exhibition), for a pop up dancefloor featuring a mix of local and interstate DJs and performers. The line up included Sydney-based DJs Matt Vaughan and Ahju, as well as Melbourne-based MC and DJ duo Kaiman Jimenez and Kobra 3000 accompanied by dancers Katira and Wendy Nedd Yepes.

The event was rounded out by a selection of food trucks and pop-up bars, that kept the event refreshed.

Opening weekend at White Bay Power Station saw more than 12,000 art and culture enthusiasts partaking in the festivities.





Extended hours and nighttime programming provided visitors with unique cultural experiences, encouraging longer stays and increased spending in the city's hospitality and entertainment sectors. This sustained engagement supports local businesses, creates job opportunities, and enhances the vibrancy of the city's nightlife, positioning Sydney as a dynamic cultural destination.

A new energy was brought to after-hours programming in a collaboration with Phoenix Central Park, with a series of music activations, beginning with the 'Lights On' opening night event where 4,000 revellers celebrated the inaugural activation at White Bay Power Station.

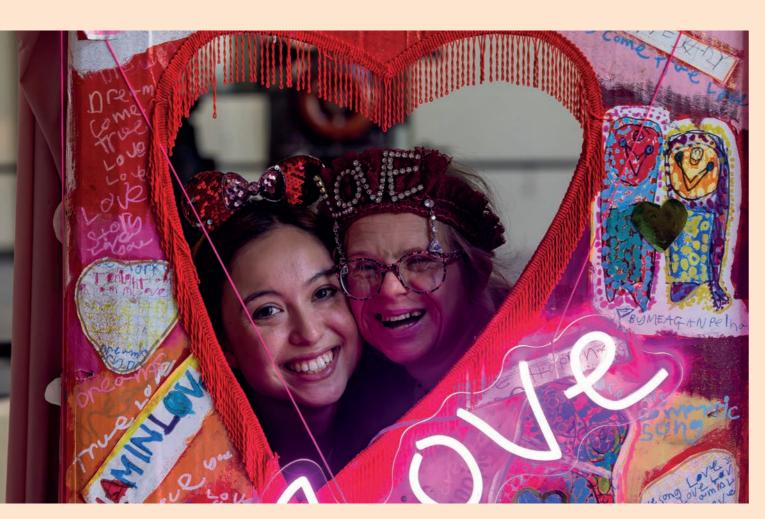
Music, theatre, and tours at Art After Dark at White Bay Power Station, Art After Hours at the Art Gallery of New South Wales, and Artbar at MCA Australia stimulated the nighttime economy, providing experiences for audiences mid-week.

More than 8,000 visitors attended these Wednesday evenings at White Bay Power Station, for a chance to see the space in a different format, to enjoy the contemporary art, and to listen to the music line-up curated across 10 evenings in collaboration with Phoenix Central Park. It was the perfect weekly event for a memorable night of dancing, pop-up bars, food trucks, and art with friends.

All these free events were administered via ballot, aside from one performance which was ticketed. Audiences could still attend Art After Dark without a ticket and enjoy the music and energy from outside the ticketed area. Food trucks and a pop-up bar completed the nighttime experience. 4,000 Phoenix audience members elected to add their details to the Biennale's eNews list to hear more from the festival. All Art After Dark performances were booked out.









Family Days were developed through a guest curator model with a number of leading Disability Arts organisations and practitioners. Family Days centred the work and perspectives of artists with disability, creating accessible works, performances, and installations for all audiences. Studio A, Amy Claire Mills, and We Are Studios each took over White Bay Power Station for three fun-filled dedicated days across the edition.

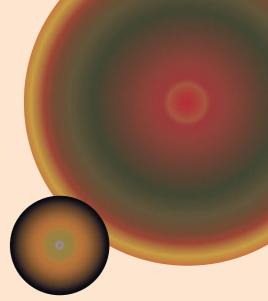
Action packed, joyous, colourful and creative, Family Days engaged kids of every age writing poems, learning a dance, building a flower garden, or colouring, drawing, and making their way through these raucous days of activities. From wrestling matches, to building weaving workshops, sensory play to chalk murals, Family Days were interactive fun for everyone.

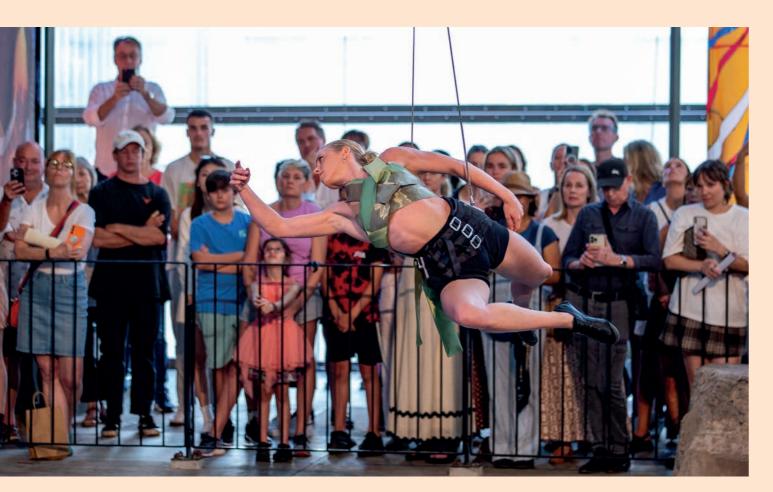
Art activations including free colouring-in activities engaged young children at White Bay Power Station in their surroundings and engaged them in creative thinking.

Nearly 10,000 people attended Family Days.



Opening weekend included Sunday Session, a free familyfriendly concert that explored a diverse breadth of traditional music cultures with a contemporary lens, all set amongst the breathtaking and awe-inspiring visual art showcased at the Biennale. Music curated by Biennale of Sydney and Phoenix Central Park, the afternoon featured Yirinda, a Meanjin/Brisbane-based duo made up of Butchulla Songman Fred Leone, and internationally acclaimed musical innovator Samuel Pankhurst. They were joined by vocalist, performer and multidisciplinary artist Maissa Alameddine, and her ensemble The Rubai, who perform classical and contemporary arrangements spanning Andalusia to North Africa; Lebanon to Palestine, and more. Fan favourite percussionists Taikoz, a leading Australian percussion ensemble that specialises in a traditional Japanese instrument known as the kumi-daiko, closed the event.







EDGE Festival Inner West is designed to shine a spotlight on the Inner West as the cultural engine of global Sydney with immersive arts programs, site-specific placemaking, sector capacity building, art in creative spaces, activations and economic development. The program funds local artists, creative spaces and businesses to present new work in the Inner West.

Across three electrifying weekends in April, EDGE Festival Inner West saw a fusion of art, history, and imagination presented at White Bay Power Station and Petersham Town Hall.

EDGE White Bay handed over the iconic site to performing artists who created site-specific works that interpret the multiple stories and histories of White Bay. The talks series saw guest curation by famous Australian writers and broadcasters Benjamin Law and Yumi Stynes, featuring local luminaries covering a range of topics and ideas centred around the Inner West community including an eccentric series of talks with special guests, presented as a love letter to the Inner West.

Neighbourhood Feasts saw four partner restaurants, each with a social impact mission, present a free breakfast for 100 people at White Bay Power Station in the spirit of bread breaking and community building.

Neighbourhood Feasts engaged local eateries Kabul Social, Colombo Social, Refettorio, and Parliament on King to present a series of breakfasts, connecting and sharing the history and culture behind each restaurant's cuisine.



Education programs engaged with current thinking in contemporary art practice to promote and stimulate a deeper understanding of biennials and the work of artists.

The exhibition programs for Primary and Secondary school students catered for all ages and abilities. The program contained a range of opportunities for students and teachers including Self-Guided Experiences, Educator-Led Experiences, and Schools Workshops.

Information packs were provided to schools to inspire discussion, including resources tailored to Primary and Secondary school students.

400 schools visited Ten Thousand Suns.





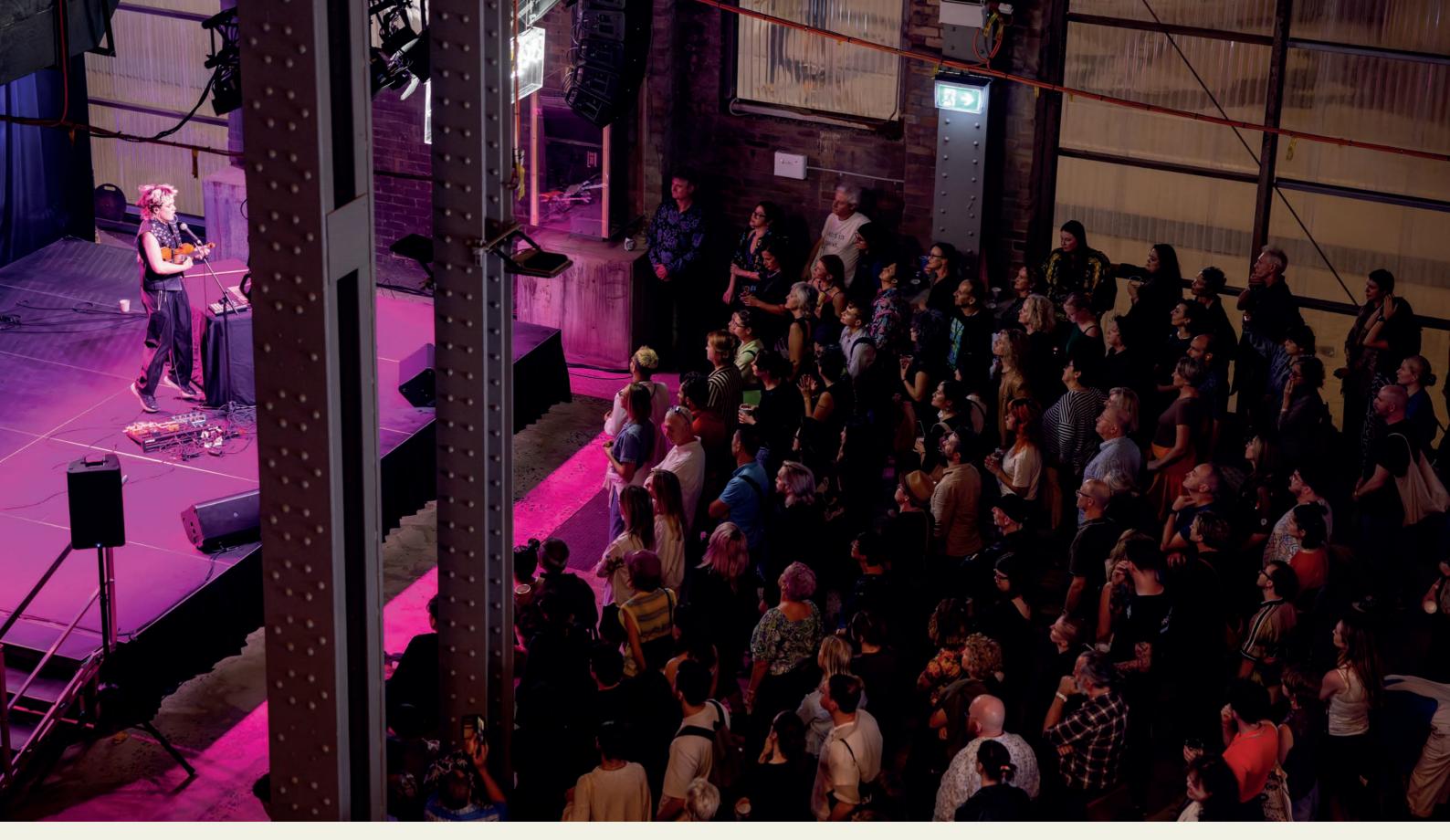
From December 15, 2023, the Sydney Opera House presented a dynamic projection displaying the works of two celebrated First Nations artists, Gail Mabo and Nikau Hindin. *Badu Gili: Celestial* appeared on the Opera House's eastern Bennelong sails each night from sunset.

This vibrant projection of powerful First Nations' storytelling has been created in collaboration with the Sydney Opera House, Biennale of Sydney and the Fondation Cartier pour l'art contemporain, with animation by Yarnology and soundscape by Nigel Westlake,

Te Kahureremoa Taumata and Te Kuru o te Marama Dewes. The six-minute projection featured the work of Meriam artist, Gail Mabo from Mer Island in the Torres Strait, and international First Nations artist Nikau Hindin, a Te Rarawa and Ngāpuhi woman from Aotearoa / New Zealand.

Using Mabo's star maps constructed out of bamboo and cotton, and Hindin's Māori aute (bark cloth), the digital animation explored the ancient practices of celestial navigation across two cultures, with vibrant symbols and sounds bringing to life the stories of our skies and waterways.

As a celebration of the rich history and contemporary vibrancy of Australia's First Nations culture, *Badu Gili* continues the traditions of Bennelong Point, formerly known as Tubowgule ('where the knowledge waters meet'), a gathering place for community, ceremony and storytelling for thousands of years.



In partnership with Phoenix Central Park, a program of contemporary music was presented alongside the exhibition, responding to the works on display and complementing Costinas, and Guerrero's theme. Expanding beyond its multi-

award-winning, architecturally celebrated home in Chippendale, Sydney, audiences experienced Phoenix's widely-appreciated curatorial footprint translated to White Bay Power Station, with a line-up of bold and performative music experiences.

Art After Dark performers:

Cakes Da Killa | MC Yallah + Debmaster Lupa J | Dyan Tai Penelope Trappes [UK] with Bluetung Pookie Ryan Fennis & Voidhood | 700 Feel local woman ÷ batemans bay
The Empty Threats with Perfect Actress
YI Hooi & Silzedrek
Rory J S & Troth
Yamila
Waakya







countries and territories participated

73 artists from 23 countries travelled to Sydney

38

domestic participants travelled to Sydney 30

Australian artists

14
First Nations artists

commissioned by the Fondation Cartier pour l'art contemporain

Mangala Bai Maravi and Amit Sharma (India) undertook a residency at the Sydney College of the Arts at the University of Sydney where they created two new paintings for exhibition at White Bay Power Station and Chau Chak Wing Museum at the University of Sydney. Mangala Bai Maravi's commissioned works were made possible by the generous support of the Fondation Cartier pour lárt contemporain.

Hayv Kahraman's (Iraq / USA) *Bodies of Water*, was cocommissioned by the Biennale of Sydney and MCA Australia as the eighth iteration of the MCA's ongoing Foyer Wall series and is the first international artist to be offered this opportunity. Cristina Flores Pescorán (Perú / Netherlands) spent a month undertaking a residency at the Sydney College of the Arts where she worked to complete her work for the 24th Biennale of Sydney, finishing the work in situ at White Bay Power Station. Cristina's residency was generously supported by the Fondation Cartier pour lárt contemporain.

Eric-Paul Riege (USA) undertook a residency at Artspace from 19 February – 1 March 2024 where he created three new works for his showcase at Artspace. Eric-Paul's commissioned works were made possible by the generous support of the Fondation Cartier pour art contemporain.

FINANCIAL TIMES (UK)

Feature on First Nations Australian art with a focus on the artists showing at the 24th Biennale of Sydney and Tony Albert's role as Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow. Written by Jane Ure-Smith, who attended the media preview.

ABC TV NEWS

Segment filmed onsite at White Bay

programming for the 24th Biennale of Sydney, including interviews with Cosmin Costinas and Inti Guerrero, as well as artist Darrell Sibosabo. The segment also included comments from Barbara Moore and Inner West Mayor

Power Station for the announcement of the artists, locations and initial

GOOD WEEKEND

Feature focused on the 24th Biennale of Sydney's activation of White Bay Power Station, leading with a photo of Barbara Moore and Anita Mitchell. The piece looks back at the history of the Biennale as well as highlighting some of the key artworks for the upcoming edition, featuring interviews with Barbara Moore, Anita Mitchell, and the Artistic Directors Cosmin Costinas and Inti Guerrero.

ARTSHUB

A 4.5 star review of the 24th Biennale of Sydney, Ten Thousand Suns by Gina Fairley.

AUSTRALIAN FINANCIAL REVIEW (LIFE & LEISURE)

Front cover feature focused on the partnership between the Biennale of Sydney and the Fondation Cartier pour l'art contemporain, leading with an image of commissioned artist Cristina Flores Pescorán with her work and interviews with the artist, Tony Albert, and Hervé Chandès, International director of Fondation Cartier pour l'art contemporain.



MEDIA CLIPPINGS

Darcy Byrne.

317

placements

INTERNATIONAL VS NATIONAL

75

international

242 domestic

print

MEDIA

TYPE

38 73 | broadcast 247 online

"Ten Thousand Suns is a kaleidoscopic, celebratory and vibrant display sprawling across six locations."

Naomi Riddle

ArtReview

"Curated by Cosmin Costinas and Inti Guerrero, the 24th Biennale of Sydney, Ten Thousand Suns, illuminates life on Earth as a mesh of experiences and worldviews."

Stephanie Bailey

Ocula

"I loved the way visual connections were made across artists and spaces, and I loved the way that wherever I went, I was bathed in colour, pattern and a queer, carnivalesque sensibility that could be enjoyed in and of itself."

Tessa Laird

Art + Australia

"The artists of the Sydney Biennale provide many strategies for communal strength, joy and imagination to carry us through the dark times ahead, and audiences are sure to join the carnival."

Christiane Keys-Statham

The Conversation

"This 24th edition of the Biennale feels exuberant and fresh. And, for many Australians, it offers an introduction to art from regions less featured and presents parallel histories for consideration. We come away feeling we have been welcomed into a new creative circle and buoyant with new learning."

Gina Fairley

ArtsHub

ENVIRONMENTAL IMPACT REDUCTION EFFORTS AT THE BIENNALE OF SYDNEY

Each edition, the Biennale of Sydney strives to minimise the environmental impact of this global event hosted locally in Sydney. Efforts include:

Encouraging Public Transport: Visitors, artists, and staff are encouraged to use public transport whenever possible. Shuttle buses and carpooling options are provided where public transport is not feasible.

Digital Tickets: The Biennale issues digital instead of printed tickets to reduce paper waste.

Local Partnerships: By partnering with local food and beverage suppliers, the Biennale reduces the environmental impact of ground transport while supporting local businesses and organisations.

POWERING WHITE BAY POWER STATION

Powering the remediated White Bay Power Station presented unique challenges. Additionally, the site, fresh from remediation work, only had sufficient capacity to support construction activities, not the extensive power demands of the exhibition and festival.

To address this, the Biennale employed a mix of energy sources:

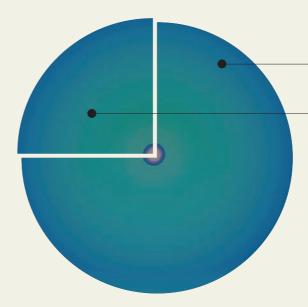
Grid Power: Utilised where possible.

Hydrogen: A significant portion of the event's power needs were met through hydrogen, reducing reliance on traditional fuels.

Diesel and Solar Energy: Supplemented Grid and Hydrogen power ensured a reliable power supply throughout the event.

This combination of energy sources transformed White Bay Power Station from a disused, cavernous space into a vibrant festival venue hosting art, events, talks, workshops, and live music for 93 days. Through these efforts, the Biennale of Sydney not only produced an epic and incredibly successful art festival, but also demonstrated a commitment to sustainability and environmental responsibility.

2024 EDITION POWER CONSUMPTION



Total power for artworks: 383 amps.

280 amps from a hydro generator, accounting for approximately 75% of the exhibition's power.

The remaining 25% of the exhibition was powered by the electricity grid.

- Art After Dark stage/events and F&B were entirely powered by hydrogen.
- Site amenities, including toilets, lifts, food trucks, and the info booth, were powered by the grid.
- Diesel generators were used to supplement power for Opening Night and one private event.
- Uplift outdoor lighting powered by DPLR solar batteries.

HYDROGEN AND DIESEL CONSUMPTION



HYDROGEN:

Average hourly hydrogen consumption: 0.88 kg.

Total capacity of the hydrogen system: 18 kg.

Approximately 700 kg of hydrogen was consumed over the entire festival.



DIESEL SAVED: :

The estimated amount of diesel required to power the exhibition without hydrogen would have been approximately 11,865 litres. This calculation is based on a 100kVa generator operating at 75% capacity (15 litres per hour) over 791 hours.

This amount is equivalent to nine years of fuel consumption for the average passenger car in NSW (Source: ABS).

WHY USE HYDROGEN?

The hydrogen used for the exhibition was produced in Port Kembla from natural gas, known as "grey" hydrogen. Despite its fossil fuel origins, several factors make hydrogen a preferable alternative:

Local Production

Unlike diesel fuel, over 90% of which is imported to Australia (Source: The Guardian), hydrogen is produced locally.

Emerging Technology Increased demand for hydrogen will likely drive advancements in production, potentially leading to greener alternatives.

Zero Emissions Conversion

The process of converting hydrogen to power via the on-site generator at White Bay Power Station produced zero emissions and was virtually silent, a significant improvement over the noisy and pollutant diesel generators. However, hydrogen tanks required regular replacement, involving frequent truck transport. Future technology and increased capacity should reduce this impact.



This book is a substantial companion to the 24th Biennale of Sydney. Alongside introductory artist texts and images, the publication also features a series of commissioned essays and reproduced text fragments that reflect the vision of co-artistic directors Cosmin Costinaş and Inti Guerrero, whose edition proposes celebration as both a method and a source of joy, inspired by legacies of collective resistance and coming together to thrive in the face of injustice.

These texts, like the exhibition itself, draw from multiple histories, voices and perspectives, to explore connected thematic threads, from the celebration of the resurgence of First Nations technologies and knowledges, the history of Islam in Australia, to Queer resilience, and the international expression of Carnivale. Other texts explore the atomic era, a concentrated time of climate alteration through human exploitation, within the context of today's moment of climate emergency, and a refusal to concede to an apocalyptic vision of the future.

Contributing writers include:

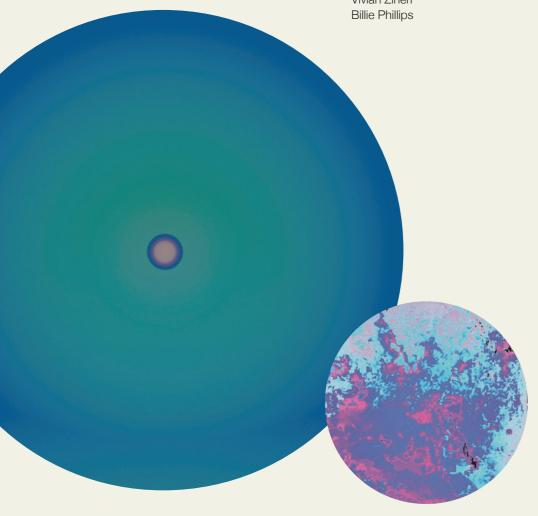
Tony Albert
Elyas Alavi
Muhammadu Belo Kagara
Margaret Cavendish
Cosmin Costinaş
Karlie Noon & Krystal De Napoli
Te Kuru O Te Marama Dewes
Greg Dvorak
Amelia Groom
Inti Guerrero
Rokeya Sakhawat Hossain

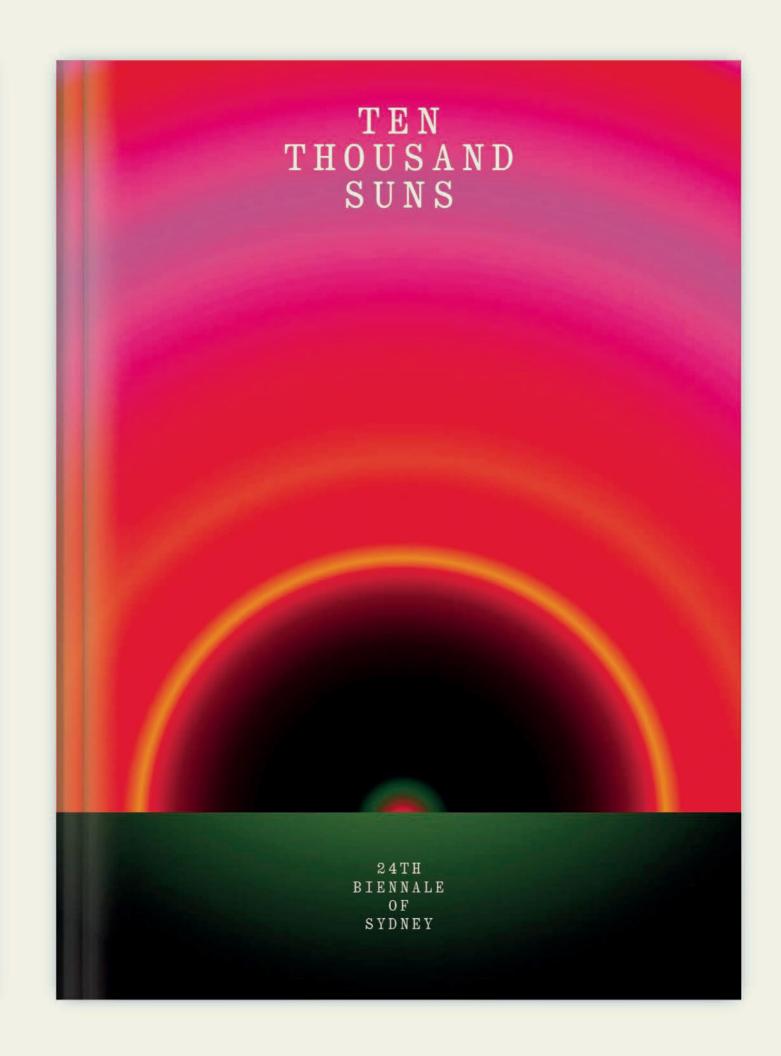
VNS Matrix Eric Michaels John Pule

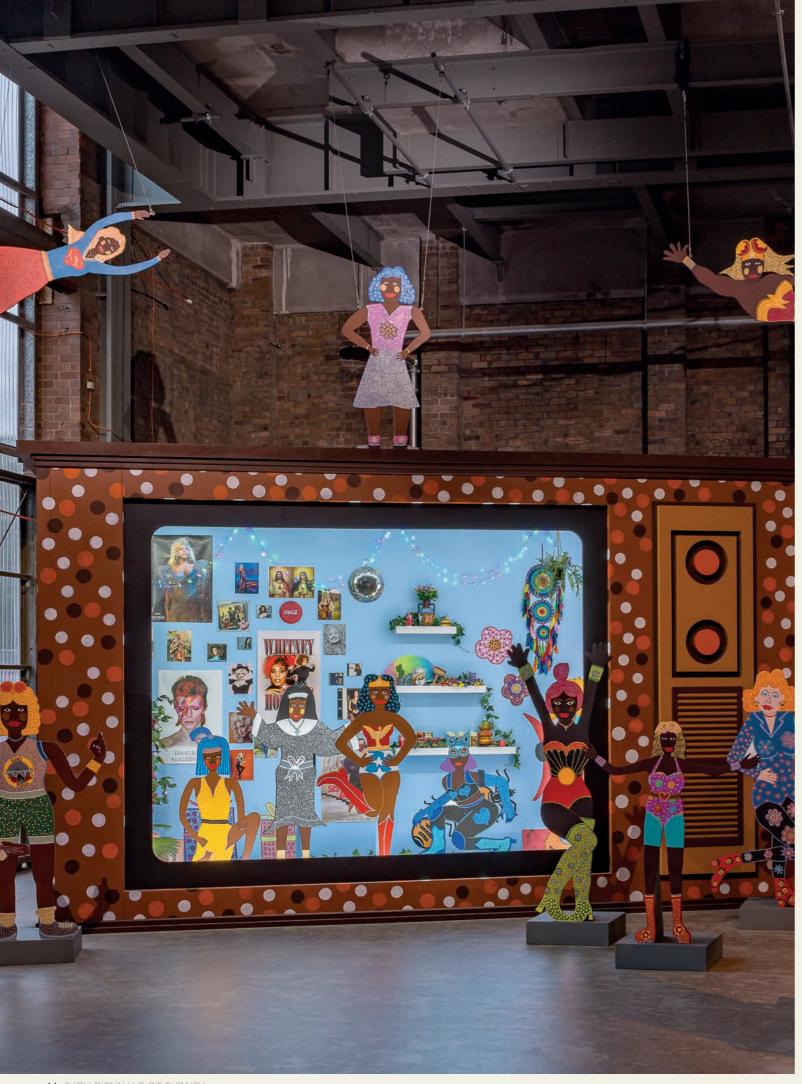
Samia Khatun

Laleen Jayamanne

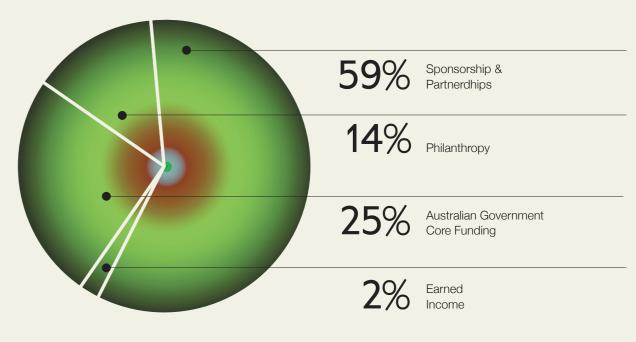
Brontez Purnell
Nevil Shute
Thenmozhi Soundararajah
Nils-Aslak Valkepää
Vivian Ziherl





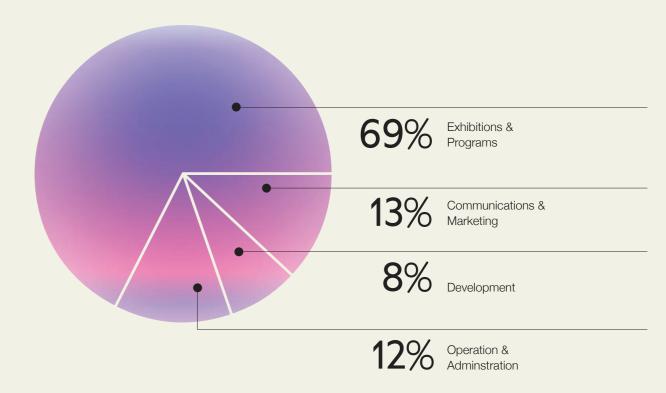


REVENUE



Turnover (cash and in-kind) \$19.6M

EXPENDITURE













The Biennale of Sydney continues to be an important contemporary art event that empowers Australians to participate and appreciate arts and culture. The 24th Biennale of Sydney, titled Ten Thousand Suns, celebrates collective expression through a diverse program of both national and international artists. The exhibition shares different voices and perspectives while recognising and respecting the crucial place of First Nations stories and knowledge. Presented across seven iconic locations in Sydney, including a totally transformed White Bay Power Station, accessible to the public for the first time in a century. The Biennale of Sydney is a free cultural event for everyone to enjoy with 402 artworks by 96 participants. It is truly a celebration of artistic expression which embodies the five pillars of Revive - A Place for Every Story, a Story for Every Place - Australia's five year cultural policy and the Australian Government is proud to be a long term supporter of the Biennale of Sydney.

The Hon. Tony Burke MPMinister for the Arts

Fifty years ago, Sydney hosted the first Biennale at the newly opened Sydney Opera House.

Ten Thousand Suns in 2024 offered a new dawn as the White Bay Power Station provided a new venue among six other locations.

The public responded. More than 770,000 visitors set a new record for the Biennale of Sydney and proved the public embraces free and accessible art.

Closed for almost a century, White Bay Power Station fascinated audiences almost as much as the art.

The opening of White Bay is a part of the NSW Government's strategy to activate venues across the state and make art accessible and exciting.

Ten Thousand Suns featured 402 artworks by 96 exhibiting artists and collectives. The exhibition, with free admission, included 140 musicians, performers, and creatives.

Biennale of Sydney is the type of novel experience we want Sydney to be known for and the type of event that will keep visitors coming back to NSW over and over again.

I look forward to the Biennale of Sydney's future success and the success of this new cultural venue.

The Hon. John Graham MLCMinister for the Arts



The Biennale of Sydney is one of our city's premier contemporary art events that projects our cultural influence on a global scale. The 24th edition, *Ten Thousand Suns*, celebrated the Biennale of Sydney's 50th anniversary and brought local and international communities together to celebrate our city.

Through a thought-provoking exhibition, a record number of over 770,000 visitors experienced 402 artworks by 96 exhibiting artists from 53 countries and territories with 36 First Nations artists featured in the program. Delivered at seven of Sydney's most iconic locations including the amazing revitalised White Bay Power Station. Audiences were treated to the Biennale's extensive program of inclusive and diverse events of art, music, workshops, tours, food sharing experiences, family days and performance art.

The City of Sydney is very proud to continue its support of one of the largest and oldest contemporary art events in the world and we congratulate the artistic directors, Cosmin Costinaş and Inti Guerrero, the entire Biennale team and the 220 plus volunteers who delivered *Ten Thousand Suns* in our beautiful City, Sydney, and wish you success for the 25th Biennale of Sydney.

Clover Moore AO Lord Mayor of Sydney The Fondation Cartier pour l'art contemporain is proud to be the Visionary Partner of the Biennale of Sydney. The Biennale of Sydney has once again proven itself as a crucial platform for fostering and celebrating the creativity of artists from diverse backgrounds. This partnership reflects our belief in collaborating with First Nations communities to share their truths, and underscores the essential role of listening to their voices as we navigate the challenges of our planet.

A special commendation must go to Tony Albert, inaugural Fondation Cartier pour l'art contemporain First Nations Curatorial Fellow, whose remarkable contribution has been key for this endeavour.

The partnership forged by the Fondation Cartier with the Biennale of Sydney and the Sydney Opera House, has opened a promising and creative new era. We are proud to support and celebrate this initiative, and we look forward to future collaborations that continue to push the boundaries of contemporary art.

Hervé Chandès

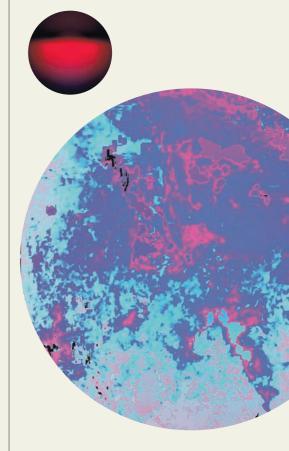
Fondation Cartier pour l'art contemporain International Director The Biennale of Sydney is a catalyst for inclusion, dialogue, and cultural engagement, showcasing the endurance and vibrancy of Indigenous heritage and narratives. Such platforms not only resonate with Mirvac's values but enrich Australia's urban fabric in meaningful ways.

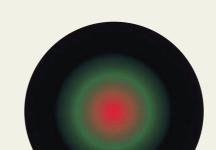
Mirvac's support of the 24th edition, *Ten Thousand Suns*, is reflective of our purpose to reimagine extraordinary urban spaces and experiences that enhance the lives of countless Australians. This partnership has been integral in fostering connections and inspiring communities through art and culture. Mirvac's dedication to community, culture, and innovation are key pillars in the creation and curation of our developments across the country and our involvement with *Ten Thousand Suns* demonstrates this commitment.

I extend my congratulations to the entire team and the participating artists for crafting an event that will leave a lasting impact on our communities.

Campbell Hanan

CEO & Managing Director, Mirvac





The 24th edition of the Biennale of Sydney, *Ten Thousand Suns*, was a great success. It has once again delivered upon the Biennale of Sydney's mission to present dynamic contemporary art from around the world and across Australia, fostering an environment of inclusivity and accessibility, where creativity, debate and critical dialogue free from victimisation or diminishment could flourish.

I would like to extend my gratitude to Artistic Directors, Cosmin Costinaş and Inti Guerrero, for their creativity and vision, and all the participating artists. Their curatorial and creative leadership shaped an edition celebrating and highlighting themes of Carnivale, identity, freedom of sexuality, Indigenous culture, self-determination, migration, resettlement policy and nationhood (the latter albeit achieved via conflict in many instances and dispossession, and a subsequent reckoning and reconciliation which may not have been as enduring or as irrevocable as might have been hoped as evidenced by the recent referendum on an Indigenous voice to the Federal Australian Parliament); themes which no doubt will continue to resonate long past the edition's closure in June 2024 and which we trust will provide a base for reflection and repair of trust, faith, hope and community in future.

Our sincere thanks to our exhibition partners, whose support and collaboration has been invaluable, including our partnership with Placemaking NSW which enabled us to inaugurate the iconic White Bay Power Station as a new cultural hub and a highlight of this edition with visitors due to its novelty, our long-standing partnerships with the Art Gallery of NSW, Museum of Contemporary Art Australia, Artspace, our new partnership with Chau Chak Wing Museum at the University of Sydney, our developing association with UNSW Galleries, and our commemorative association with the Sydney Opera House as part of a shared 50 year history. You have each been instrumental in providing diverse and enriching experiences for our collective audiences, adding to the rich cultural tapestry of Australia.

My special thanks to the entire Biennale team. Your selfless, indefatigable, and innovative work may be invisible to anyone outside the Biennale but to the Board, the Artistic Directors, the artists and ultimately all who visited the 24th Biennale, you deserve great credit and recognition. It would have been impossible to present the edition or for it to have been the resounding success it was without you.

Finally, and by no means least, I wish to acknowledge our patrons and partners, including the Federal and NSW Governments, the City of Sydney, Fondation Cartier pour l'art contemporain, the Neilson Foundation, Mirvac, and the numerous individual benefactors who have contributed passion, time and most importantly money to enable us to deliver the 24th edition free of charge to such a broad audience and to great critical acclaim. It has been an incredible joint venture which we can all be justifiably proud of.

The 24th Biennale of Sydney has been a celebration of contemporary art's capacity to connect, educate, and inspire. Together, we have nurtured a deeper connection between art, history, living culture, and innovation, and I look forward to the Biennale continuing this journey with all of you in the years to come.

Kate Mills

Chairman Biennale of Sydney



At the heart of the Biennale of Sydney is our purpose to present dynamic contemporary art from around the world and across Australia, and to bring people together to think about and talk about the world we live in. For 50 years, that drive has infused art into the very fabric of Sydney and animated public spaces across the city. We were thrilled to bring a sparkle to Sydney by hosting the 24th Biennale across the city, from the Sydney Opera House – our first exhibition partner at our inaugural edition fifty years ago – to the newly restored and raw industrial grandeur of White Bay Power Station – a site that opened for the Biennale for the first time in 100 years.

The 24th edition of the Biennale of Sydney engaged audiences with a rich tapestry of contemporary art, and free admission for all. The Biennale partnered with three new sites for *Ten Thousand Suns* – Chau Chak Wing Museum at the University of Sydney, UNSW Galleries, and Sydney's new iconic cultural hub, White Bay Power Station at Rozelle. The edition was also presented at the Art Gallery of New South Wales, Artspace, Museum of Contemporary Art Australia, and on the Badu Gili sails at Sydney Opera House. Placemaking NSW remediated the White Bay Power Station site, with site planners, architects and construction crew collaborating with the Biennale to open its doors and present this inaugural cultural activation.

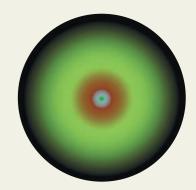
Ten Thousand Suns was an invitation to journey through contemporary art, music, tours, theatre, talks, workshops, and culinary delights. It was an immersive experience, featuring some of the most remarkable works from around the world and Australia, captivating audiences and fostering a deeper appreciation for contemporary art, all within a vibrant festival atmosphere and honouring what is distinctly unique about Sydney.

Thank you to the artists, musicians, performers, cultural leaders, educators, volunteers and guides for making the Biennale a testament to collaboration and creativity. A heartfelt thank you to the Biennale team and Board of Directors, whose hard work, tenacity and leadership made this festival come alive and brim with energy and vitality.

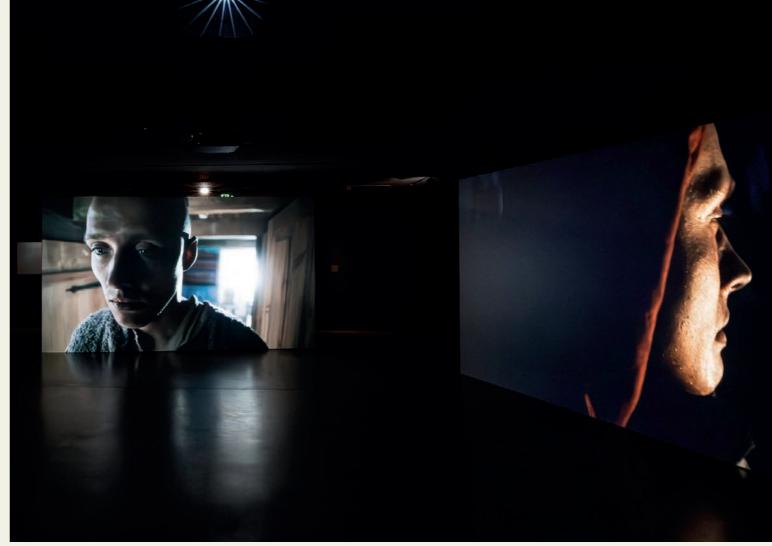
Sincere appreciation goes to Franco Belgiorno-Nettis AC CBE, founder of the Biennale of Sydney, and to the Belgiorno-Nettis family for continuing his legacy, and thanks to everyone that has ever been involved with the Biennale, for making it what it is today.

Barbara Moore

Chief Executive Officer Biennale of Sydney











THE BIENNALE OF SYDNEY APPLAUDS 51 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.



MAJOR GOVERNMENT PARTNERS







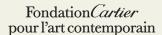




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James Hill

Susan Hilliard

Mark Hughes

Miriam Kelly Lesley Kernaghan

Ruby Langton-Batty

Benjamin Mangold

Dr Dominik Mersch

Zoe Paulsen

John Pule

Khaled Sabsabi MARC STRAUS Gallery, NYC

Anna Waldmann

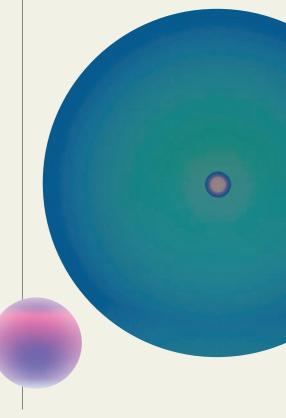
Ray Wilson OAM in memory of

James Agapitos OAM

Chris Wirasinha

Dr Terry Wu

Anonymous



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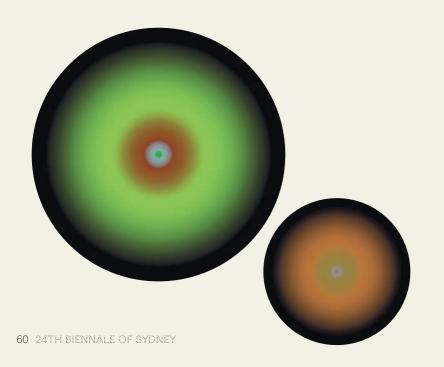
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"It is a great opportunity to learn about contemporary art and find a connection with artists' experiences from different parts of the world"

"A fabulous opportunity to be part of a free public event where you can access artworks you possibly would not otherwise be exposed to. The broad range of art on display means there's something for everyone to connect with, whether it's appreciating it visually or reflecting on what's being conveyed by the artist through the work and how you interpret it."

"A feast of art that stirs your imagination and intellect.
Volunteering at the Biennale gives you a one-off opportunity to share your knowledge about the art to visitors and to help visitors enjoy their experience."

"What I'm most surprised about is the growing sense of community as the duration of the Biennale carried forward. Throughout the experience, I felt cared for and appreciated by the volunteer coordinator and the supervisors."







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(Ngāti Kahungunu ki

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47 Canal, New York Abomei Private Collection Alan Lau Ama Paula Magalhães Amigos de IAGO Y del CFMAB A. C Art Gallery of New South Wales Arthur Roger Gallery Australian Centre for The Moving Image Autograph, London Bob Holman, Poetry Spots, poetryspots.com Bockley Gallery, Minneapolis Cairns Art Gallery Curtin University Art Collection Dorothy Brown François Ghebaly, LA Gab Titui Cultural Centre Gajah Gallery GALERÍA DE ARTE MEXICANO Galería López Quiroga, México Galerie Éric Mouchet Gallerysmith Georg Kargl Gallery, Vienna Gow Langsford Gallery Gunia Nowik Gallery Hartwig Art Foundation Hauser & Wirth Irish Museum of Modern Art Iwantia Arts Jack Shainman Gallery, NY James C. Sourris AM James Cohan, NY

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Inside cover: Media Preview Tour at White Bay Power Station for the 24th Biennale of Sydney (2024). Photograph: Daniel Boud.

P.3 Pink Regenesis of the Curse by Ryuichi Fujimura and WeiZen Ho, EDGE Festival Inner West at White Bay Power Station. Photograph: Fancy Boy Photography.

P.6 24th Biennale of Sydney (2024) Artistic Directors Cosmin Costinaș and Inti Guerrero at White Bay Power Station. Photograph: Joshua Morris.

P.8 Eric-Paul Riege, ...oo-O-oo-O-oo-O-00-0-00-0-00-0-00-0-00-0-00..., 2023. Commissioned by the Biennale of Sydney and the Foundation Cartier pour l'art contemporain with generous support from Terra Foundation for American Art. Courtesy the artist and Bockley Gallery, Minneapolis and STARS Gallery, Los Angeles © Eric-Paul Riege. Installation view, 24th Biennale of Sydney. Ten Thousand Suns. 2024. White Bay Power Station. Photograph: Document Photography.

P.11 Sydney Bus Museum vintage bus servicing 443 route to White Bay Power Station. Photograph: Jacquie Manning.

P.12 & P.13 Pacific Sisters, MuruMoa, 2023. Commissioned by the Biennale of Sydney with generous support from a grant from Open Society Foundations, assistance from James Roth and Susan Sue Acret, and assistance of the Chartwell Charitable Trust; Sup'ia Suga, 2023. Commissioned by the Biennale of Sydney with generous support from a grant from Open Society Foundations, generous assistance from Creative New Zealand, generous assistance from James Roth and Susan Sue Acret, and assistance of the Chartwell Charitable Trust. Courtesy the artists © Pacific Sisters. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Art Gallery of New South Wales. Photograph: Christopher Snee.

r e a, GARI (language), 2024 (detail). Commissioned by Biennale of Sydney and Artspace, in collaboration with r e a to create a safe space for reflection. Courtesy the artist © r e a. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Artspace. Photograph: Document Photography

Citra Sasmita, Timur Merah Project X: Bedtime Story 2023. Commissioned by the Biennale of Sydney with generous support from the Australia-Indonesia Institute. Citra Sasmita, Timur Merah Project IV: Tales of Nowhere, 2020. Commissioned by UOB for Children Art Space MACAN Museum Jakarta, Indonesia. Courtesy the artist and Yeo Workshop, Singapore © Citra Sasmita. Installation view, 24th Biennale of Sydney, Ten Thousand Suns. 2024, Chau Chak Wing Museum, University of Sydney. Photograph: David James

Freddy Mamani, Diablada, 2024. Commissioned

by the Biennale of Sydney and the Fondation Cartier pour l'art contemporain. Courtesy the artist and lanlurinacional.com.bo © Freddy Mamani Silvestre. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Museum of Contemporary Art. Photograph: Hamish

Nikau Hindin and Gail Mabo, Badu Gili: Celestial, 2024. Created in collaboration between the Sydney Opera House, Biennale of Sydney and the Fondation Cartier pour l'art contemporain. Photography: Dan Boud.

Udeido Collective, The Koreri Transformation, 2024 (detail). Collection of Konfir Kabo. Presentation at the 24th Biennale of Sydney was made possible with generous assistance from Proiect Eleven, Courtesy the artists © Udeido Collective. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, UNSW Galleries. Photograph: Jacquie Manning.

Alberto Pitta, Happiness and Resistance, 2023. Commissioned by the Biennale of Sydney with assistance from the The Fundação Nacional de Artes; Muzenza, 1992; Cortejo Afro (Afro Procession), 2015; Commanches do Pelô, 2014; Capoeira Viva Bahia Block Emilia Biancardi, 2018. Courtesy the artist © Alberto Pitta. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

P.14 & P.15 Doreen Chapman, Untitled, 2023; Untitled, 2023; Untitled, 2023. Commissioned by the Biennale of Sydney and the Fondation Cartier pour l'art contemporain with generous assistance from the Australian Government through Creative Australia, its principal arts investment and advisory body. Courtesy the artist and Spinifex Hill Studio, South Hedland © Doreen Chapman and Spinifex Hill Studio. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Art Gallery of New South Wales. Photograph: Christopher Snee.

Citra Sasmita, Timur Merah Project X: Bedtime Story 2023, Commissioned by the Biennale of Sydney with generous support from the Australia-Indonesia Institute. Courtesy the artist and Yeo Workshop, Singapore. Citra Sasmita, Timur Merah Project IV: Tales of Nowhere, 2020. Commissioned by UOB for Children Art Space MACAN Museum Jakarta, Indonesia. Courtesy the artist and Yeo Workshop, Singapore © Citra Sasmita. Installation view, 24th Biennale of Sydney, Ten Thousand Suns. 2024, Chau Chak Wing Museum, University of Sydney. Photograph: David James.

Maru Yacco, Sydney Parade (detail), 2023-24. Commissioned by the Biennale of Sydney with generous support from the National Center for Art Research, Japan, Courtesy the artist © Maru Yacco. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Art Gallery of New South Wales. Photograph: Christopher Snee.

Trevor Yeung, Night Mushroom Colon, 2024. Commissioned by the Biennale of Sydney.

Courtesy the artist © Trevor Yeung. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Artspace. Photograph: Document Photography.

P.16 White Bay Power Station. Photograph: Daniel Boud.

P.19 Nikau Hindin, Ebonie Fifita-Laufilitoga-Maka Fungamapitoa, Hina Puamohala Kneubuhl Kihalaupoe, Hinatea Colombani, Kesaia Biuvanua, Rongomai Grbic-Hoskins, Aumoana, 2023-24. Commissioned by the Biennale of Sydney and the Fondation Cartier our l'art contemporain with generous support from Creative New Zealand. Courtesy the artists @ Nikau Hindin, Ebonie Fifita-Laufilitoga-Maka Fungamapitoa, Hina Puamohala Kneubuhl Kihalaupoe, Hinatea Colombani, Kesaia Biuvanua. Rongomai Grbic-Hoskins. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

P.20 Andrew Thomas Huang, The Beast of Jade Mountain: Queen Mother of the West (西王母), 2023-2024. Commissioned by the Biennale of Sydney with generous support from Terra Foundation for American Art. Courtesy the artist © Andrew Thomas Huang. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

P.22 Sana Shahmuradova Tanska, Apocalypse Survivors #1 (from Tethys Sea Inhabitants), 2023; Apocalypse Survivors Fish (from Tethys Sea Inhabitants), 2023; Apocalypse Survivors #6 (from Tethys Sea Inhabitants), 2023; War Widow, 2023; Untitled, 2023; Homesickness (Stork), 2022; Fell asleep at the river shore in 2022, 2022. Commissioned by the Biennale of Sydney with assistance from the Consulate General of Canada, Sydney. Courtesy the artist and Gunia Nowik Gallery © Sana Shahmuradova Tanska. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Artspace. Photograph: Document Photography.

Mariana Castillo Deball, she bends to catch a feather of herself as she falls nr.26, 2022; she bends to catch a feather of herself as she falls nr.8, 2022; she bends to catch a feather of herself as she falls nr.18, 2022; she bends to catch a feather of herself as she falls nr.22, 2022. Commissioned by the Biennale of Sydney with generous assistance from Institut für Auslandsbeziehunge. Courtesy the artist © Mariana Castillo Deball. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station, Photograph: Document Photography.

P.25 'Lights On' opening night for the 24th Biennale of Sydney (2024), White Bay Power Station. Photograph: Katje Ford.

P.26 'Lights On' opening night for the 24th Biennale of Sydney (2024), White Bay Power Station. Photograph: Katje Ford.

P.27 Art After Dark: Lupa J | Dyan Tai, White Bay Power Station. Photograph: Daniel Boud.

P.28 & P.29 Meaghan Pelham, Love Poem Sorceress. Family Day: Make Dreams Come True by Studio A, White Bay Power Station. Photograph: Jacquie Manning.

Family Day: Make Dreams Come True by Studio A, White Bay Power Station. Photograph: Jacquie

P.30 Legs On The Wall, Hive of Industry, EDGE Festival Inner West at White Bay Power Station. Photograph: Fancy Boy Photography.

Oliver Cameron & Elizabeth Jigalin, Sonant Traces, EDGE Festival Inner West at White Bay Power Station. Photograph: Fancy Boy Photography.

P.31 Family Day: Make Dreams Come True by Studio A, White Bay Power Station. Photograph: Jacquie Manning.

Celestial, 2024. Created in collaboration between the Sydney Opera House, Biennale of Sydney and the Fondation Cartier pour l'art contemporain. Photography: Daniel Boud.

P.34 Art After Dark: Lupa J | Dyan Tai, White Bay Power Station. Photograph: Daniel Boud.

P.36 Mangala Bai Maravi, Baiga Godna Indian Tribe, 2024. Commissioned by the Biennale of Sydney and the Fondation Cartier pour l'art contemporain. Courtesy of the Baiga Tribe. Artist Assistant: Amit Arjel Sharma. © Baiga Tribe. Installation view. 24th Biennale of Sydney. Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

P.37 Cristina Flores Pescorán, Abrazar el sol (Embrace the Sun), 2023-2024. Commissioned by the Biennale of Sydney and the Fondation Cartier pour l'art contemporain. Courtesy the artist © Cristina Flores Pescorán. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

Eric-Paul Riege, Tender kagi horsehair skin 2, 2023–24; yoo' (unstrung), 2024. Commissioned by the Biennale of Sydney and the Foundation Cartier pour l'art contemporain with generous support from Terra Foundation for American Art. Courtesy the artist and Bockley Gallery, Minneapolis and STARS Gallery, Los Angeles © Eric-Paul Riege. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Artspace. Photograph: Document Photography.

P.39 Media Preview Tour at White Bay Power Station for the 24th Biennale of Sydney (2024). Photograph: Daniel Boud.

P.40 White Bay Power Station. Photograph: CBRE.

P.43 Ten Thousand Suns, 24th Biennale of Sydney catalogue. Design by Wkshps.

P.44 Kaylene Whiskey, Kaylene TV, 2023. Commissioned by the Biennale of Sydney and the Fondation Cartier pour l'art contemporain with generous assistance from the Australian Government through Creative Australia, its principal arts investment and advisory body. Courtesy the artist, Iwantja Arts and Roslyn Oxlev9 Gallery.

© Kaylene Whiskey. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, White Bay Power Station. Photograph: Document Photography.

P.46 & P.47 Serwah Attafuah, Between this World & the Next, 2023-2024. Commissioned by the Biennale of Sydney with generous assistance from Create NSW and the Australian Government through Creative Australia, its principal arts investment and advisory body. Courtesy the artist © Serwah Attafuah. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, P.32 & P.33 Nikau Hindin and Gail Mabo, Badu Gili: Museum of Contemporary Art. Photograph: Hamish McIntosh.

> Hayv Kahraman, Bodies of Water, 2023–2024. Co-commissioned by the Biennale of Sydney and Museum of Contemporary Art Australia. Courtesy the artist, Pilar Corrias, London, Jack Shainman Gallery, NY, Vielmetter Los Angeles and The Third Line, Dubai. © Hayv Kahraman. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Museum of Contemporary Art. Photograph: Hamish McIntosh

> Li Jiun-Yang, Kau-pue Temple Fair: The Immortals. 2016-17. Presentation at the 24th Biennale of Sydney was made possible with generous support from the Taiwan Ministry of Culture and Cultural Division, Taipei Economic and Cultural Office in Sydney. Courtesy the artist © Li Jiun Yang. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Artspace. Photograph:

William Yang, On tour after hours, 1976 (series); Forward to the dreaming performance. Sydney Opera House, 1975 (series); Workshop by Erik Mariko, Arthur Keibsu and Peter Kikaki, Glebe Studios, 1976 (series). Presentation at the 24th Biennale of Sydney was made possible with generous assistance from Simon Chan AM Art Atrium. Courtesy the artist and State Library New South Wales © William Yang. Martin Wong, Untitled (Kids at Statue of Liberty), 1992. Courtesy Alan Lau. Presentation at the 24th Biennale of Sydney was made possible with generous support from Terra Foundation for American Art © Estate of Martin Wong and P.P.O.W. Installation view, 24th Biennale of Sydney, Ten Thousand Suns. 2024. Chau Chak Wing Museum, University of Sydney. Photograph: David James.

Dhopiya Yunupinu, Galiku, 2023; Galiku, 2023; Galiku, 2023. Courtesy the artist, Sullivan+Strumpf, Sydney, and Buku-Larrnggay Mulka Centre, Yirrkala @ Dhopiya Yunupiŋu. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, UNSW Galleries. Photograph: Jacquie Manning

P.52 & P.53 Elyas Alavi, The Sound of Silence, 2024 (detail). Rubarb Fabrication: Hussein Shirzard: VASL (series), 2023: Neshani (Keepsakes), c1970-2013. Commissioned by the Biennale of Sydney and Art Jameel. Courtesy the artist © Elyas Alavi. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, UNSW Galleries, Photograph: Jacquie Manning.

Agnieszka Polska, The Demon's Brain, 2018. Courtesy the artist and Georg Kargl Gallery, Vienna © Agnieszka Polska. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, UNSW Galleries. Photograph: Jacquie Manning.

Choy Ka Fai, Exodus, 2024. Commissioned by the Biennale of Sydney with generous assistance from Goethe-Institut Australia. Courtesy the artist © Chov Ka Fai, Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Chau Chak Wing Museum. Photograph: David James.

Frank Bowling, Australia to Africa, 1971. Presentation at the 24th Biennale of Sydney was made possible with generous support from Hauser & Wirth. Courtesy the artist and Hauser & Wirth © Frank Bowling. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Art Gallery of New South Wales. Photograph: Christopher Snee.

P.56 Anne Samat, Cannot Be Broken and Won't Live Unspoken #2, 2023. Commissioned by the Biennale of Sydney with assistance from MARC STRAUS, New York. Courtesy the artist and MARC STRAUS, New York @ Anne Samat. Installation view, 24th Biennale of Sydney, Ten Thousand Suns, 2024, Museum of Contemporary Art. Photograph: Hamish McIntosh

P.61 Biennale of Sydney volunteers at Family Day: Make Dreams Come True by Studio A, White Bay Power Station. Photograph: Jacquie Manning.

Back Cover Legs on the Wall at 'Lights On' opening night for the 24th Biennale of Sydney (2024), White Bay Power Station. Photograph: Katie Ford.

