

In-Between Spaces



Jamie North, Carriageworks



Lee Mingwei, Carriageworks

Embassy of
Spirits

20th BIENNALE OF SYDNEY

Art Gallery of
New South Wales



Mike Parr, Carriageworks

Embassy of
Translation

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Art Australia

2016 Edition Report

Since its inception in 1973, the Biennale of Sydney has provided a platform for art and ideas, showcasing the work of nearly 1,800 artists from more than 100 countries. Today it is considered one of the leading international contemporary art events, recognised for commissioning and presenting innovative, thought provoking art from Australia and around the world. With an average of 40 percent of visits made by people from outside of Sydney, the Biennale holds an important place on both the national and international stage.



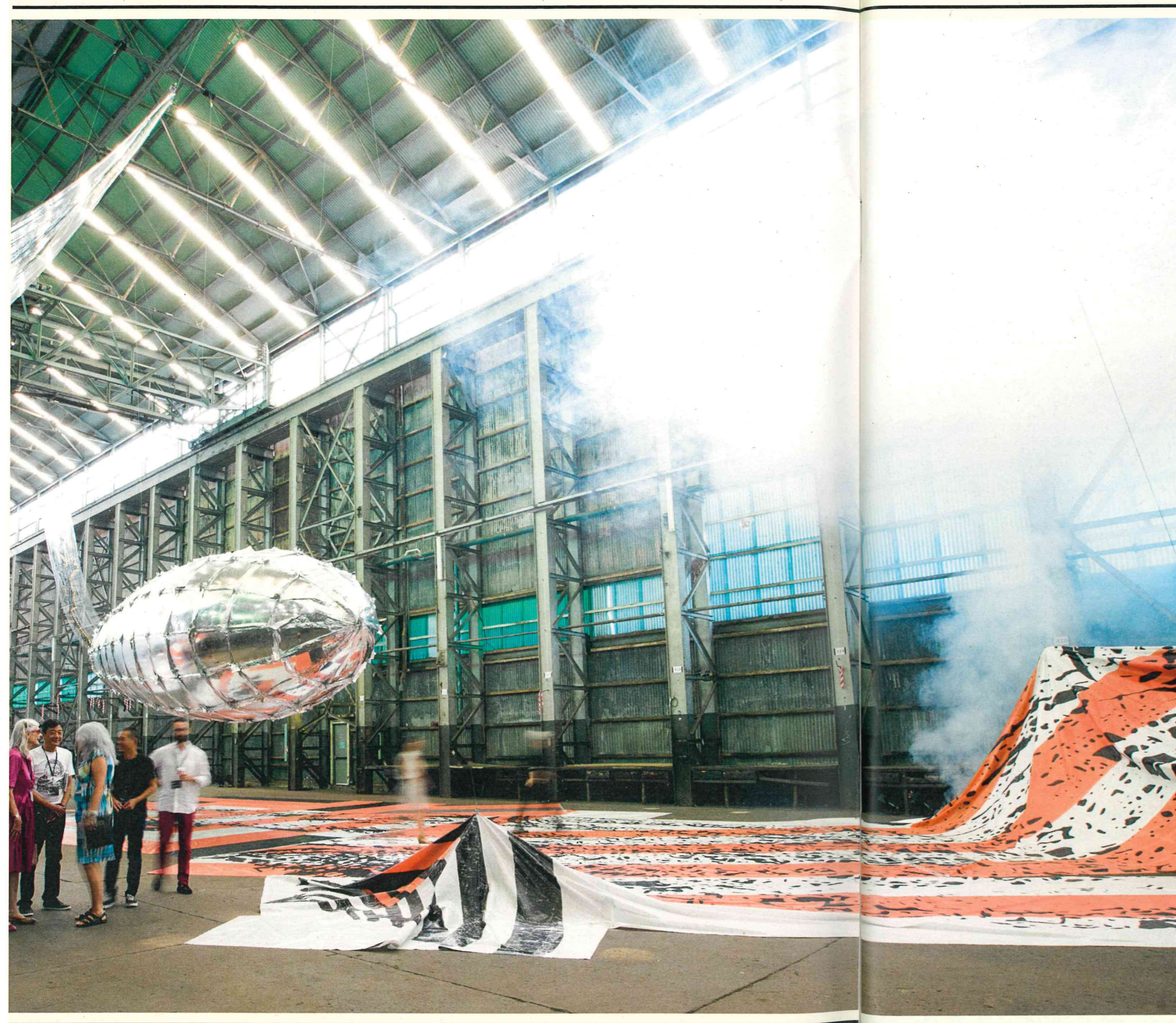
Bharti Kher,
Cockatoo Island

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“I conceived of the ‘embassies of thought’ for the 20th Biennale as temporary settings without borders, representing transient homes for constellations of thought. The themes allocated to each of these ‘embassies’ were inspired by the individual histories of each venue, while the ‘in between’ spaces speak to one of the key ideas in this Biennale; exploring the distinction between virtual and physical worlds. I’m very pleased audiences embraced the idea of the embassies and explored the ‘in-between spaces’. It was a tremendous pleasure to work with so many outstanding artists and to show so many new and specially realised works.”

— Stephanie Rosenthal,
Artistic Director
20th Biennale of Sydney



Lee Bul
Cockatoo Island

Messages of Survival



**Rupert Myer
AO**

Chair, Australia
Council for the
Arts

The 20th Biennale of Sydney: The future is already here – it's just not evenly distributed exhibited works from 83 artists, attracting more than 640,000 visitors to numerous locations enticingly defined as 'embassies of thought'. Artistic Director Stephanie Rosenthal presented an innovative Biennale that sought to explore the ephemeral and static nature of the visual arts.

As a key international contemporary visual arts event, the Biennale provides a vital platform for supporting Australia's artists through commissioning ambitious new works and collaborations with artists from across the globe.

As the Australian Government's arts funding and advisory body, the Australia Council for the Arts is delighted to support the Biennale and its important legacy of over 40 years of ensuring more Australians have access to, and engage with the arts.

I would like to congratulate the Biennale of Sydney's commitment to celebrating the role of the arts in daily life, and for supporting artists to make great art. The transformative power of artistic expression enriches our lives and makes an important contribution to our society.

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—
Rupert Myer AO



**The Hon Troy
Grant MP**

Minister for
the Arts

New South Wales is proud to host the Biennale of Sydney – one of the leading art events in the Asia-Pacific region.

The success of the 20th Biennale of Sydney: The future is already here – it's just not evenly distributed confirms the Biennale as one of the most celebrated, respected and well established contemporary art exhibitions in the world.

The NSW Government is committed to ensuring that this state remains the creative capital of Australia, and our continuing support of the Biennale provides opportunities for artists and audiences to engage with world-class ideas, images, objects and experiences.

Every staging of the Biennale provides a highly visible platform to showcase the strength and diversity of Australian artists, while also positioning them alongside their international peers. The exhibition encourages the exchange of ideas that progress artists' careers and development and grows and maintains Sydney's reputation as a global city.

I commend all 83 participating artists and the many presenting venues – including the Art Gallery of NSW, the Museum of Contemporary Art Australia, Carriageworks and Artspace – for the stimulating, insightful and beautiful works. Congratulations also to Artistic Director Stephanie Rosenthal, Chief Executive Ben Strout and the hardworking Biennale team for delivering yet another successful exhibition.



**Clover
Moore**

Lord Mayor
of Sydney

I congratulate the organisers and participants of the 20th Biennale of Sydney: The future is already here – it's just not evenly distributed.

The Biennale has become a key event on Sydney's cultural calendar. I was delighted to see the use of multiple venues throughout our wonderful city, where visitors could experience the many contemporary art works and explore the interaction between the virtual and physical worlds.

This exploration of the spaces where cultures and ways of thinking intertwine were a welcome addition to this year's event and allowed for works that provoke thought and step beyond the traditional spaces for artistic expression, including significant contributions from Australian Aboriginal and Torres Strait Islander artists.

The City of Sydney recognises the important role of art and creativity in nurturing a sustainable and culturally vibrant city, and is a proud sponsor of the Biennale of Sydney. With the provision of over \$1.6 million for the 21st Biennale of Sydney, the City's support includes a mix of annual funding, value in-kind and the commissioning of a legacy artwork.

This year's commission, 'Here, an Echo' (2016), by Agatha Gothe-Snape, is a series of large-scale texts chosen from the various performances conducted during this year's Biennale. We are delighted the artwork will become a permanent fixture of Sydney's public art collection.

I commend Artistic Director, Stephanie Rosenthal and all the artists whose works featured at this year's event, for their contribution to Sydney's art scene. It gives me great pleasure to see our cultural life continue to thrive with events like the Biennale of Sydney.

The pleasure
comes from the broad
exposure the Biennale
gives to Sydneysiders
and visitors to delight
in contemporary art.

—
Kerr Neilson



**Kerr
Neilson**

Neilson
Foundation
- Principal
Patron

The Neilson Foundation is delighted to be the principal private financial patron of the Biennale of Sydney.

The pleasure comes from the broad exposure the Biennale gives to Sydneysiders and visitors to delight in contemporary art. Attendees are able to come together to revel in a creative experience that is distinct from their daily routines. It invites the opportunity to engage with the imagination of the artists and to create their own imaginings in the company of friends or family.

The combination of indoor and outdoor displays across a range of settings allow all to experience Sydney's natural beauty and economic vibrancy.

In a world that is increasingly threatened by insularity, paradoxically aided by mobile devices, the Biennale of Sydney allows us to gain a broader and clearer perspective from local and global artistic talent.



From the Chairman

Our 20th edition, under the artistic direction of Stephanie Rosenthal, engaged hundreds of thousands of local, interstate and international visitors.

It is my honour on behalf of all at the Biennale of Sydney to thank first Stephanie for her vision, commitment and creative stewardship.

I am delighted to share this report of some of the achievements of the 2016 exhibition, which was so well received by audiences.

I also gratefully acknowledge the generous support of our major government partners – city, state and federal – along with private philanthropic supporters and individuals, international funding agencies and corporate partners who enable the Biennale exhibition to be presented free to all. The Biennale is also indebted to its exhibition partners: the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, Carriageworks, Artspace and the Sydney Harbour Federation Trust (Cockatoo Island), who not only provide expertise and support but also play a central role in welcoming our many thousands of visitors and making the Biennale such a success.

I especially thank our principal patron, the Neilson Foundation – its generous support in 2016 has given the Biennale certainty to deliver yet another exceptional exhibition.

I also wish to make special mention of our Board and the great team of staff and volunteers without whom it would not have been possible to stage the 20th edition. The Biennale of Sydney is indebted to their knowledge, skill, commitment and indefatigable efforts in championing the exhibition.

Above all, I wish to express our deep gratitude to the participating artists for creating the world that we inhabited for the duration of this exhibition and for the lasting impressions they gifted to us.

— Kate Mills



From the CEO

With the close of our exhibition in early June 2016, the Biennale of Sydney has successfully produced 20 ground-breaking international editions over the course of a remarkable 43-year history.

We continue as one of the longest running contemporary art biennials in the world, respected as an active force in the development and public appreciation of contemporary art in Australia since 1973.

In every edition we strive to realise the artistic vision of an internationally renowned curator, presenting the best contemporary art of our times.

For 2016, Artistic Director Stephanie Rosenthal created one of our most diverse programs ever, premiering artworks at 17 different locations across Sydney, from the galleries of our long-established major museum and gallery partners, to the heritage listed Cockatoo Island, two sections of the Royal Botanic Gardens, the unique sandstone architecture of Mortuary Station, multiple local street corners and a 168-year old cemetery in the Inner West. We presented over 200 artworks created by 83 artists from 35 countries and recorded our second largest ever total visitation at just over 643,000.

We are extremely proud of our 20th edition, and are pleased that so many Sydney residents and visitors – from across the state, the nation and the globe – came to enjoy it.

Hundreds of people are involved in the creation and installation of each Biennale exhibition. In particular, I sing the praises of the talented and dedicated Biennale team. In turn, we could not have achieved this year's success without the support of our funders, donors, volunteers and corporate partners. We are extremely grateful for their commitment and enthusiasm.

We are all delighted to be able to share a selection of Biennale highlights with you, as detailed in the following pages.

— Ben Strout

Audience & Visitation

Attracting 643,437 visits, the 20th Biennale of Sydney: The future is already here – it's just not evenly distributed was the second highest visitation on record.

Attendances were buoyed by interstate, international and local visitors flocking to explore seven 'embassies of thought' and 12 'in-between spaces' around Sydney's inner west and CBD.

VISITOR FEEDBACK & RESEARCH

Independent audience research on the 20th Biennale of Sydney was conducted by StollzNow Research. More than 1,300 surveys were administered at major exhibition venues during the 12-week exhibition period.

TOTAL VISITS

643,437

VISITORS

13 % from interstate
(est. as 48,751
unique visitors)

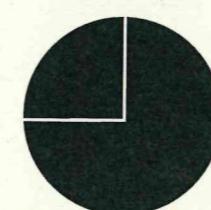
VISITORS

62 % from
metropolitan
Sydney

VISITORS

More than **75**% of visitors were
highly motivated by the love of art.

AUDIENCE



High education:
more than
3/4 of our
audience have an
undergraduate or
post graduate
degree and
above average
household income

AUDIENCE

2/3

of our audience is female

AUDIENCE

The Biennale's audience is
culturally diverse with

40%

of our audience identifying
as multicultural

AUDIENCE

17% of our audience
comes from
overseas

AUDIENCE

39%

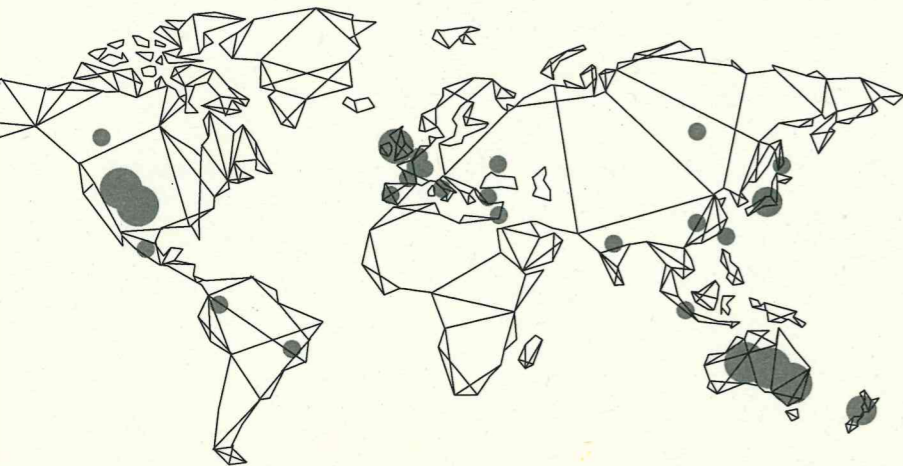
of our audience
is under 35yrs

VISITORS

18% of visitors came
from other parts
of NSW

—
**Around the
World**
—

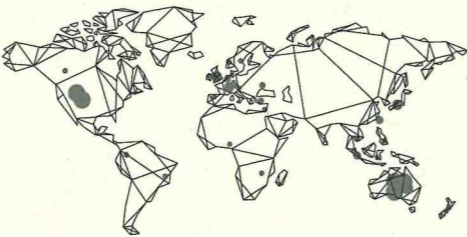
ARTISTS COUNTRY OF ORIGIN



Australia	14	Malaysia	1
Austria	1	New Zealand	2
Brazil	1	Nigeria	1
Canada	1	Norway	1
China	1	Philippines	1
Columbia	5	Singapore	3
Denmark	1	South Korea	2
England	5	Switzerland	1
France	5	Taiwan	2
Germany	1	The Netherlands	3
India	2	Turkey	2
Indonesia	1	Ukraine	1
Ireland	1	USA	10
Israel	1	Zimbabwe	1
Japan	4		

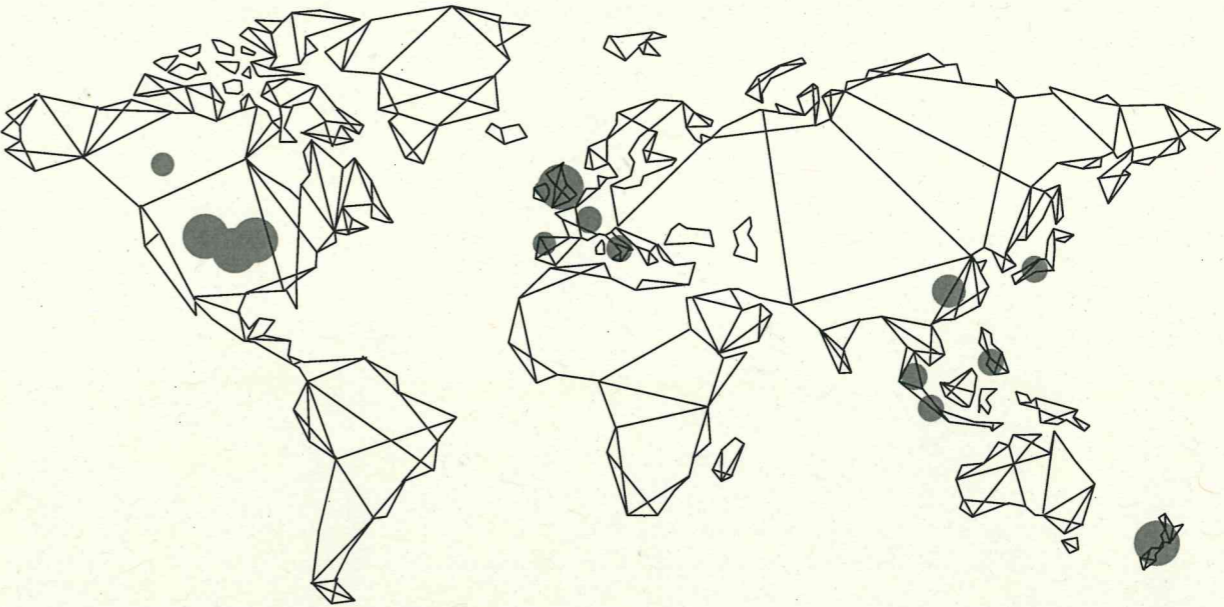
WEBSITE VISITORS

352,158



Australia	-	307,029	-	84.05%	Taiwan	-	1,116	-	0.31%
USA	-	13,735	-	3.76%	Russia	-	1,065	-	0.29%
United Kingdom	-	5,449	-	1.49%	Netherlands	-	960	-	0.26%
New Zealand	-	4,906	-	1.34%	Hong Kong	-	956	-	0.26%
Japan	-	2,910	-	0.80%	Brazil	-	786	-	0.22%
Germany	-	2,898	-	0.79%	Ukraine	-	706	-	0.19%
France	-	2,141	-	0.59%	Mexico	-	643	-	0.18%
South Korea	-	1,608	-	0.44%	Turkey	-	623	-	0.17%
Italy	-	1,589	-	0.43%	China	-	589	-	0.16%
Canada	-	1,322	-	0.36%	Belgium	-	580	-	0.16%
Singapore	-	1,320	-	0.36%	Colombia	-	580	-	0.16%
Spain	-	1,161	-	0.32%	Israel	-	569	-	
India	-	1,147	-	0.31%					

INTERNATIONAL VISITORS (17% OF TOTAL VISITORS)



UK	-	19%	France	-	3%	TOP
USA	-	18%	South Korea	-	2%	UK
NZ	-	12%	Spain	-	2%	USA
China	-	7%	Italy	-	2%	NZ
Germany	-	4%	Ireland	-	2%	
Singapore	-	4%	Malaysia	-	2%	
Japan	-	3%	Philippines	-	2%	
Canada	-	3%	Other	-	14%	

NATIONAL VISITORS (83% OF TOTAL VISITORS)

62%

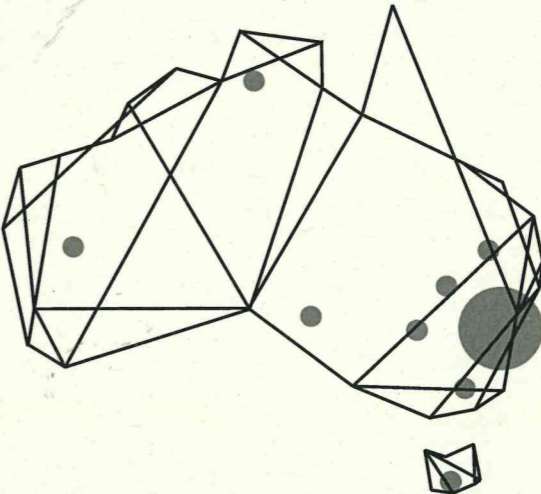
From Sydney

13%

From Interstate

08%

From Other NSW





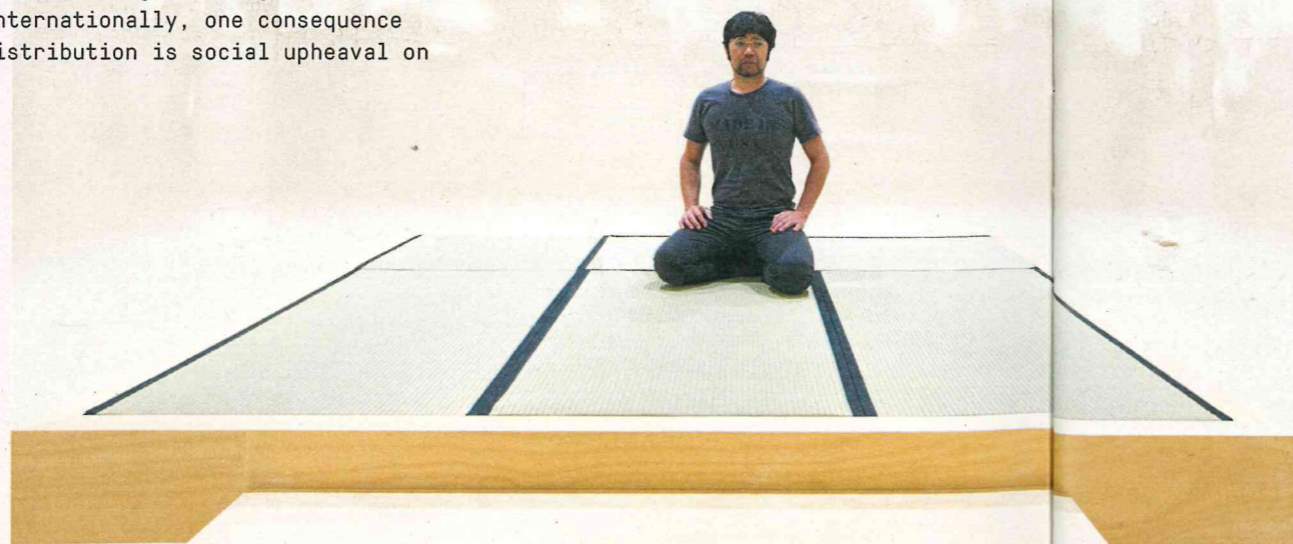
Charwei Tsai
Mortuary Station

Curated by Stephanie Rosenthal, the 20th Biennale of Sydney, held from 18 March until 5 June 2016, featured more than 200 artworks by 83 artists and included 70% new commissions.

Exhibition Report

The future is already here — it's just not evenly distributed, the title of the 20th Biennale of Sydney exhibition, was inspired by a comment by leading science-fiction author William Gibson. It suggests that technology has already surpassed our idea of what the future could look like.

The first part of the title speaks to the fact that the 20th exhibition was about the now; but more than that, it suggested that perhaps we have already surpassed our own ideas about the future. Each era posits a different view of reality, and the 20th Biennale of Sydney asked: what is ours? The second part of the title reminds us that access to information, the internet and other more basic resources is by no means universal; many people are denied the opportunity to benefit from (or participate in) these new spaces where information can be exchanged. These conditions of uneven distribution are not inevitable, however; they are largely the result of historical and current geopolitics and economic power structures. As we have seen with the influx of political refugees not just into Australia, but internationally, one consequence of this uneven distribution is social upheaval on



Taro Shinoda
Art Gallery of
New South Wales

a scale unprecedented in recent world history. Rosenthal conceived of the 'embassies of thought' for the 20th Biennale as temporary settings without borders, representing transient homes for constellations of thought. The themes allocated to each of these 'embassies' were inspired by the individual histories of each venue, while the 'in-between spaces' spoke to one of the key ideas in this Biennale; exploring the distinction between virtual and physical worlds.

Former convict settlement and shipyard Cockatoo Island hosted the 'Embassy of the Real', where artists explored how we perceive reality in our increasingly digitised era, and the spaces between the virtual and physical.

The Museum of Contemporary Art Australia hosted the 'Embassy of Translation', bringing together a selection of works that contextualised historical positions, concepts and artefacts, alongside contemporary concerns and working methods.

The 'Embassy of Spirits' at the Art Gallery of New South Wales saw artists consider the intersection between the spiritual and the philosophical.

The 'Embassy of Non-Participation' was located at Artspace in Woolloomooloo, a former artists' squat now renowned as a site for experimentation. For the 20th Biennale, artist duo Karen Mirza and Brad Butler took over Artspace, considering how the act of 'non-participation' may also be an active and critical position.

A first time venue for the Biennale of Sydney, Mortuary Station in Chippendale was reimagined as the 'Embassy of Transition'. Works by two artists, Marco Chiandetti and Charwei Tsai, were presented; in different ways they each engaged with cycles of life and death, as well as rites of passage. Additionally, Oscar Murillo presented a project at the venue which was included during the course of the exhibition.

The 'Embassy of Stanislaw Lem', conceived by Heman Chong, took the form of a roving book-stall which appeared at various locations throughout the exhibition.

At Carriageworks, the 'Embassy of Disappearance' brought together works by artists exploring themes of absence and memory, including disappearing languages, histories, currencies and landscapes.

For this edition of the Biennale, Agatha Gothe-Snape presented a series of performances with dancer and choreographer Brooke Stamp, taking place along a pathway extending from Speakers' Corner in The Domain to Wemyss Lane, Surry Hills. Called 'Here, an Echo' (2016), the artist has described the work as a "choreography for the city" – a score, performance and document – and these experiences have informed the development of a number of short

phrases, which will be installed as large-scale texts in Wemyss Lane as a permanent part of the City of Sydney's Public Art Collection. The 20th Biennale of Sydney featured significant contributions from Australian Aboriginal and Torres Strait Islander artists including Nyapanyapa Yunupingu at the Art Gallery of NSW and Daniel Boyd, whose work, 'What Remains' (2016), a large-scale installation featuring thousands of mirrored disks arranged on a building in Redfern, remains in situ for the time being. Richard Bell's latest iteration of 'Embassy' (2013-ongoing), an 'in-between' project located on the MCA Australia forecourt was a restaging and homage to the original Aboriginal Tent Embassy first assembled by activists on the lawn of Parliament House, Canberra, in 1972.

PERFORMANCE

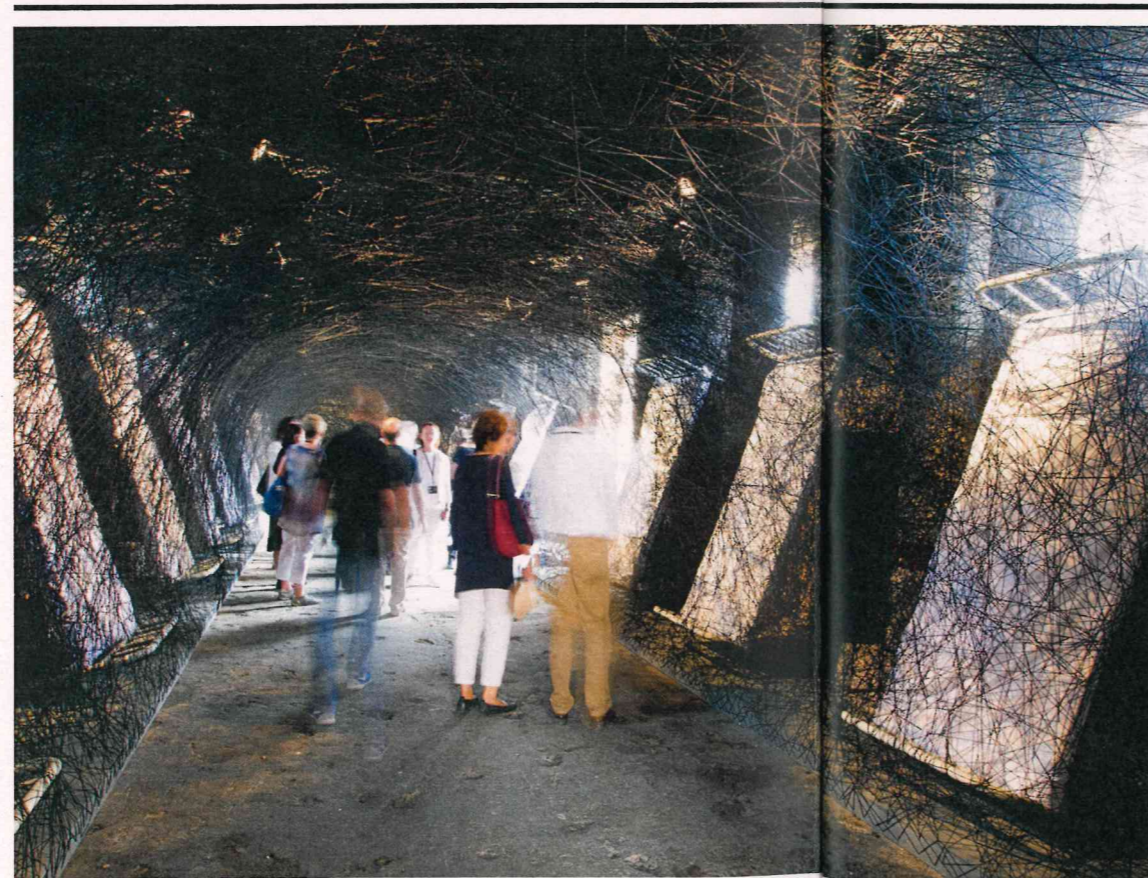
Performance featured strongly in the Biennale of Sydney in 2016, enlivening the exhibition across the three-month period, with highlights including the Australian premiere of 'manger' (2014) by Boris Charmatz following his keynote address at Carriageworks on 19 March 2016. Justene Williams collaborated with Sydney Chamber Opera to stage 'Victory Over the Sun', a sell-out three-night performance on Cockatoo Island during opening week, representing a radical revisioning of the legendary Futurist (anti-)opera first performed in St Petersburg, Russia, in 1913.

During the opening days, Mette Edvardsen's 'Time has fallen asleep in the afternoon sunshine' gathered a collection of living books at Newtown Library. 20th Biennale Attaché Adrian Heathfield curated a special project titled 'ghost telephone' for the Art Gallery of New South Wales, a month-long serial improvisation of interlinked works from Hahn Rowe, Chrysa Parkinson, Philipp Gehmacher and Benoît Lachambre.

Other highlights included performances and activated projects by Neha Choksi 'In Memory of the Last Sunset' (2016), in collaboration with Alice Cummins; Mella Jaarsma's 'Dogwalk' (2015-16); Adam Linder's 'Some Proximity' (2014); and Germaine Kruip's 'A Square, Spoken' (2015/2016) which took place daily. The midway point of the 20th Biennale was marked at Carriageworks with a simultaneous act of obliteration and transformation, as Lee Mingwei altered his monumental work 'Guernica in Sand' (2006/16) in a one-off performance on 23 April.

In addition to artworks presented across the seven embassies, the 20th Biennale commissioned twelve site-specific 'in-between' projects that took place at 12 locations throughout inner Sydney, including a new work 'Fade Away, Fade Away, Fade Away' (2016) by Swedish artist Bo Christian Larsson that unfolded over the course of the exhibition at Camperdown Cemetery. In a former gallery space in Redfern, artist collective Barbara Cleveland (Frances Barrett, Kate Blackmore, Kelly Doley and Diana Smith), formerly known as Brown Council, created an evolving archive of performance art told from a multiplicity of perspectives. Through participatory performance, re-enactment and lectures that took place most Saturdays, 'Making History' (2016) examined how feminist methodologies and alternative historiographical approaches can be used to reimagine past acts and events in the here-and-now. Within the makeshift architecture of her work 'We Built this City' (2016) at Vine Street in Redfern, Keg de Souza established the 'Redfern

Chiharu Shiota
Cockatoo Island



School of Displacement', serving as a platform for discussions with special invited guests designed to cultivate local knowledge about globally relevant issues and promote learning as a tool to combat forces of dispossession.

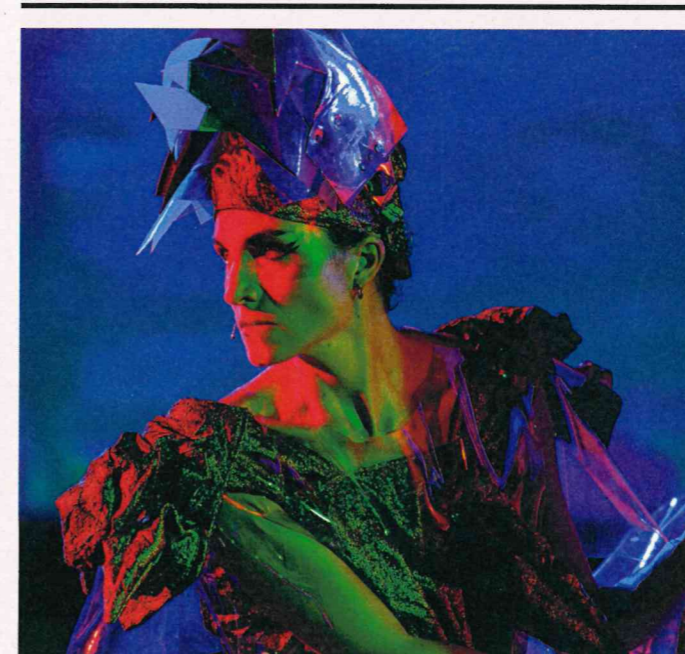
As part of 'The Future of Disappearance', a project curated by André Lepecki for the 20th Biennale, Brazilian artist Ricardo Basbaum created 'diagram (the future of disappearance)' (2016), a large-scale billboard at 95 Commonwealth Street, Surry Hills.

Evan Roth presented 'Internet Landscapes: Sydney' (2016), a web-based project that offered simultaneous experiences of the internet's physical, digital and cultural landscape. Roth's blending of the physical and virtual was in

line with the 20th Biennale's interest in new ways of folding the world 'into' the self, but also alluded to the slowly eroding optimistic and egalitarian values that characterised earlier incarnations of the internet.

Alongside works in the Biennale that dealt explicitly with the second part of the exhibition title, 'it's just not evenly distributed', a dedicated blog and public program series accompanied the exhibition. Through talks, commissioned writing and video statements, a range of contributors examined conditions of uneven distribution. Among others, contributors to the blog included Keg de Souza, Zaina Erhaim, Cécile B. Evans, Ole Häntzschel, Map Kibera, Adam Kleinman, Robert Maharajh, Oscar Murillo, Saskia Sassen, and Kentaro Toyama.

Justene Williams
Cockatoo Island



(INDIA)

TOO ISLAND

| The
| Artists

Embassy of
the Real

Artspace

Embassy of
Non-Participation

Karen Mirza and
Brad Butler

(ENGLAND/TURKEY)

Korakrit
Unanondchai

(HAWAII/USA)

Samuel Beckett

(IRELAND/FRANCE)

Boychild

(HONG KONG)

Joyce Campbell

(NEW ZEALAND)

Cevdet Erek

(TURKEY)

Cécile B. Evans

(GERMANY/ENGLAND)

William Forsythe

(UNITED STATES/GERMANY)

Agatha Gothe-

ape

(AUSTRALIA)

Nilbar Güreş

(TURKEY/AUSTRIA)

Camille Henrot

(FRANCE/USA)

Bharti Kher

(ENGLAND/INDIA)

MUSEUM OF CONTEMPORARY
ART AUSTRALIA

MORTUARY STATION

Embassy of
Translation

Nina Beier

(DENMARK/GERMANY)

Daniel Boyd

(AUSTRALIA)

Céline Condorelli

(FRANCE/ENGLAND)

Noa Eshkol

(ISRAEL)

Germaine Kruip

(THE NETHERLANDS)

Adam Linder

(AUSTRALIA/GERMANY/USA)

Marco Chianchetti

(ENGLAND)

Charwei Tsai

(TAIWAN/VIETNAM)

Embassy of
Transition



Korakrit Arunanondchai
Cockatoo Island

In the lead up to and during the exhibition period more than 580 separate public and education programs were held in Sydney, across Australia and in the region.

Combined with visits from primary, secondary and tertiary education and community groups, these initiatives reached more than 34,000 people.

Programming this year was defined by a wish for the 20th Biennale to function as a kind of public research project – one that gained momentum and grew into itself over time. Meetings, performance lectures and choreographed walks, talks, conversations, guided tours, workshops and reading groups offered many and different ways of exploring the sets of ideas represented in the Biennale's 'embassies of thought', realised together with artists and invited guests.

IN SYDNEY

Public program and education activities took place across the city, some of which were realised together with local institutions and initiatives, including Critical Path, Frontyard, 107 Projects, Alaska Projects, the Redfern Community Centre and the Italian Cultural Institute (Sydney), in response to the exhibition's desire to activate local neighbourhoods and the city's 'in-between' spaces. During the opening week, Boris Charmatz asked, 'Is the public space the right architecture for a Musée de la danse?' in an inspiring keynote address at Carriageworks, preceding the Australian premiere of his work 'manger' (2014); Adrian Heathfield examined some 'Spirited Affinities' for the Nick Waterlow OAM Memorial Lecture at the Art Gallery of New South Wales; André Lepecki discussed the

chronopolitics of disappearance in relation to some works presented at the Biennale, as part of his project 'The Future of Disappearance'; artists, attachés and guests Nina Beier, Shahryar Nashat, Céline Condorelli, Anna Gritz, Mami Kataoka, Joyce Campbell, Mella Jaarsma, Dane Mitchell, Richard Niania, Taro Shinoda and Suhanya Raffel came together for in-conversation events exploring the individual embassies; and 19 other participating artists contributed to a series of individual or conversation-format talks illuminating their projects and interests.

Punctuating a week brimming with performances and discursive events facilitated by artists as their contributions to the Biennale, the array of events built a lively atmosphere of exchange that continued through the exhibition.

Over three months, events took place daily; from lectures to performances, futuring workshops, reading groups and weekly walking tours. Several themed series were launched as platforms exploring Biennale themes: the 'Not Evenly Distributed' series focused on issues of access in terms of technology, resources, citizenship and political rights; 'Transition Talks', in which guest speakers discussed life, death, crossing boundaries, spirituality and mythology at Mortuary Station; 'Performance Talks', in association with the School of the Arts & Media, UNSW Arts & Social Sciences, brought performance theorists, curators and makers

together for lectures, masterclasses, a mini-symposium and a 'Choreography and the Gallery' salon; and 'Arts Futuring Workshops' were four nights of futuring culminating in an exhibition facilitated by local initiative Frontyard. Among the many contributions that made these series possible, we thank especially UNSW Art & Design and the University of Sydney.

Preceding and spanning the exhibition period, The Bureau of Writing was a special project presented in association with Artspace, which ran from September 2015 to June 2016. Both a collaborative writing program for artists and a platform for events, The Bureau unfolded over ten months of workshops, seminars, talks and readings. Mentored by artists, curators and writers Adrian Heathfield, Constant Dullaart, Gerry Bibby, Heman Chong, Anna Gibbs and Eileen Myles, participating Australian artists Andrew Brooks, Beth Caird, Kelly Fliedner, Benjamin Forster, Astrid Lorange, Aodhan Madden and Sarah Rodigari came together to consider how writing might constitute performance, how meaning is produced through language and how our understanding of text been changed through experimental, performative, feminist, queer and ficto-critical writing practices. New work resulting from the program included an audio essay, audio installation, website intervention, lecture and a collaboratively authored publication: 'with a body always but but still drying'.



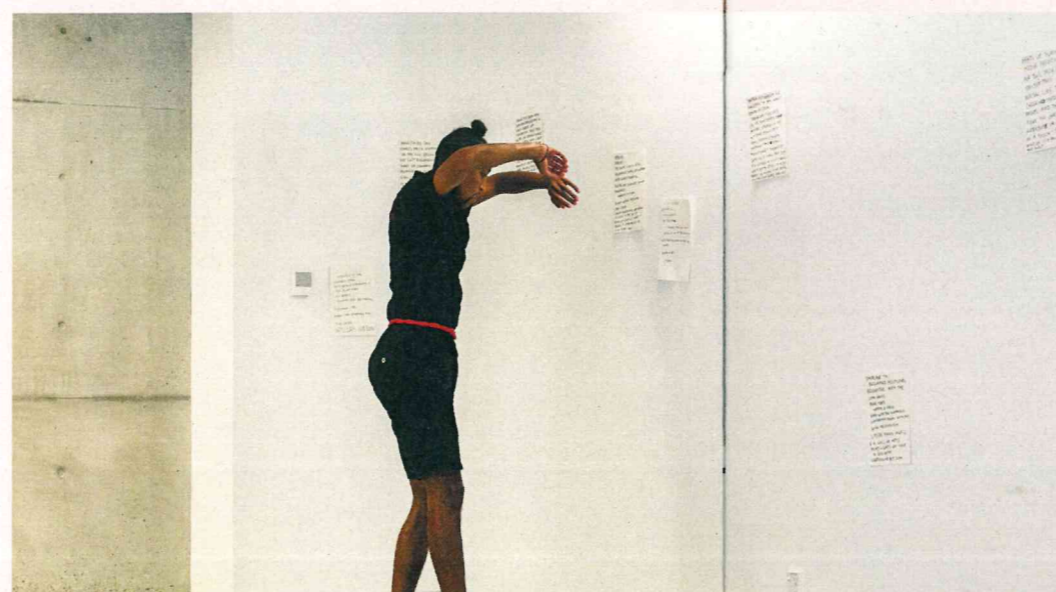
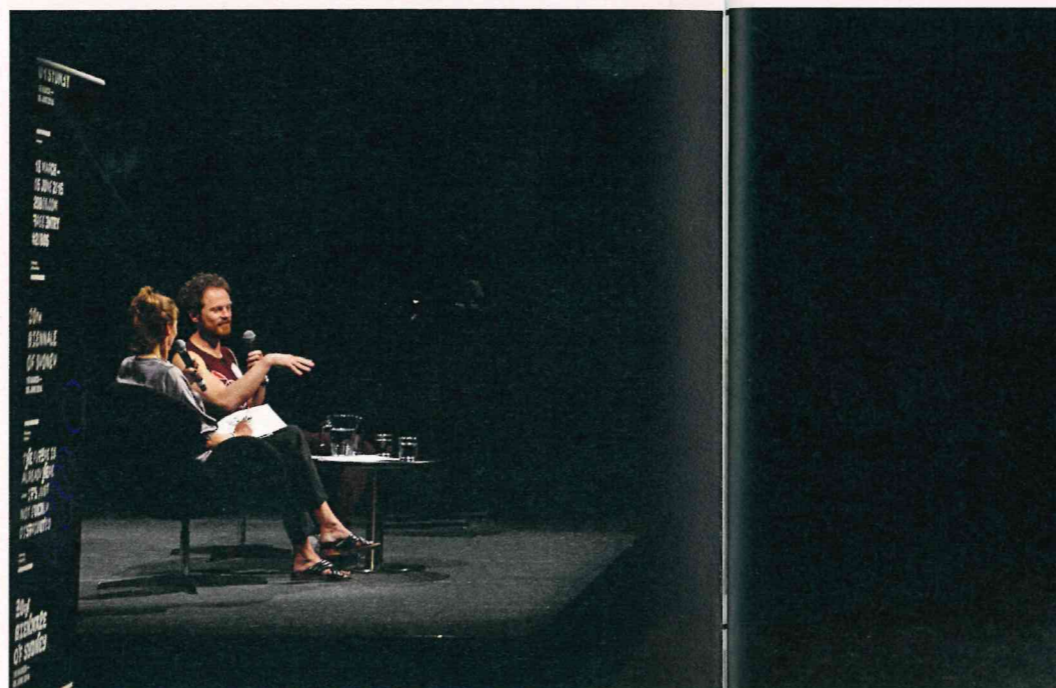
Noa Eshkol
Museum of Contemporary
Art Australia

With Critical Path, the Biennale co-presented a three-day live work by London-based artist Nicola Conibere ('Assembly'), a performance piece by Israel-based choreographer and performance artist Lilach Livne ('TRANSCENDING, for Peace'), a series of chain conversations with Biennale participants André Lepecki, Nicola Conibere, Agatha Gothe-Snape, Brooke Stamp and Lilach Livne, and a presentation of Benoît Lachambre's work-in-progress, LIFE GUARD. Over three separate Sundays, Festival Days, supported by Hyundai on Cockatoo Island offered activities for all: art-making stations inspired by Biennale artworks and participatory workshops on costume-making, movement, photography and illustration. Installations created by secondary students in response to the 20th Biennale were on display in the Public Program and Education hub: the result of a hands-on program presented in partnership with I-Manifest together with mentors from art, design and creative industries. The final Festival Day hosted Sydney's first Internet Yami-Ichi, a real life market place of internet-ish things.

School Holiday Workshops on Cockatoo Island were an opportunity for children to engage creatively with the art and ideas around them, taking place in the 20th Biennale's dedicated space for programs and workshops on Cockatoo Island. The hub featured modular, custom-designed furniture by Melbourne-based design studio Superscale (winners of the Open Agenda design competition that the Biennale ran in partnership with UTS Architecture).

Throughout the exhibition, over 4,600 visitors to Cockatoo Island and Carriageworks enjoyed free daily tours delivered by undergraduate and postgraduate students from UNSW Art & Design, and Biennale staff presented popular Saturday morning walking tours to the exhibition's 'in-between spaces'. Access programs were delivered at three Biennale venues, with tailored tours (such as audio described, Auslan interpreted and 'plain English' tours) offered regularly and on demand for visitors to Cockatoo Island and Carriageworks.

The Biennale welcomed over 18,900 education visitors to the exhibition, and supported the attendance of schools, tertiary institutions and community groups to Cockatoo Island with a free education ferry service operating on Tuesdays and Thursdays. Over 3,600 students travelled on the Biennale's education ferry over the course of the exhibition.



Shelly Lasica,
Deanne Butterworth
and Jo Lloyd
Art Gallery of
New South Wales

Highlights from the education program include a masterclass series for secondary school students presented by the Biennale with the Art Gallery of New South Wales, in which staff from both institutions answered students' questions about 'How to Work in the Arts without Being an Artist'. The Biennale's Student Newspaper was reimagined for our 20th edition to give secondary school students a platform for their creativity and opinions, and Primary and Secondary Education Kits supported teachers with information and activities before, during and after a visit to the Biennale.

ACROSS AUSTRALIA

Thanks to assistance from The Russell Mills Foundation, Regional & Public Galleries NSW and Museums & Galleries of NSW, the Public Program and Education team visited 12 regional and greater Sydney venues between November 2015 to February 2016, delivering talks and presentations at Bathurst Regional Gallery, Blue Mountains Cultural Centre, Broken Hill Regional Art Gallery, Casula Powerhouse Arts Centre, Dubbo Western Plains Cultural Centre, Hazelhurst Regional Art Gallery, Lismore Regional Gallery, Maitland Regional Art Gallery, MAMA Albury, Penrith Regional Gallery and the Lewers Bequest, Wagga Wagga Art Gallery and Wollongong Art Gallery. Talks, seminars and workshops were held with 10 secondary schools in these locations.

Participating artists and attachés gave talks and workshops at local universities (Sydney College of the Arts, National Art School, UNSW Art & Design, Paddington and UNSW, Kensington) and in several interstate locations: through February and March 2016, the Biennale facilitated the involvement of visiting international artists in public talks, masterclasses and conversations, in partnership with Australian Centre for Contemporary Art (ACCA), Melbourne; Australian Centre for the Moving Image (ACMI), Melbourne; CACSA, Adelaide; Institute of Modern Art (IMA), Brisbane; Monash University Museum of Art (MUMA) in association with Sharing Space; Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane; and Success, Freemantle. These artist engagements were made possible with generous assistance from the Nelson Meers Foundation.

Adam Linder
Museum of
Contemporary Art
Australia

terephnone[curated by William Forsythe
Adrian Heathfield],
with:
Philippp Gehmacher
(AUSTRIA)
Benoît Lachambre
(CANADA)
Chrysa Parkinson
(USA/BELGIUM)
Hahn Rowe
(USA)
Johanna Calle
(COLOMBIA)
Joyce Campbell
with Richard Niania
(NEW ZEALAND)
Yin-Ju Chen
(TAIWAN)
Erub Arts
(AUSTRALIA)
Sheila Hicks
(USA/FRANCE)
Mella Jaarsma
(THE NETHERLANDS/INDONESIA)

FX Harsono
(UNITED STATES/GERMANY)
Charles Lim
(INDONESIA)
Minouk Lim
(SINGAPORE)
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(SOUTH KOREA)
Lee Mingwei
(ZIMBABWE/SOUTH AFRICA)
Yuta Nakamura
(TAIWAN/USA)
Otobong Nkanga
(JAPAN)
Jamie North
(NIGERIA/BELGIUM)
Melik Ohanian
(AUSTRALIA)
(FRANCE/USA)

The Artists

Jumana Manna
(USA/GERMANY)
Dane Mitchell
(NEW ZEALAND)
Christoph Schlingensief
(GERMANY)
Sudarshan Shetty
(INDIA)
Taro Shinoda
(JAPAN)
Rodel Tapaya
(PHILIPPINES)
Ken Thaiday
Snr with Jason
Christopher
(AUSTRALIA)
Nyapanyapa Yunupingu
(AUSTRALIA)

Bernardo Ortiz
(COLOMBIA/BRAZIL)
Mike Parr
(AUSTRALIA)
Robert Zhao Renhui
(SINGAPORE)
María Isabel Rueda
(COLOMBIA)
Aura Satz
(SPAIN/ENGLAND)
Apichatpong Weerasethakul
(THAILAND)
Yao Jui-chung
+ Lost Society
Document
(TAIWAN)
Embassy of Disappearance
CARRIAGEWORKS
Lauren Brincat
(AUSTRALIA)
Boris Charmatz
(FRANCE)
Chen Chieh-jen
(TAIWAN)
Don't Follow the Wind
(JAPAN/VARIOUS LOCATIONS)
Neha Choksi
(USA/INDIA)
Yannick Dauby and Wan Shuen Tsai



Céline Condorelli
Museum of
Contemporary Art
Australia

Media & Design

Media and Reach

Digital

The 20th Biennale website (20bos.com) attracted 380,000 sessions, with 246,051 unique visitors, from 186 different countries. Over this period (28 October 2015 - 5 June 2016), more than 1.2 million page views were generated. The website featured content on the exhibition including venue and visitor information; artist information and images; videos; searchable and tagged content; a calendar of programs and events, with a planner functionality; and integrated social media channels.

A social media aggregator tool was implemented and featured user-generated content on the homepage, venue pages and

behind-the-scenes page. Overall, the site provided various opportunities for audiences to interact with the Biennale, before, during and after their visit.

The Biennale continues to manage active social media channels on Facebook (+54,000 fans), Twitter (+22,500 followers), Instagram (+17,500 followers) and YouTube (+10,000 views). Activity and engagement on these channels grew steadily in the lead-up and remained strong throughout the exhibition period.

Media Coverage

The publicity campaign focused on preview, review and editorial coverage of the 20th Biennale, in both local and international markets. Close to 200 stories aimed at national audience were published throughout the campaign, including interviews with the Artistic Director as well as an overview of highlight works in the Biennale.

Another highlight was the widespread, positive broadcast television coverage about the 20th Biennale of Sydney with major feature stories appearing on ABC Lateline, ABC 730 Report, Channel 9 News, Network Ten News, Channel Seven News, Channel Seven Sydney Weekender, Channel Seven Sunrise Breakfast (six weather crosses) and ABC TV The Mix.

Approximately 115 articles aimed at international audiences were placed with publications reaching the Asia Pacific, the Americas, the Middle East and Europe, both as overall Biennale features and focusing on individual artists from those regions. While 175 stories aimed at domestic audience were placed with leading Sydney metropolitan media outlets including the Sydney Morning Herald, Daily Telegraph, TimeOut Sydney, Central Sydney, ABC Radio 702 Sydney, Broadsheet Sydney, Two Thousand and Concrete Playground.

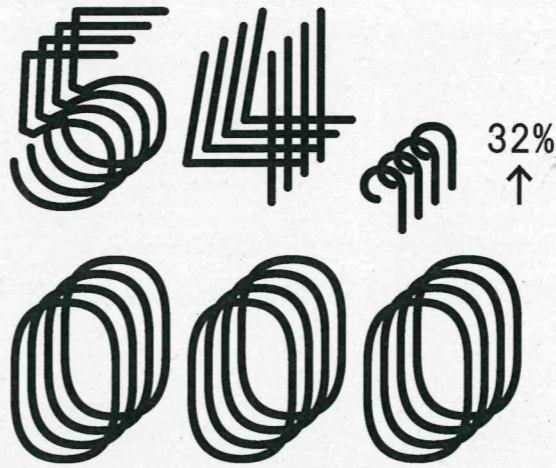
The Media Preview (15 March 2016) was attended by more than 150 guests, including local, national and international press. Commencing with an

official function at Cockatoo Island, the all-day guided preview provided members of the press with full access to Biennale venues, artworks and artists, facilitating sought-after interview and photographic opportunities.

To July 2016, almost 500 articles and stories have appeared in an array of media including:

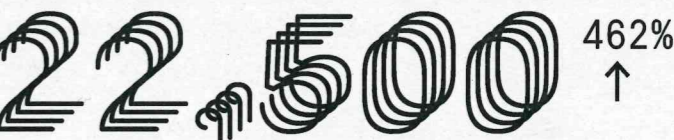
- BBC News
- Art Monthly (UK)
- The Guardian (AU)
- ABC 702
- ABC TV Lateline
- The Conversation (AU)
- Channels 7, 9, 10, SBS News
- Blouin ArtInfo
- ABC TV News Breakfast
- Vogue Australia
- Sydney Morning Herald
- Mashable
- ArtAsiaPacific
- Artshub
- Australian Financial Review
- Wallpaper magazine
- Daily Telegraph
- Frieze magazine
- Financial Times (UK)

FACEBOOK



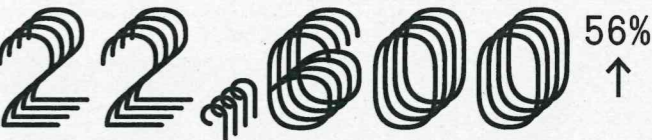
Followers 2016 (up from 41,000 in 2014)

INSTAGRAM



Followers 2016 (up from 4,000 in 2014)

TWITTER

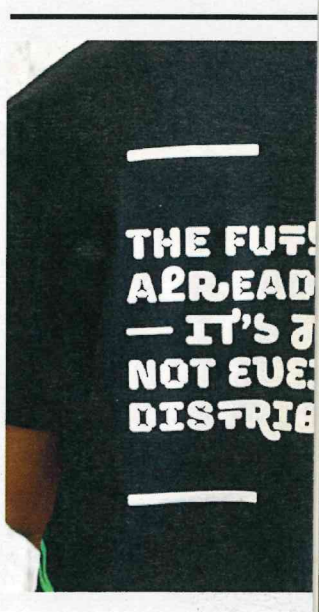
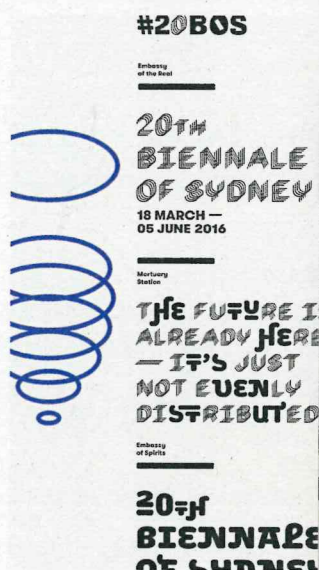
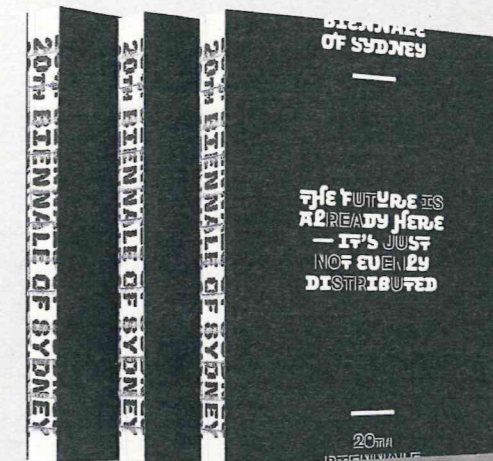
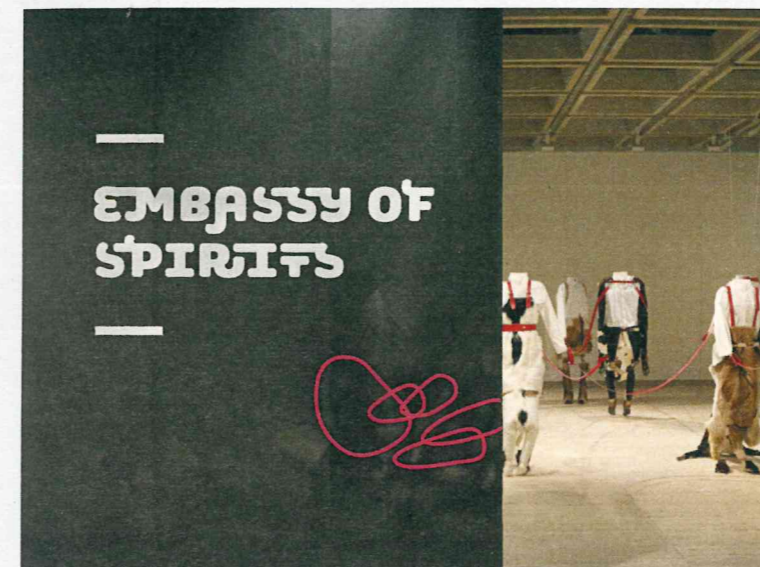


Followers 2016 (up from 14,500 in 2014)

Marketing Campaign

The 20th Biennale of Sydney was supported by a comprehensive three-month marketing campaign that encompassed advertising, publicity, media partnerships and publications across a wide range of platforms in local, national and international markets:

- Total outdoor campaign reach: 2,828,000
- Total outdoor campaign contacts: 41,529,800
- Total international advertising reach: 576,167
- Total national advertising reach: 4,313,784





Jamie North
Carriageworks

In the
Dress

"Perhaps, the 'walk away' from this exhibition is our own capacity for transformation and re-emergence in this artistic and social climate. So often curators fail to leave enough space for that in their exhibitions, especially within the biennale vernacular, and Rosenthal has delivered an exhibition that has a more empathetic approach."

Gina Fairley

ARTSHUB.COM, MARCH 2016

"Rosenthal's 20th Biennale of Sydney is certainly a vast tableau, a snapshot of the state of the planet and the contemporary human condition. You need to see a lot of it to appreciate how well the multiple threads condense into a deep coherence. See too little and you may be disappointed. Overall, its chief concern is the collective vision and our role in directing humanity's collective future. In many respects, the art could be said to defer to the urgency of the Biennale's many conversations. Several of its most important events take place in the closing four weeks. It is as if, after

having given you time to absorb the breadth of its scope, you are invited back to reflect on what you have seen."

Anne Finegan

ARTLINK, APRIL 2016

"We don't need to be from the same language, the same nation, or the same culture, but we still might come together to discuss the same subject matter', said Rosenthal, and amid the strong showing of Singaporeans and Colombians and Berliners, she has plenty of evidence."

Sherman Sam

ARTFORUM, MAY 2016

"A sci-fi-inflected enquiry into the twenty-first-century conception of reality."

Adeline Chia

ART REVIEW, SUMMER 2016

"These days, anyone wanting to play with the future had best be very careful if they want to avoid being effortlessly wrong-footed. That awareness seems to be the spirit in which Stephanie Rosenthal, artistic director of the 2016 Sydney Biennale, has recycled William Gibson's quote about the future already being here, just not very evenly distributed."

Mel Rumble

NEW SCIENTIST, MAY 2016

"The depth of historical research in this biennale is impressive. Not only is the Futurist/Suprematist legacy played out to a formidable dead end, but the audience is conducted back to another important rupture in the evolution of contemporary art – that of the steady progress towards the dematerialisation of the art object (this could be considered the reductionism of the Black Square in another guise)."

Anne Finegan

ARTLINK, APRIL 2016

"At the 20th Biennale of Sydney, guest artistic director Stephanie Rosenthal – chief curator at London's Hayward Gallery – addresses the urgency for reaction to and reflection upon our current place in time. She has assembled 83 international artists from 35 countries to exhibit, perform and spark debate across seven venues, or 'Embassies of Thought', including major cultural institutions plus a constellation of 'in-between spaces' spread across the city over three months."

Dimity Noble

WALLPAPER, MARCH, 2016

"The joy of the Sydney Biennale is that, like its Venice counterpart, it takes us on a tour of discovery across the city, by boat and on foot, and showcases art in spectacular (if not quite so ancient) abandoned industrial spaces."

Jane Ure-Smith

FINANCIAL TIMES, APRIL 2016



Richard Bell
Museum of
Contemporary Art
Australia Forecourt

Development

The Biennale of Sydney is made possible through the consistent and invaluable network of supporters, including government, corporate and cultural funding partners, as well as private foundations and patrons.

The advocacy and commitment of these supporters enables the Biennale to deliver an ambitious exhibition and programs, and importantly, present the work of contemporary artists from around the world on Australian shores.

All three tiers of Australian Government support the Biennale, through the City of Sydney, Arts NSW, Australia Council for the Arts and the Visual Arts and Crafts Strategy (VACS). Representing approximately 34 percent of the Biennale's total income toward the 20th Biennale of Sydney, this core funding assists the Biennale in making a significant contribution to art and culture, nationally and internationally.

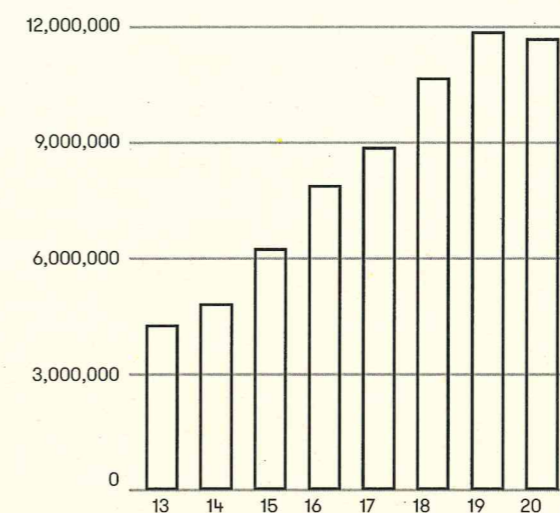
Corporate and Exhibition Partners provided vital financial and in-kind contributions to the 20th edition with invaluable professional support and expertise, allowing Biennale programs, projects and the exhibition to expand beyond what could otherwise have been realised.

27 Cultural Funding Agencies from 18 countries supported artist projects, providing essential funding toward the creation of many artists' works in areas such as travel and accommodation, production, presentation costs and freight.

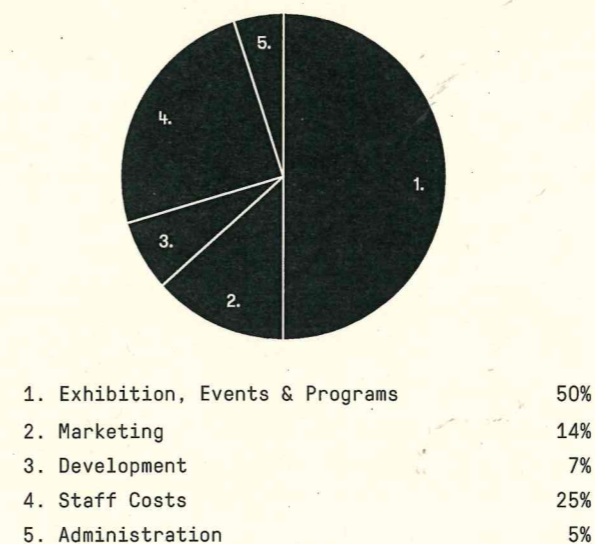
Private giving contributed 26 percent of the Biennale's total income for the 20th Biennale of Sydney, an increase of nearly 40 percent on revenue received through philanthropy toward the 19th Biennale of Sydney (2014). Foundations and private patrons continue to be a key element of making the Biennale of Sydney possible, with the organisation continuing to welcome Benefactors, Foundations, Donors and Friends to get involved with our exhibitions and programs.

We gratefully acknowledge the generous support of all our partners and supporters.

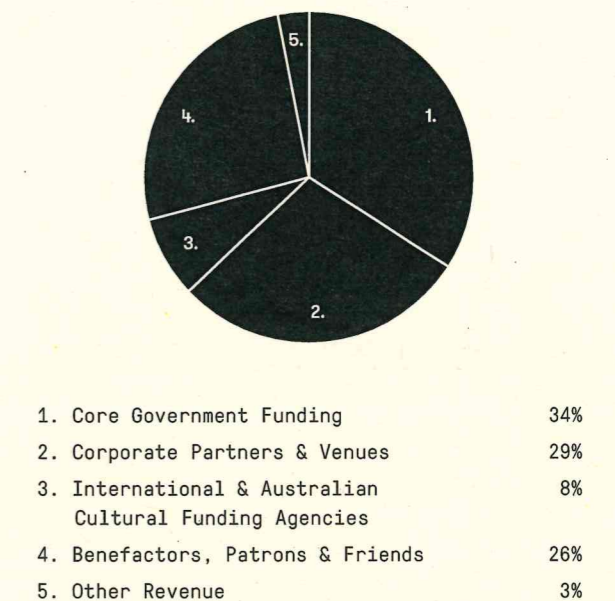
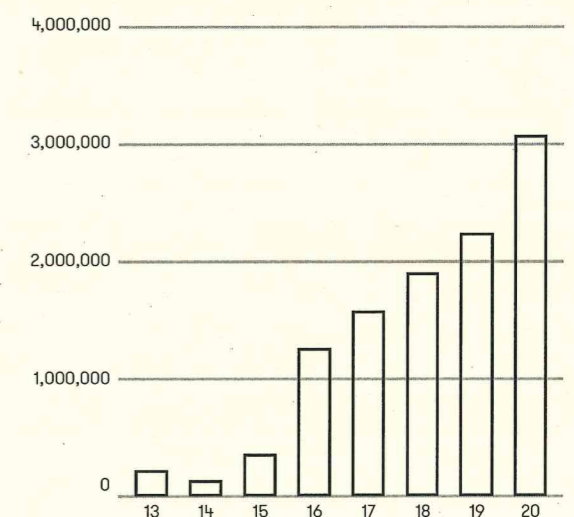
Revenue & Expenditure

REVENUE GROWTH 13TH – 20TH EXHIBITION

TOTAL EXPENDITURE



TOTAL REVENUE

PRIVATE REVENUE GROWTH 13TH – 20TH EXHIBITION

Note: all figures are based on cash and in-kind results for each 2 year exhibition cycle (forecast Sept 2016). Calculations are modeled on categories and principles established in previous cycles. 'Private' includes: Benefaction, Foundations, Project Patrons and Friends

street, Chippendale [incomplete project] Oscar Murillo (COLOMBIA/ENGLAND)	Redfern Wall [Corner Vine and Eveleigh Streets, Redfern] Daniel Boyd (AUSTRALIA)	Museum of Contemporary Art Australia Forecourt, Circular Quay West Richard Bell (AUSTRALIA)
MOBILE BOOKSTORE	Embassy of Stanislaw Lem	20th Biennale of Sydney Catalogue Intervention
Heman Chong (MALAYSIA/SINGAPORE)		

In-between Spaces

Camperdown
Cemetery

Bo Christian
Larsson
(SWEDEN/GERMANY)

Royal Botanic
Garden

Archie Moore
(AUSTRALIA)

Dane Mitchell
(NEW ZEALAND)

86 George Street,
Redfern
Barbara Cleveland
[Kate Blackmore,
Kelly Doley, Frances
Barrett, Diana Smith]
(AUSTRALIA)

Falke Pisano
(THE NETHERLANDS/GERMANY)

Online Project:
20bos.com
Evan Roth
(USA/FRANCE)

The Future of
Disappearance
95 Commonwealth
Street, Surry Hills,
Newtown Library
and Carriageworks
Ricardo Basbaum
(BRAZIL)

Mette Edvardsen
(NORWAY/BELGIUM)

The Artists



Lee Mingwei
Carriageworks

& Thanks

The Biennale of Sydney is made possible through the consistent and invaluable network of supporters, including government, corporate and cultural funding partners, as well as private foundations and patrons.

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MAJOR GOVERNMENT PARTNERS



Australian Government



New South Wales
Government

THE VISUAL ARTS AND CRAFT STRATEGY

The Biennale of Sydney is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments



Australian Government



The Biennale of Sydney is assisted by the Australian Government through the Australia Council, its arts funding and advisory body



Arts
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The Biennale of Sydney is assisted by the NSW Government through Arts NSW and gratefully acknowledges the assistance provided through the NSW Government Exhibition Indemnification Scheme



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THE MONTHLY

SATURDAY PAPER

SOFITEL HOTELS & RESORTS

SUPPORTING FOUNDATIONS



outset.

white rainbow



Andrew Cameron Family Foundation



Sherman Contemporary Art Foundation

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ARTIST PROFILE
art ALMANAC



FBI RADIO

For The People

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LOVES DATA



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Outset England, Outset Israel, white rainbow

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Thanks

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Australia Council for the Arts
Australian Steel Mill Services (ASMS)
Chi-Wen Gallery
ELAM School of Fine Arts, University of Auckland
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Miwaki Tezuka
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Sadie Coles HQ, London
Sunbrella
Thierry Porte

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Art Gallery of New South Wales
Australian Museum
Cairns Regional Gallery
John Chia and Cheryl Loh
Richard and Harriett England
Lisa and Danny Goldberg
Iziko South African National Gallery
JUT Museum Pre-opening office
K11 Art Foundation
Kyoto Prefectural Library
Maclean Collection
The Noa Eshkol Foundation for Movement Notation
The New Church Museum
Anthony Scott
Eleonora and Michael Triguboff
White Rabbit Collection, Sydney
and other private collectors who wish to remain anonymous

CULTURAL FUNDING

AUSTRALIA



The 20th Biennale of Sydney is supported by the Australian Government through the Australia-ASEAN Council, Australia-India Council, Australia-Korea Foundation and the Council on Australia Latin America Relations of the Department of Foreign Affairs and Trade

creative
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australia

The 20th Biennale of Sydney is supported by Creative Partnerships Australia through Plus1

DENMARK

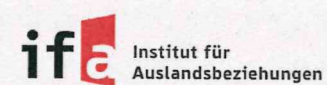
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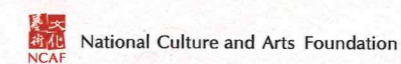
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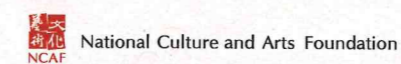


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The Biennale of Sydney applauds 40 years of patronage by
Transfield Holdings and the Belgiorino-Nettis Family



Biennale of Sydney Archive

The Biennale Archive includes physical records from the first nineteen editions of the Biennale of Sydney, forming the most comprehensive archive of national and international contemporary art activity in Australia. Since the first edition in 1973 the Biennale has featured over 1800 artists from more than 100 countries and has grown to become one of Australia's great cultural events. In 2015 the Biennale of Sydney was supported by Transfield Holdings specifically to enable the documentation of the Biennale Archive and its gifting to the Art Gallery of New South Wales as part of the Gallery's new National Art Archive initiative.



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Artspace

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We gratefully acknowledge our volunteers and their team leaders who so generously provided their time, energy and enthusiasm to realise the 20th Biennale of Sydney.

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IMAGE CREDITS

p3
Bharti Kher
'Six Women', 2013-15
plaster of paris, wood, metal
approximately 123 x 61 x 95.5 cm each
Installation view (2016) at Cockatoo Island for the 20th Biennale of Sydney
Courtesy the artist and Hauser & Wirth, London and Zürich
Photograph: Document Photography

p 6-7
Lee Bul
'Willing To Be Vulnerable', 2015-16
heavy-duty fabric, metalised film, transparent film, polyurethane ink, fog machine, LED lighting, electronic wiring
dimensions variable
Installation view (2016) at Cockatoo Island for the 20th Biennale of Sydney
Courtesy the artist
Created for the 20th Biennale of Sydney
This project was made possible through the generous support of The Neilson Foundation and was assisted by Amorepacific
Photograph: Ben Symons

p 16
Charwei Tsai
'Spiral Incense - Hundred Syllable Mantra', 2016
spiral incense made of herbal materials
dimensions variable
Installation and detail views (2016) at Mortuary Station for the 20th Biennale of Sydney
Courtesy the artist
Created for the 20th Biennale of Sydney
This project was made possible with assistance from TKG+
Photograph: Ben Symons

p 18
Taro Shinoda
'Abstraction of Confusion', 2016
clay, pigment, ochre, tatami mats
dimensions variable
Installation view (2016) at the Art Gallery of New South Wales for the 20th Biennale of Sydney
Courtesy the artist
Created for the 20th Biennale of Sydney
This project was made possible through the generous support of the Andrew Cameron Family Foundation
Photograph: Ben Symons

p 20
Chiharu Shiota
'Conscious Sleep', 2016
beds, thread
dimensions variable
Installation view (2016) at Cockatoo Island for the 20th Biennale of Sydney
Courtesy the artist and Anna Schwartz Gallery, Melbourne
This version was created for the 20th Biennale of Sydney
This project was made possible with generous assistance from The Hansen Family and Blain|Southern
Photograph: Ben Symons

p 21
Justene Williams with Sydney Chamber Opera
Reconceptualisation of the 1913 opera 'Victory Over the Sun', 2016
mixed-media installation with performances on Cockatoo Island, 18-20 March 2016
Performance documentation (2016) at Cockatoo Island for the 20th Biennale of Sydney
Courtesy the artist and Sarah Cottier Gallery, Sydney
Created for the 20th Biennale of Sydney
This project was made possible through the generous support of Kate Mills and Sally Breen
Photograph: Document Photography

p 21
20th Biennale of Sydney design campaign
Courtesy For The People

p 24
Korakrit Arunanondchai
'Painting with history in a room filled with people with funny names 3', 2015-16
HD video, denim, foam, wood
24:55 mins
Installation view (2016) at Cockatoo Island for the 20th Biennale of Sydney
Courtesy the artist:
C L E A R I N G, New York and Brussels; and Carlos/Ishikawa, London
This version was created for the 20th Biennale of Sydney
This project was made possible with assistance from Dr Clinton Ng
Photograph: Leila Joy

p 27
Artists Céline Condorelli, Nina Beier and Shahryar Nashat in conversation with attaché Anna Gritz, Museum of Contemporary Art Australia, 17 March 2016.
Pictured: Noa Eshkol
Installation view (2016) at the Museum of Contemporary Art Australia for the 20th Biennale of Sydney
All works courtesy the Noa Eshkol Foundation for Movement Notation, Holon and Galerie neugerriemschneider, Berlin
This project was made possible through generous assistance from the International Production Fund with support from Outset England and Outset Israel; Gene Sherman AM and Brian Sherman AM; and Galerie neugerriemschneider
Photograph: Document Photography

p 28
Shelly Lasica,
Deanne Butterworth and Jo Lloyd
'How how choreography Works for 2016', 2016
Choreography and the Gallery, a one-day salon at the Art Gallery of NSW presented in partnership with the School of the Arts and Media, UNSW Arts & Social Sciences for the 20th Biennale of Sydney.
Photograph: Document Photography

p 28
Stephanie Rosenthal in conversation with dancer and choreographer Boris Charmatz after his Keynote Address, 'Is the public space the right architecture for Musée de la danse?', 19 March, 2016
Photograph: Document Photography

p 28
Adam Linder
'Some Proximity', 2014
Choreographic service at the Museum of Contemporary Art Australia (16-21 March 2016) for the 20th Biennale of Sydney

Courtesy the artist and Silberkuppe, Berlin
Photograph: Leila Joy

p 33
Céline Condorelli
'Structure for Communicating with Wind', from the series 'Additional's', 2012-13/2016
metallicised space blanket, curtain tape
Installation view (2016) at the Museum for Contemporary Art Australia for the 20th Biennale of Sydney
Courtesy the artist
This version was created for the 20th Biennale of Sydney
Photograph: Ben Symons

p 36
20th Biennale of Sydney design campaign
Courtesy For The People

p 38
Jamie North with his work
'Succession', 2016
cement, steel, steel slag, coal ash, oyster shell, organic matter, various Australian native plants
dimensions variable
Installation view (2016) at Carriageworks for the 20th Biennale of Sydney
Courtesy the artist and Sarah Cottier Gallery, Sydney
Created for the 20th Biennale of Sydney
This project was made possible with assistance from Georgie Taylor and John Phillips
Photograph: Leila Joy

p 42
Richard Bell
'Embassy', 2013-ongoing
canvas tent with annex, aluminium frame, rope and screens; synthetic polymer paint on board
Public programs (19 March 2016) on the Museum of Contemporary Art Australia forecourt for the 20th Biennale of Sydney
Courtesy the artist and Milani Gallery, Brisbane
This version was created for the 20th Biennale of Sydney
Photograph: Document Photography

p 48
Lee Mingwei
'Guernica in Sand', 2006/2016
mixed-media interactive installation; sand, wooden island, lighting
1300 x 643 cm
Performance documentation and installation view (23 April 2016) at Carriageworks for the 20th Biennale of Sydney
Courtesy the artist. Collection of JUT Museum Pre-opening office, Taipei
This version was created for the 20th Biennale of Sydney
This project was made possible through the generous support of Penelope Seidler AM
Photograph: Document Photography

p 59
Karen Mirza and Brad Butler
'You are the Prime Minister', 2015
neon, desks, chairs, Eton College King's Scholarship Examination 2011
dimensions variable
Installation view (2016) at Artspace for the 20th Biennale of Sydney
Courtesy the artists
Photograph: Document Photography

Agatha G



Neha Choski, Carriageworks

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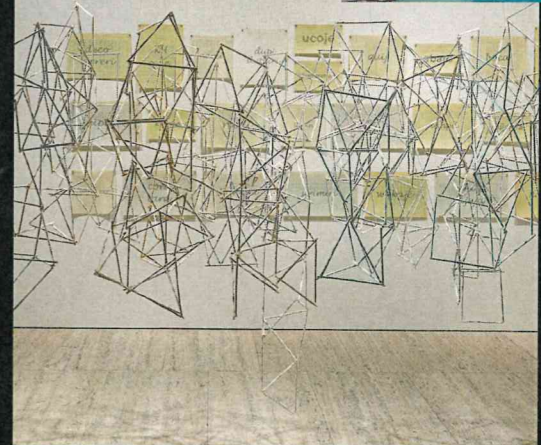
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Archie Moore, In-Between Spaces



Keg de Sc



Johanna Calle, Art Gallery of NSW

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Non-Participation

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Nyapanyapa Yunupingu, Art Gallery of NSW



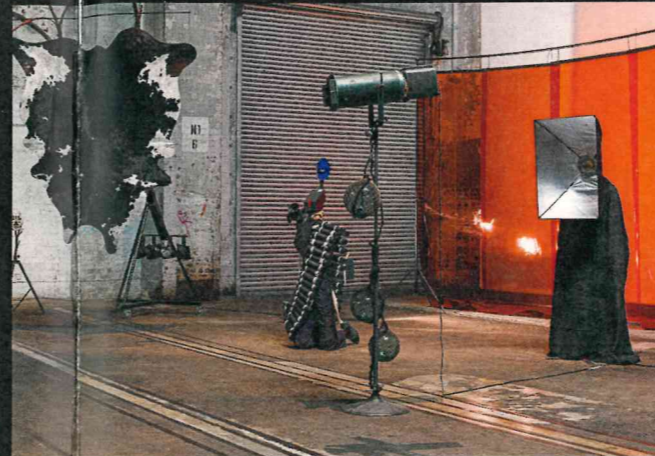
Spaces

Embassy of Translation



Xu Zhen (Produced by MadeIn Company), Cockatoo Island

Embassy of Disappearance



Minouk Lim, Carriageworks

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Museum of Contemporary Art Australia



boychild, Cockatoo Island

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Carriageworks



Lee Bul, Cockatoo Island



Gerald Machona, Carriageworks

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Report

Bharti Kher, Cockatoo Island

