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**Final scene**

*Figure Horses, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
*Curating the artist: Roslyn Elliston; National Gallery of Australia; Cockatoo Island

**Inside fund sources**

*Philippa Kenyon
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

**Acknowledgements**

*Project Team: Andrew Tsun, Kris Moore, Jane and Michael March, Mary and David McLeary, Kim and Barry, Lee & Matthieu, Bonna and Graham, Julian and Michelle, Jenny and Chris, Ian and Kristin, Andy and Jim, Martin and Georgie, Anna and Allan, Scott and Sally, Max and Julian, Maureen and Paul.

*Supporters and Project Support

*This project was made possible with assistance from the Canadian Friends of the 18th Biennale of Sydney*
About the Biennale of Sydney

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

The inaugural Biennale of Sydney was staged in 1973 to provide an international showcase for contemporary art. Its aim was to develop and present a program that challenged traditional thinking and encouraged new levels of enthusiasm for innovative creative expression. The 18th Biennale of Sydney, which celebrated the organisation’s 39th anniversary, attracted more than 665,000 visits. The Biennale of Sydney was the fourth recurring contemporary art exhibition to be established on the international calendar – after Venice (1895), São Paulo (1951) and Documenta (1955) – and quickly achieved international recognition and critical acclaim. Today, it ranks as one of the world’s leading international festivals of contemporary art and continues to be recognised for showcasing the freshest and most provocative art from Australia and around the world.

Our charter is to provide fresh curatorial perspective and independent artistic vision, and to act as a counterbalance to traditional institutionally driven programs, exhibitions and publications. Since its inception, the Biennale of Sydney has showcased the work of nearly 1600 artists from over 100 countries. In Australia, it is the only free festival of any scale, offering free programs, free educational resources and, where possible, free transport.

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

Messages of Support

The Hon Simon Crean MP
Minister for Regional Australia, Regional Development and Local Government
Minister for the Arts

As part of the international calendar of great contemporary visual arts expos, the Biennale of Sydney brings artists and audiences together to experience some of the most compelling art in the world. Congratulations to the 18th Biennale of Sydney (2012) team. A record 665,000 Australian and overseas visitors attended the 18th Biennale, rivalling the exhibitions of São Paulo, Lyon, Istanbul and Shanghai. Attracting new audiences as well as loyal followers, the 18th Biennale of Sydney showcased 220 works by more than 180 artists from 44 countries. Sydney Harbour provided an enviable backdrop to showcase artworks by Australians and raise their profile both at home and abroad.

I would especially like to thank the many artists who made themselves available to speak at some of the 150 free programs and events. To hear directly from artists about their ideas and inspiration adds a wonderful dimension to this much anticipated exhibition.

I congratulate the curators, artists, organisations, board, staff and volunteers for doubling visitor numbers over the past three biennales and achieving a 29 per cent increase since 2010. This success provides convincing evidence that Sydney residents and visitors want to view work that is not only imaginative and beautiful, but also challenging, provocative, confronting and inspiring. Presenting a successful Biennale contributes to Sydney’s perception as a leading global city – one that is progressive and tolerant.

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

The nature of contemporary art is as experiment to explore that which is contemporary. The Biennale of Sydney’s challenge is to be true to that mission. As one of the oldest biennales, we have long championed international cultural exchange through contemporary art from around the world.

As the 18th edition of the Biennale of Sydney, the most significant was undoubtedly the two-year partnership between our Artistic Directors, Catherine de Zegher and Gerald McMaster, whose collaborative vision instilled the event with a lyrical sensibility.

The exhibition presented numerous opportunities for audiences to interact – not only with the works, but through many performance and participatory projects: Sachiko Abe’s three-month performance installation Cut Papers #3, Lyndal Tips’ Rehearsing Catastrophe: The Ark in Sydney and Erin Manning’s Stitching Time – A Collective Fashioning are but a few.

Enhanced public visitation is often seen as a testimony to our success. We are very pleased that the 18th Biennale achieved record-breaking attendance, with some 665,000 visits across its five metropolitan venues. Moreover, in keeping with our mission as innovators, 49 of the more than 665,000 visits were by children on special school tours.

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

Luca Belgiorno-Nettis
Chairman

CEO’s Report

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

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

Alongside the Venice and São Paulo biennales and Documenta, the Biennale of Sydney is one of the longest running and most respected biennale exhibitions in the world. The inaugural edition in 1973 also heralded the new generation of biennale exhibitions, whose primary aim is to provide a platform for individual artists, their creativity and ideas, rather than representations of nationhood. This pivotal position has endowed the Biennale of Sydney with the confidence to explore varying terrains and break new ground in each edition.

As with every Biennale, the exhibition’s scale is a hallmark of the event, as are the free access and resources, and a public program that helps open the exhibition up to all. Realising such ambitions would be impossible if it were not for our staff, led by our CEO Marah Braye, and the backing provided by our generous partners – government (federal, state and city), international funding agencies, venue partners, private benefactors, sponsors and volunteers.

It is a pleasure to extend sincere appreciation to the dedicated Board and staff of the Biennale of Sydney, along with the installation crew and legion of generous volunteers, without whom none of this would be possible.

We look forward to welcoming you to the 19th Biennale of Sydney in 2014, curated by Juliana Engberg; it promises to be an absorbing, exciting and inspiring adventure.

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

Entitled ‘all our relations’, the exhibition showcased more than 220 works by 156 artists hailing from Australia, New Zealand, Asia-Pacific, the Americas, Europe, Africa and the Middle East.

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

Major new works were premiered by some of today’s most exciting artists, including Philip Beesley, Ernesto Neto, Cai Lan, Fujiko Nakaya, Ed Pien, Peter Robinson, On-Hoong, and Yeoukschyung and Park Young-Sook.

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

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

The exhibition drew record crowds, with more than 565,000 visits across all five venues – a 29 per cent increase on the 27th Biennale of Sydney (2010).

The Biennale Bar @ Pier 2/3 proved a popular new after dark program, attended by over 46,000 people across five nights in August. The series, presented by Anahit Super Dry, featured performances by Sydney Chamber Opera, Kellie O’Dempsey and Nick Dinis, and Henry Children, and programming by Augmentiforms, dLuxe Media Arts, The Thousands and Fly Radio.

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

Fujiko Nakaya

Above Fujiko Nakaya

Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

 Courtesy the artist

Project team: Sayaka Shimada, Shiro Yamamoto, Hal Longhurst, Dave Sola (Mee Industries, Inc.)

This project was made possible through the generous support of Dr. Donald K. McKinnon and was assisted by Mee Industries, Inc.

Bouchra Khalili

Opposite from top

Monika Grzymala and Euraba Artists and Papermakers

The Mapping Journey Project

Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

 Courtesy the artists in collaboration with Boolarng Nangamai, with thanks to Beyond Empathy

Robin Rhode

Piano Chair

Still from video shown in the 18th Biennale of Sydney (2012) at Cockatoo Island

 Courtesy the artist and White Cube, London

This project was made possible with generous assistance from the Andrew Cameron Family Foundation and Julian and Lizanne Knights

Nipan Oranniwesna

City of Ghost

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

 Courtesy the artist

Daan Roosegaarde

Dune X

Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

 Courtesy Studio Roosegaarde

This project was made possible with generous assistance from SCANLAN&THEODORE

Rika Ishii

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

 Courtesy the artist and Galerie Polaris, Paris

This project was made possible with generous assistance from the Robert and加以子 Inouye Foundation and Philippe and Louise Knights

Nipan Oranniwesna

City of Ghost

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

 Courtesy the artist
The Art Gallery of New South Wales returned as a Major Venue Partner in 2012 and presented 28 artists and 91 artworks across two floors of the gallery. The exhibition, subtitled In Finite Blue Planet, focused on an understanding of the finite nature of our environment, the limitations of our world and its resources, and some of the consequences of war and displacement.
The initial artworks in the gallery encouraged an understanding of the world from an observational perspective, an overall view from afar. Australian artist Judy Watson exhibited two works, the sculptural Freshwater Lens (2009) and burnt vessels (2009), a series of found objects collected from a research facility destroyed by fire on Heron Island. Subhankar Banerjee presented a series of photographs, including Caribou Migration (2002) from the series Oil and the Caribou. The aerial perspective of the coastal plain of the Arctic National Wildlife Refuge tells a story about the land and its cultural and ecological significance. Alan Michelson exhibited works from his Prophets' Trees (2012) series, miniature buildings constructed from handmade paper that referenced relationships between past and present in North America. Two paintings by Dorothy Napangardi were featured, Sandhills (2004) and Untitled (2004), depicting her relationship with family and Country, and stories of remembered journeys through the landscape.


As the audience moved through the gallery the works gradually zoomed in, encouraging a more detailed and close-up view of everyday existence. Yukin Teruya exhibited Constellation (2012), a new series of works created from discarded shopping bags and shoeboxes, alongside works from his Notice-Forest (2005–06) series, where the artist constructed delicate trees from paper shopping bags. Rassan Sharif presented several works, including Slippers and Wire (2009), Suspended Objects (2011) and Made in July (2007), installations exploring the materiality of daily life.

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

For the first time, the Biennale presented works in the Yiribana Gallery. John Wolseley’s Vertext from Maltese Scrub after Fire (2007–12) and Murray Sunset Refuge with Vertexts from Maltese Scrubs (2006–09) offered an alternative to the landscape painting tradition. Phoenix-based collective Postcommodity’s Do You Remember When? (2009–12) consisted of a hole cut into the floor of the gallery exposing the earth below, which created a dialogue on sustainability and incorporated an Indigenous world-view.
Clockwise from top left

[Image of Dorothy Napangardi: Untitled, 2004 (detail)]

Artwork exhibited in the 18th Biennale of Sydney (2012) at the Art Gallery of New South Wales

Moree Plains Gallery collection; gift of Dr Ann Lewis AO

[Image of Judy Watson: freshwater lens, 2009]

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

Courtesy the artist and Milani Gallery, Brisbane

[Image of Gao Rong: The static eternity, 2012]

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

Courtesy the artist

This project was made possible through the generous support of the Neilson Foundation.

White Rabbit Gallery has supported this project through an artist-in-residence program.

Clockwise from top left

[Image of Yuken Teruya: Notice-Forest: Japanese McDonald’s, 2005]

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

Courtesy Josée Bienvenu Gallery, New York

[Image of John Wolseley: Ventifacts from Mallee Scrub after Fire, 2007–12]

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

Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

[Image of Jorge Macchi: Blue Planet, 2003]

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

Subtitled Possible Composition, the exhibition saw many of the artists create works by bringing together disparate elements, or reassembling disjointed parts to create new forms from that which was once broken and scattered.
The newly renovated foyer of the MCA featured two delicate sculptural works made from hand-carved magnolia wood by Yoshikino Suda: Rose (2017) and Moon Flower (2011). Anything Can Break (2011), a striking installation by Thai artist Pisaiwej Samtipak, dominated the new double-height space. A large aluminium frame was suspended from the ceiling, from which origami cubes and breast-shaped glass objects were hung. The installation incorporated interactive sensors, amplifiers and fibre-optic lights that responded to the movement of the audience. A view Balasubramaniam’s Nothing From My Hands (2011–12), a series of fibreglass forms representing the negative space that people make on the move, was placed in the foyer. An accompanying video series by Judith Wright was also on display, exploring ideas of colonisation, consumption and globalisation. A highlight of the exhibition was Phaptawan Suwannakudt’s installation Sea Ancestor’s My Diary of Tea (2011, 2012). A new work made from paper, ink, bitumen, gold leaf, dye and pigment. Australian artist Tim Johnson exhibited The way things are (2010) and Rainbow Serpent, Water and Poison Dreaming (1986), which were created in collaboration with Maya Chapman, Yiren Park and Karma Pheunsic; and Astrid Mednis and Michael Nelson Sgaromar, respectively.

The level three gallery featured two delicate sculptural works made from hand-carved magnolia wood by Yoshikino Suda: Rose (2017) and Moon Flower (2011). Anything Can Break (2011), a striking installation by Thai artist Pisaiwej Samtipak, dominated the new double-height space. A large aluminium frame was suspended from the ceiling, from which origami cubes and breast-shaped glass objects were hung. The installation incorporated interactive sensors, amplifiers and fibre-optic lights that responded to the movement of the audience. A view Balasubramaniam’s Nothing From My Hands (2011–12), a series of fibreglass forms representing the negative space that people make on the move, was placed in the foyer. An accompanying video series by Judith Wright was also on display, exploring ideas of colonisation, consumption and globalisation. A highlight of the exhibition was Phaptawan Suwannakudt’s installation Sea Ancestor’s My Diary of Tea (2011, 2012). A new work made from paper, ink, bitumen, gold leaf, dye and pigment. Australian artist Tim Johnson exhibited The way things are (2010) and Rainbow Serpent, Water and Poison Dreaming (1986), which were created in collaboration with Maya Chapman, Yiren Park and Karma Pheunsic; and Astrid Mednis and Michael Nelson Sgaromar, respectively.

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Clockwise from top left

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

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

*El Anatsui
*Anonymous Creature, 2009 and Afor, 2010 (foreground)
*Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
*Courtesy the artist and Jack Shainman Gallery, New York

*This project was made possible through the generous support of Penelope Seidler AM

*Arin Rungjang
*The Living Are Few But The Dead Are Many, 2012
*Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
*Courtesy the artist and Ver Gallery, Bangkok

*This project was made possible through the generous support of Simon and Catriona Mordant, and with assistance from Gene and Brian Sherman

*AIR Antwerpen and Sherman Contemporary Art Foundation have supported this project through their artist-in-residence programs

*Liu Zhuoquan
*Where are you?, 2012
*Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
*Courtesy the artist and China Art Projects, Beijing

*Project team: Xiao Song, Wang Lina, Reg Newitt, Zhang Dan, Gonkar Gyatso and Amy Hitchcoff

*This project was made possible through the generous support of Malcolm and Lucy Turnbull

*White Rabbit Gallery has supported this project through its artist-in-residence program

*From top

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

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

*Zoe Keramea
*Geometrid Moth, 2011
*Installation view of the 18th Biennale of Sydney (2012)
at the Museum of Contemporary Art Australia
*Courtesy the artist
In 2012, the Biennale used the remarkable Pier 2/3 for the seventh time since its inaugural use in 1986, with visitation to the Walsh Bay venue increasing to more than 20,000, a 28 per cent increase on the 2010 attendance. The third venue in the curated Art Walk, titled *as above as below*, showcased projects by Tiffany Singh and Honoré O’O, as well as a collaborative work by Shuvinai Ashoona and John Noestheden.

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

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

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

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

*Visitation includes Biennale Bar @ Pier 2/3 attendance of 4649.*
First used as a Biennale of Sydney venue in 2008, Cockatoo Island – a World Heritage-listed former shipyard and prison located in the middle of Sydney Harbour – returned as a hugely successful venue in 2012. Attracting more than 210,000 visits, Cockatoo Island surpassed its 2010 attendance by 33 per cent. Fifty-five (55) Biennale artists took over this urban park, with 75 artworks presented throughout the island’s remarkable buildings, industrial spaces and historic houses.

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

**COCKATOO ISLAND**
**Stories, Senses and Spheres**

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

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**Philip Beesley**
*Hylozoic Series: Sibyl, 2012*

Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

Courtesy the artist

Project team: Jonathan Tyrrell, Eric Bury, Martha Correa, Soo Eun Lee, Sandra Mansiaux, Ursula Mohamed, Andrea Luka Zimmerman, Andrea Luka, Kristin von Wilck, Dario Sutula, David Penrose, Atanu Mitra, Pasta Chermayeff, Gabriella König, Martin Howes and Neil David Haynes.

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

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

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

Other works required the presence of the visitor to be activated, including Philip Beesley’s Hylozoic Series: Sibyl (2012). Working with the concept of hylozoism – the belief that all matter in the universe has a life of its own – Hylozoic Series: Sibyl responded to the movement of audience members by using complex interactive microprocessor technology. Daan Roosegaarde’s installation of Zyme (2007–12) in the Dog-Leg tunnel similarly reacted to the sound and movement of visitors through the tunnel, creating an interactive landscape that illuminated the dark space. Fujiko Nakaya’s stimulated visitors’ senses with Living Chasm – Cockatoo Island (2012), an installation of water-fog. Operating for 15 minutes every hour, 1000 fog nozzles dispensed pure water-fog into the chasm between the cliff face of the Upper Island and the Turbine Hall. In thick fog, people become disoriented and frustrated at their inability to see. In this way, Nakaya’s sculptures activate other senses, to compensate for this loss of sight.

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

Ed Forni’s Source (2012) consisted of a large-scale labyrinth of paper which visitors could enter and explore. Within this immersive environment, a unique play of material, colours, spaces, shadows and illusions was complemented by a sound piece by Inuit throat singer Tanya Tagaq. One of the ten collaborations between artists and collectives was The River (2012), which featured 10,000 bespoke papers made by Polish-born German artist Monika Grzymala and the Euraba Artists and Papermakers from north-west New South Wales. The paper will be returned to the collective of Gomeroi artists to create new works, recycling the remnants of the project.

Peter Robinson’s expressive Osmotic Life (2012) was also recycled, with foam-cut components returned to the original supplier.
Jananne Al-Ani
Shadow Sites II, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Commissioned by Abraaj Capital Art Prize

Ricardo Lanzarini
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island

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

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

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

Imran Qureshi
They Shimmer Still, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Corvi-Mora Gallery, London

This project was made possible with generous assistance from Paul and Saadia Durham

Cal Lane
Domesticated Turf, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist

This project was made possible with assistance from the Canadian Friends of the 18th Biennale of Sydney

Parramatta Artists Studios, an initiative of Parramatta City Council, has supported the project through its artist-in-residence program.
From top:
Ed Pien with Tanya Tagaq
Source, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist, Pierre-François Ouellette Art Contemporain, Montreal;
and Birch Libralato, Toronto

Project team: Johannes Zits and Nicole Vogelzang, Jenny Pham, Polina Teif,
Tong Shen, Corrie Jackson and Heidrun Gabel-Koepff, and Andrew Rutherdale
Sound: Tanya Tagaq and Jean Martin
This project was made possible with assistance from the Canadian Friends
of the 18th Biennale of Sydney, Cockatoo Island College of Art
The University of Sydney has supported this project through its
artist-in-residence program

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

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

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

Adam Cvijanovic
The River, 2012
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island
Courtesy the artist and Postmasters Gallery, New York
Located at Sydney’s historic Eveleigh Rail Yards, Carriageworks joined the Biennale of Sydney for the first time in 2012 to present two international dance performances and a major art installation.

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

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

*Cesena* heralds the start of a new day and was choreographed by Anne Teresa De Keersmaeker in collaboration with musical director Björn Schmelzer and his ensemble graindelavoix. This new production might be called the counterpart to Rosas’s *En attendant*. Performers share the stage, exploring the limits of their ability – where dancers sing and singers dance in dialogue with the scores of the *ars subtilior*.

Ann Veronica Janssens’ installation

The third work presented at Carriageworks as part of the 18th Biennale of Sydney was by Belgian artist Ann Veronica Janssens, who created ‘propositions’ or ‘interventions’ in her installations based on the relation of time and space. Through the use of light, artificial fog, projections and sound, Janssens’ work touched on experiencing the ungraspable. Her immersive environments and urban interventions invited viewers to cross the threshold into a new sensory space. Ann Veronica Janssens also collaborated with the Rosas dance ensemble for the set design of *Cesena*, creating a sculpture of passing time, reflecting the constant transformation of what is around us but only becomes visible in the course of time.
In tune with the curatorial premise behind all our relations, several performances and participatory artworks took place throughout the exhibition. During opening week, two performances were held for visitors travelling to Cockatoo Island on the Biennale Free Ferry: Nina Canell and Robin Watkins presented  And So Entangled In Their Neighbour’s Boughs (2012), a performance for which volunteers slept in groups amidst the commuters; while Khadija Baker’s My Little Voice Can’t Lie (2009–12) saw visitors listening to stories through speakers braided into the artist’s hair. Volunteers were encouraged to participate actively in performances by Eva Kot’átková and Lyndal Jones. Kot’átková’s Theatre of Speaking Objects (2012), installed on Cockatoo Island, involved performances by elderly volunteers, fortightly on Saturdays, recounting their childhood memories. For Jones’s Rehearsing Catastrophe: The Ark in Sydney (2012), volunteers donned animal masks and lined up to board the ark in a week that examined how one prepares for, or escapes, disaster. Sachiko Abe’s Cut Papers #13 (2012) performances in the Industrial Precinct on Cockatoo Island encouraged visitors to connect on a more intimate level with the artist, inviting them to enter the performance space. Throughout the exhibition, the artist sat in silence, cutting white paper into fine strands that amassed around her, with the sound of her scissors amplified in the small space. Abe remained in Sydney for the duration of the Biennale, performing three times daily from Wednesday to Sunday.

Many participatory projects were also installed on Cockatoo Island. On the Upper Island, Ewa Partum invited visitors to participate in her opening week performances of Installation Metapoetry “A la recherche du temps perdu” according to Marcel Proust (2012) – distributing white paper letters of the alphabet across the courtyard of the Convict Precinct. Nadia Myre’s The Scar Project (2005–12) and Erin Manning’s Stitching Time – A Collective Fashioning (2012) both involved workshops in which members of the public could contribute to the artwork and form new connections and meaning through conversations with other participants. The Scar Project ran on Cockatoo Island throughout the opening week and was preceded by a residency undertaken by the artist at Campbelltown Arts Centre, where Myre worked with the local community. Other works that encouraged participation were Lee Mingwei’s The Mending Project (2009), at the Museum of Contemporary Art Australia, where visitors were invited to bring articles of clothing for mending by the artist or a trained volunteer. In a project that bridged Pier 2/3 and Cockatoo Island, Tiffany Singh’s Knock On The Sky Listen To The Sound (2011) encouraged visitors to collect a wind chime from Pier 2/3. They were invited to take the wind chime on a pilgrimage, paint or decorate it, and then return it to Cockatoo Island, where the decorated wind chimes were hung in a public installation from the Bowing Crane in the Docks Precinct.

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

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

Vernissage

Partners, supporters, industry guests, media and the Australian arts community enjoyed the exhibition one day ahead of the public at the Vernissage professional preview day. Co-presented by Etihad Airways and Virgin Australia and held across all major venues, the Vernissage was enjoyed by more than 6700 guests.

Exhibition Launches and Receptions

Exhibition launches and receptions held throughout opening week celebrated the Biennale’s close relationship with the federal, state and city governments, as well as the ongoing support of senior government representatives. Clover Moore, Lord Mayor of Sydney, officially launched Carriageworks, and Sandra Chipchase, Chief Executive Officer of Destination NSW, officially launched Cockatoo Island. Visiting artists and the diplomatic community attended a reception at Government House generously hosted by Her Excellency Professor Marie R. Bashir AC CVO, Governor of New South Wales.

Artist Talks and Forums

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

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

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

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

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

Special Previews and Behind-the-Scenes Tours

A number of special behind-the-scenes events were held during opening week to provide supporters with opportunities to meet the artists and see the exhibition. More than 80 benefactors enjoyed a rare opportunity to view the final stages of the exhibition’s installation at an all-day guided tour led by Artistic Directors Catherine de Zegher and Gerald McMaster. The Biennale Friends’ Briefing was once again an opening week highlight.

Media Preview

The Media Preview, hosted across all major venues, was attended by more than 150 guests, including local, national and international press. Commencing with an official function at the Museum of Contemporary Art Australia, the all-day guided preview provided members of the press with full access to Biennale venues, artworks and artists, facilitating sought-after interview and photographic opportunities.

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Opening Celebration for Artists and Supporters

The Biennale hosted the Opening Celebration for Artists and Supporters on Cockatoo Island, with more than 1900 guests in the monumental Turbine Hall. Working closely with The Events Authority and Foolscap Studio to design the event, the occasion would not have been possible without the support of Aesop, Asahi Super Dry, Forte Catering & Events, MSS Security, Valiant Hire, Vittoria Coffee and Yering Station.
Events and Public Programs

The Education and Public Program catered to diverse audiences and visitors of all ages. Once again, the focus was on developing programs that facilitated access to and community engagement with the visual arts. Throughout the exhibition, more than 170 separate public programs and performances were presented across the Biennale’s venues. These were enjoyed by over 42,000 visitors, with more than 20,000 attending Cockatoo Island programs alone. Additionally, 16 satellite programs were presented at various regional and Sydney-based venues. The engaging programs and events received positive feedback and had broad popular appeal. Highlights included artist talks, free guided tours, forums, programs for kids and families, tours for teachers and schools, keynote lectures and access tours.

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

In opening week, artists gave 53 talks to the public across the three main venues, attended by more than 5000 visitors. In 2012, the popular Mystery Tours were once again held on Cockatoo Island over 11 Saturdays, with tour guides including: celebrity chefs Adam Liaw (MasterChef) and Gary Mehigan; artist and writer Lisa Havilah, Director of Carriageworks; 11 Saturdays, with tour guides including: celebrity chefs Adam Liaw (MasterChef) and Gary Mehigan; artist and writer Lisa Havilah, Director of Carriageworks; Lisa Anderson and Peter Kingston.

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

Symposium, Forum and Lectures
The 18th Biennale of Sydney Opening Weak Symposium took place over two days in the Domain Theatre, Art Gallery of New South Wales. The Symposium was organised in collaboration with the University of Technology, Sydney (UTS); the United States Studies Centre (USSC) at The University of Sydney; the Faculty of Arts and the Power Institute Foundation for Art and Visual Culture, The University of Sydney; and the College of Fine Arts at the University of New South Wales. The Symposium opened up dialogue between panelists and the audience and reflected the core theme of the exhibition - communication and relation. The event was attended by more than 400 industry professionals, members of the arts community and the public. Panel participants included international guests Associate Professor Paez Gladen, Professor Roger Maska, Professor Brian Massumi, Alvar Balsaserhmanian, Binh Danh, Lee Mingwei, Philip Beasley, Tan Boon Hui and Yusaku Imamura.

American speakers included Dr Susan Bert, Professor Laurensen Walleen, Professor John Clarke, Professor Ian McLean, Pacticity Farmey, Judy Watson, Judith Wright and John Wolseley. The sessions were chaired by Tony Bond, Elizabeth Ann Macgregor, Professor Roger Benjamin, Natalie King and Professor Anthony Burks.

The esteemed Canadian artist and architect Philip Beasley delivered the 18th Biennale Keynote Address at the City Recital Hall. Beasley’s lecture explored the relationship between technology, science, philosophy and art. Beasley was introduced by Clover Moore, Lord Mayor of Sydney.

The Nick Waterlow OAM Memorial Lecture, entitled Art In The Age Of The Pharaohs, was delivered by Professor Bruce W. Ferguson, Dean of the School of Humanities and Social Sciences at the American University in Cairo. The lecture investigated the relationship between art, politics and society with particular reference to the events now known as ‘The Arab Spring’. In a wide-ranging lecture, Professor Ferguson examined pre- and post-revolutionary Egyptian art, issues surrounding the contested word ‘revolution’, and references to a longstanding Egyptian literature of discontent. The event included a presentation by Annika Kristensen, the inaugural Nick Waterlow OAM Curatorial Fellow.

The Closing Week Forum took place on the last Saturday of the exhibition, and explored the response of students, academics, industry professionals and members of the general public to all our relations. The panel was comprised of Co-Artistic Director, Gerald McMaster and 18th Biennale artist Maria Fernanda Cardoso, Tim Shohan, Dorothy Stowe, Plagtemo Suwannakun and Judy Waleon. The discussion was chaired by Nicholas Donas from Sydney College of the Arts.
The Sunday Telegraph, descriptions of artworks designed to Cockatoo Island, providing kid-friendly and activities suitable for children. In addition, a linked artwork was created which highlighted key works on Cockatoo Island, providing kid-friendly descriptions of artworks suitable for children.

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

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

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

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

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

Education tours (both guided and self-guided) across all major venues enabled more than 50,000 school students to visit the 18th Biennale, with over 7500 students attending Cockatoo Island alone.

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

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

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

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

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

The Biennale partnered with Sydney-based universities, colleges, schools and galleries to provide residencies for 21 visiting international artists. The residencies offered international artists an opportunity to engage with local and regional communities and significantly contribute to the enrichment of the local arts industry. Canadian First Nations artist Neila Myre undertook a ten-day residency at Campbelltown Arts Centre, engaging local residents in the development of The Soot Project, her exhibition work for the exhibition. German born Canadian based artist Iris Hüseler undertook an eight-week residency at Sydney College of the Arts (SCA) to realise her artwork He Dreamed Overtime, giving lectures and working with students in her studio. The work had a powerful performative aspect, which was realised for the duration of the exhibition by SCA students. Vietnamese/American artist Binh Danh undertook a three-week residency at Hawthorn Regional Art Gallery and Art Centre and a masterclass program at the Australian Centre for Photography, sharing his expertise in a unique form of photographic process, chlorophyll prints. In collaboration with Casula Powerhouse Arts Centre and the MCA, the Biennale of Sydney presented the PV Project, which saw eight art college students join forces with eight aspiring artists from south-west Sydney high schools to conceive, develop, install and open an exhibition of their own at Casula Powerhouse in just three days. Some 2283 people visited the exhibition over a six week period.

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

International Visitor Program and Networking Event
Visitor and industry networking events connected artists and curators from across Australia and around the world. Industry tours also provided opportunities for the Biennale’s international guests to network, with 50 international curators, galleries, critics and artists spending a full day visiting Sydney galleries, including Roslyn Oxley7’s Sherman Contemporary Art Foundation; White Rabbit Gallery; the Domaine Street complex; and Anna Schwartz Gallery, Sydney. Talks were delivered at each venue, providing insights into the gallery, its artists and programs, and current exhibition.

Visitor programs facilitated Biennale guests extending their visits to travel outside Sydney and connect with artists and curators across Australia. Professor Pascal Gielen travelled to Tasmania, where he addressed staff and students at the University of Tasmania Art School and visited the Museum of Old and New Art. Artist Katrina Vermeiren undertook a residency at Bundanon, while Sachiko Abe visited DETACHED in Hobart.

A special lunch was held at the Biennale of Sydney, with 15 students from New South Wales’ arts community to welcome international guests and exhibiting artists. The event was generously hosted by the Australian Council for the Arts and was attended by more than 200 guests.

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

Art Sifting Program
Supported by the Copyright Agency Limited, the Biennale conducted an arts writing program for 35 aspiring arts writers during the exhibition. Writers included U3 Arts historian Nicra Roth, Melbourne-based artist and writer Lily Hibbard, art critic Sian McDonald and reviewer Sharron Woolo, who each ran a workshop with selected tertiary students to develop their approach to writing about art for different audiences and purposes.

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

FBi Radio Canvas Broadcasts
In conjunction with FBi Radio, three special 18th Biennale broadcasts were held: two outside broadcasts at the Art Gallery of New South Wales and Cockatoo Island; and a dedicated Museum of Contemporary Art Australia program from the FBi Radio studio. The programs aimed to examine not only the exhibition, but also the process by which it was created, in a light-hearted, accessible and engaging manner.
The Biennale Bar @ Pier 2/3, presented by Asahi Super Dry, was a popular after-dark event enjoyed by more than 4600 guests over five Friday nights in August. Designed by Asahi, the bar space welcomed visitors to the atmospheric Pier 2/3 and provided a perfect backdrop for a social Friday night event; drawing a young crowd to the Walsh Bay precinct.

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

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

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

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

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

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

Student Newspaper
The popular free Student Newspaper provided students and teachers with a fresh and interactive format to encourage engagement with artworks and themes across all the Biennale venues. Produced as a stimulus resource for Years 9–12 visual arts students, the six-page broadsheet style newspaper explored selected artists’ practices in relation to the exhibition themes. It included a zine insert that encouraged students to create their own record of the exhibition, as well as an interactive folded icosidodecahedron by artist Zoe Kerameus. Some 14,000 hard copies were distributed to schools and through venues, as well as being available online.
Publications and Merchandise

Catalogue
The exhibition catalogue was a 400-page publication encapsulating and reflecting the exhibition themes. Featuring a unique 160 split-page format, the catalogue included essays by Bruno Latour (Science Po, Michael Hardt (Duke University) and Thomas Sorey (Cornell University), with commissioned contributions by Sean Fisher (Royal College of Art, London), David Abram (author of The Spell of the Sensuous), Brian Massumi (University of Montreal), Roger Maaka (EIT, New Zealand) and poet Lionel Fogarty, as well as contributions from artists Subhankar Banerjee, Evelyn Nicodemus, Aweiw Balasubramaniam and Philip Beesley. The catalogue also featured original texts on every artist, full-colour images of artworks, as well as selected solo and group exhibitions, and a selected bibliography for each artist.

Biennale Guide
The free Biennale Guide provided audiences with information on exhibition venues, transport and events. The pocket-sized guide included detailed venue floor plans and maps, images for every artist, as well as program information and an events calendar. Printed in full colour, the 62-page guide was designed to assist visitors in navigating the city-wide exhibition. Some 110,000 copies were printed and distributed at exhibition venues. The guide was also available online and was downloaded more than 8300 times.

Merchandise
For the first time, the Biennale partnered with Melbourne-based retailer Third Drawer Down to present the Biennale Art Shop on Cockatoo Island, stocking limited edition 18th Biennale merchandise, Biennale artist products, and hand-picked gifts by Third Drawer Down. The exclusive 18th Biennale range of merchandise included an umbrella, tote bag and badge set. Select merchandise was also available at the Museum of Contemporary Art Australia, the Art Gallery of New South Wales and online from the Biennale website.
A total of 665,448 visits were recorded over five venues, an increase of 29 per cent and 148,027 visits over 2010 attendance figures. The Biennale’s record figures were fuelled by the number of people who visited the non-museum venues, Pier 2/3, Cockatoo Island and Carriageworks, which accounted for over 40 per cent of total visitation. Cockatoo Island recorded over 210,000 visits, more than double the visitation achieved for its inaugural use in 2008 and a 33 per cent increase on 2010 visitation. The redeveloped Museum of Contemporary Art Australia also received its highest attendance for a Biennale, with more than 241,000 visits, an increase of 59 per cent on 2010 visitation.

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

• had a positive overall experience (97%)
• were likely or extremely likely to recommend the Biennale to others (92%)
• were first-time visitors (56%)
• were attending the venue mainly to visit the Biennale (67%)
• were tourists (41%), with 15% from outside Australia, 15% from Australia but outside NSW, 11% from NSW but outside Sydney
• liked Cockatoo Island (82%), with one in two rating it as ‘excellent’
• had been influenced to attend by marketing material (60%), word of mouth/recommendation (40%) and paid advertising (38%)
• cited the artworks (74%), unusual venues (20%), free entry (16%) and free ferry (8%) as the items they liked the most about the Biennale

Audience Research

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

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• liked Cockatoo Island (82%), with one in two rating it as ‘excellent’
• had been influenced to attend by marketing material (60%), word of mouth/recommendation (40%) and paid advertising (38%)
• cited the artworks (74%), unusual venues (20%), free entry (16%) and free ferry (8%) as the items they liked the most about the Biennale

Economic contribution of over $65 million

Drawing international and interstate visitors to Sydney, the Biennale generates substantial economic and tourism outcomes for Australia, New South Wales and Sydney, and continues to make a significant impact upon the nation’s cultural capital. The economic contribution of the 2010 exhibition to NSW is calculated at $50.2 million, while the total economic contribution of the 2010 exhibition (to Australia) is calculated at $63.9 million. The significant increase in visitation from 2010 to 2012 will augment these positive results.
Media and Publicity

Strong Media Coverage in both International and National Markets

With more than 375 international media clippings, there was an overall increase in international media coverage (7 per cent). Increases were seen particularly in the travel (33 per cent) and general news (25 per cent) media categories.

In Australia, there were over 580 media clippings from Sydney, New South Wales and Australia. Significant increases were seen in the arts (9 per cent), travel (240 per cent) and radio (86 per cent) media categories.

There was an increase in online media mentions (1 per cent), with 23 per cent of overall media coverage occurring online.

Media Preview

The Media Preview was attended by 150 media representatives, providing key media outlets with access to the exhibition prior to the public opening and facilitating artist interviews, opening day imagery, TV news coverage and advance access for media needs. The Artistic Directors led the preview, which commenced at the Museum of Contemporary Art Australia and followed on to Cockatoo Island, Pier 2/3 and the Art Gallery of New South Wales.

Selected Coverage within Australia

Television

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

Newspapers

The Sydney Morning Herald and The Sun-Herald (43 articles)
The Daily Telegraph and The Sunday Telegraph (35 articles)
The Australian and The Weekend Australian (50 articles)
The Adelaide Advertiser
The Age (Melbourne)
The Australian Financial Review
Brisbane Newspapers and The Courier Mail (Brisbane)

Lifestyle Publications

Belle
Harper’s Bazaar (Q) Magazine
Time Out Sydney
The Sydney Morning Herald
Virgin Australia Voyager
WISI Magazine
Women’s Weekly

Radio

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

Selected International Coverage

Television

The Bangkok Post (Thailand)
The Daily Telegraph (United Kingdom)
The Financial Times (United Kingdom)
The Global Mail (Canada)
The Hong Kong Economic Journal (Hong Kong)
The Hyundai Card Korea
The Korea Post (Korea)
The Korea Times (Korea)
The National Post (Canada)
The New Zealand Herald (New Zealand)
The South China Morning Post (Hong Kong)
The Wall Street Journal Asia (Hong Kong)

Lifestyle Publications

Qantas Daily Online (Italy)
Modern Weekly (China)
Spicers Wealth Management Survey (United Kingdom)

Inflight and Travel

Air France Madame (France)
BA High Life Magazine (United Kingdom)
Business Traveller Magazine (United Kingdom)
Scotis Inflight Magazine (Singapore)

Radio

BBC World Service The Strand (United Kingdom)

Art Publications

ArtAsiaPacific
Art in America
Art in Asia
Art News New Zealand
Art Newspaper
Artforum
Asian Art
Canadian Art
Flash Art International
Frank’s Magazine
HART Magazine
Ili Giornale dell’Arte
Kunstforum
Modern Painters

Special thanks to the staff of articulate and Sutton PR for their dedication and hard work.

Top from left

Alick Tipoti at the 18th Biennale Media Preview
Catherine de Zegher at the 18th Biennale Media Preview
Gerald McMaster at the 18th Biennale Media Preview

Top from left

Art and Australia
Artist Profile
Australian Art Collector
Broadsheet
Limelight

Art Publications

Art and Australia
Artist Profile
Australian Art Collector
Broadsheet
Limelight
Marketing Campaign

Highly Visible Outdoor Campaign throughout City and Venues

The marketing campaign was led by a visual identity created by Sydney design studio, Collider. The design incorporated the use of ‘Journey Lines’, by 18th Biennale artist Zoe Keramea, and featured a colourful palette.

The identity also continued the public message of ‘A World of Art. Here. Now.’

The extensive outdoor marketing campaign – consisting of posters, banners and outdoor signage – ran during the three months of the exhibition. Thanks to the City of Sydney and the Sydney Harbour Foreshore Authority, some 291 banners were displayed in concentrated bursts on high-traffic streets in the CBD, including Martin Place, George Street near Town Hall, Marquarie Street, Elizabeth Street, College Street, along Hickson Road, Walsh Bay near principal venue Pier 2/3, and around the highly visible Circular Quay promenade. Thanks to the generous support of Major Partner 5CDennis, large-scale posters had a total of 731 placements on Citylight street furniture in the CBD and inner suburbs over four weeks.

Information points were placed in 14 locations for the duration of the exhibition – ten along the Vittoria Biennale Art Walk and four on Cockatoo Island. The information points detailed the Major Venue, outlined the Vittoria Biennale Art Walk and featured Biennale supporters. This was the third time the Biennale has used information points, which increased overall awareness of the event among tourists and Sydneysiders at busy, key locations such as Circular Quay and the Royal Botanic Gardens.

Venue signage using the 2012 branding was also in place on Cockatoo Island, and the Pier 2/3, at Museum of Contemporary Art Australia, the Art Gallery of New South Wales and Carriageworks.

Websites and Social Networking

The 18th Biennale website (bos18.com) attracted more than 316,000 unique visitors from 160 countries, generating more than a million pageviews.7 The website provided information on artists, venues, events, the exhibition concept and visiting Sydney.

The site also included a media centre, education downloads, audio and video content (artist interviews, artist talks, performances and installation footage), as well as event and artwork images. Information was easily accessible and could be translated into more than 60 languages, making it available to non-English speaking audiences.

For the first time, the Biennale developed a mobile site to provide visitors with venue maps, rich content, and information on artists, exhibitions and transport. The mobile site was accessible on all smart phones, including Apple iOs and Android platforms.

The Biennale also made use of social media channels to engage with audiences. Up-to-date information and conversation about the event was provided via the Biennale of Sydney’s YouTube channel, Twitter account (with more than 8000 followers) and Facebook page (where the number of ‘likes’ trebled to more than 26,000 throughout the exhibition).5 Instagram and Flickr groups provided a way to share artwork images during the exhibition. A Tumblr blog supported ‘Moira Roth’s Gleanings’, an online exhibition project.

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

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

Direct Marketing and Promotional Materials

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

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

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

Print Advertising

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

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

Venue Publicity and Promotion

The Biennale collaborated with exhibition venues to ensure a coherent, consistent campaign. Venues promoted the Biennale through publicity, direct mail-outs, brochures, features and promotions on their websites, direct marketing and social media, print advertising, and indoor and outdoor signage.

Cross-promotions

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

The Biennale also worked with media partners and sponsors, who included local Sydney papers, such as the Sydney Morning Herald, The Weekend Australian, The Sydney Morning Herald, to augment media activity. With the support of News Limited and Destination NSW, the Biennale published a four-page special feature in The Weekend Australian in June, ahead of the exhibition opening.

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Australian Government funding partners provided 40 per cent of the 18th Biennale of Sydney’s income.

The Biennale of Sydney is made possible through the consistent and invaluable support of the NSW and Australian governments, through Arts NSW, a department of Trade and Investment, and the Australia Council for the Arts. Since 2004, the Visual Arts and Craft Strategy (VACHS) funding – a joint initiative of the Australian, state and territory governments – has allowed the Biennale to consolidate a more ambitious exhibition, improve the public program and publications, and present the works of artists who may otherwise have no access to government or cultural funding support.

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

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

Partners provided 23 per cent of the Biennale’s income. With an increase in the number of corporate sponsors, revenue from partners contributed 23 per cent of the Biennale’s income for the 18th exhibition. These vital financial and in-kind contributions allowed for the expansion of the Biennale program, projects and exhibition, as well as providing invaluable professional expertise and support.

Transfield, our Founding Partner since 1973, continues to champion the Biennale. With the support of this inspirational model of corporate philanthropy, the Biennale has gone from strength to strength and will continue to do so.

In 2012, a number of corporate partners consolidated or increased their support of the Biennale. The generous support of The Balnaves Foundation once again made possible a free ferry service to Cockatoo Island for the three-month duration of the exhibition, enabling us to consolidate our mandate – which is to present a free exhibition to the broadest possible audience. This year, more than 140,000 people used the free service to Cockatoo Island.

Returning sponsors Elitede Airways joined forces with Virgin Australia to co-present the Biennale’s Vernissage. The support of these airlines ensured that our artists and guests traveled safely and in style, both internationally and interstate.

International Art Services continued to provide key logistic and freight support, delivering art from 12 cities worldwide to our venues. Deutsche Bank once again provided generous assistance.

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

Other media partners included Art & Australia, ArtAsiaPacific, FBI Radio, The Thousands, Artist Profile, Avant Card, Eventfinder, STUDIO10 and Time Out Sydney, each contributing valuable programming, promotional or media support.

Accommodation partner the Sofitel Sydney Wentworth kept our artists and international and interstate visitors happy and well rested with their attentive and accommodating assistance. Valiant Hire once again went above and beyond in its support for the Biennale, by providing the furniture used in the Biennale exhibition venues Cockatoo Island and Pier 2/3, at key events such as the Opening Celebration for Artists and Supporters; the Biennale Bar @ Pier 2/3; and as the Biennale office.

Vittoria Coffee continued its support of the Vittoria Biennale Art Walk and through the generous supply of product for key events on Cockatoo Island and at Pier 2/3.

The Biennale has benefited from the professional expertise of many, including that of prestigious international firm PrizewinnersCoopers, communications consultant Conway Australia and legal firm Minter Ellison Lawyers. Look Print once again produced banners for all venues and the free ferry service.

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

This year, we welcomed a number of new partners, including The Sunday Telegraph, presenting partner of the Biennale Family Sundays. Scanlan & Theodore helped realise Daan Roosegaarde’s installation Zonar while Asus Industries made it possible to bring Fujitsu Faeryng’s fog installation, Living Chiasm – Cockatoo Island, to life. Panasonic provided numerous projectors for the many video works.

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

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

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

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

Opposite from top

Left: Overseas Minister Marie Bashir AC CVO at the Governor General’s Reception.

Closer Means, Look Maps of Sydney, at the Carriageworks Venue Launch for the 18th Biennale of Sydney.
More than 102 art lovers directly supported the Biennale as Governors, Ambassadors, Benefactors and Companions. The advocacy and patronage of our private supporter network directly assists the Biennale’s significant contribution to art and culture, nationally and internationally. Donations from private giving increased by 37 per cent for the 18th Biennale of Sydney. Events in 2011 and 2012 connected supporters with the Artistic Directors, Catherine de Zegher and Gerald McMaster in the planning stages of the exhibition, as well as with visiting international artists and VIPs. In 2011, to coincide with the media launch of the 18th Biennale of Sydney at the Venice Biennale, special events were organised in Italy for supporters, including a highlights tour led by Catherine de Zegher and Gerald McMaster and a day trip to the Museo Morandi in Bologna.

The opening week program for supporters featured a range of special events, including exclusive previews, private tours, formal receptions, events with artists, exhibition launches, performances and artist talks. Please refer to page 68 for a list of Benefactors.

A special thank you goes to Anita Belgeiro-Nettos, Cathy Cameron, Stephanie Drow, June Hayman and Amanda Love for their contribution as advisors on the Benefaction and Events Committees.

Forty-five (45) Project Patrons, Contributors and Companions supported more than 22 projects. Thanks to the generosity and support of many organisations and individuals worldwide, the Biennale was able to realise a number of artists’ projects and public programs. For the full list of Project Patrons and Contributors, please refer to pages 68–70.

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

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

Cristina Iglesias
VERS LA TERRE, 2011
Installation view of the 18th Biennale of Sydney (2012) at Cockatoo Island, Sydney. Courtesy the artist. This project was made possible through the generous support of Marian Goodman Gallery, New York and Paris.
Volunteers

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

Collectively, our dedicated band of volunteers contributed more than 20,000 hours to the invigilation of artworks on display, the delivery of public programs and marketing initiatives, as well as the provision of information to Biennale visitors. Without a wonderful team of reliable and trusted volunteers, the 18th Biennale of Sydney would not have been possible.

Accessibility

The Biennale is dedicated to improving access for all people to the exhibition, programs, publications and resources. Efforts were made to ensure that visitors in wheelchairs or those with limited mobility were able to access our venues and events as freely and safely as possible. Wheelchair access to the free ferries travelling to Cockatoo Island was provided via Wharf 6, Circular Quay and Pier 2/3, Walsh Bay.

Logistics

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

A carefully managed and well-timed freight schedule saw the successful delivery of 22 works by road, 98 by air and 30 by sea, totalling 150 artworks. For this exhibition, we also obtained assistance from IAS in receiving and/or returning six international shipments of materials and equipment used in the creation of new on-site work, of which there were 30 artworks in total. The 2012 exhibition was insured under the NSW Government Exhibition Indemnification Scheme.

Transport to Cockatoo Island

For the third time, the Biennale provided free ferries to Cockatoo Island with generous support of The Balnaves Foundation. Operated by Captain Cook Cruises from Wharf 6, Circular Quay, the Biennale Free Ferry service provided an increased capacity of more than 30 per cent of the 2010 schedule. Once again, the majority of visitors utilised the free ferry service (67 per cent), with 33 per cent of visitors utilising the Sydney Ferries paid timetabled service. Throughout the install and exhibition period, Harbour City Ferries (previously Sydney Ferries) generously assisted the Biennale with free transport services for staff and volunteers.

Revenue and Expenditure

Operations

Revenue

<table>
<thead>
<tr>
<th>Biennale 13th to 18th</th>
<th>Australian Government Partners</th>
<th>Corporate Partners and Venues</th>
<th>International and Australian Cultural Funding</th>
<th>Benefactors, Patrons and Friends</th>
<th>Other Revenue</th>
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<td>$800.00</td>
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Expenditure

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<th>Biennale 13th to 18th</th>
<th>Exhibition, Events and Programs</th>
<th>Marketing and Development</th>
<th>Staff Costs</th>
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<td>$500.00</td>
<td>$300.00</td>
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</table>
Artists

Cristina Iglesias
Susan Hefuna
Nairits Häussler
Babar Bhabhahi and
Subhankar Banerjee
Khadija Baker
Nina Canell and
Carlos Garaicoa
David Aspen
Gao Rong
Gade
Alwar Balasubramaniam
Juha Hämäläinen
Carlos Manuel Echavarría
Halima Artis
Patsy Phillips, Museum Director, Singapore Art Museum
Kamin Lertchaiprasert
Timothy Druitt
Thanat Tekapon
Cam McCracken, Director, The Dowse Art Museum, Lower Hutt
Laurence Rassel, Director, Fundació Antoni Tàpies, Barcelona
Hou Hanru, Curator, 5th Auckland Triennial (2013)
Kamari Lertchaiprasert
Anantakshanapak
Fujiko Nakaya
Tina Tehrani
Hiroshi Sato
Nick Waterton

Public Program Guests

Van Bron Hui, Director, Singapore Art Museum
Pascal Gielen, Associate Professor, University of Groningen, Netherlands
Ross Leon, Director, Singapore Art Museum
Graham Stirk, Senior Curator, National Gallery of Australia
South Asian Art Projects, Pakistan

Official Guests

Hong Kong Economic Journal
Cristina Ruiz, The Art Newspaper and The Financial Times (United Kingdom)
Yaung, Hong Kong Economic Journal

Other International Visitors attending the Biennale of Sydney included

Anthony Wright, Director, Canterbury Museum, Christchurch
Sim Wan Hui, Deputy Director, Singapore Art Museum
Matthew Teitelbaum, Michael and Sonja Koerner Director; Tony Scott, Director, China Art Projects, Beijing
Magnus Renfrew, Director Asia, Art Basel, Hong Kong
Laurence Rassel, Director, Fundació Antoni Tàpies, Barcelona
Thierry Raspail, Artistic Director, La Biennale de Lyon Art Architecture and Design, France
Nick Waterton, Director, Papermakers
Janet de Neufville, CMO, Modernity

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

Matthias Seidel, Director, Caspary, Weis, Halbig
Michelle Ho, Curator, Singapore Art Museum
Candice Hopkins, Sohey Curatorial Resident, Indigenous Art, National Gallery of Canada, Ottawa
John Noestheden, Curator, National Museum of Art, Architecture and Design, Oslo
Helen Kedgley, Curator, Contemporary Art, Pataka Museum of Arts and Culture, Porirua City
Hiromi Urawa, Curator, 21st Century Museum of Contemporary Art, Kanazawa

Candice Hopkins, Sobey Curatorial Resident, Indigenous Art
Michelle Ho, Curator, Singapore Art Museum
Gavin Shifman, Senior Curator, National Museum of Art, Architecture and Design, Oslo

Laurence Rassel, Director, Fundación Antoni Tàpies, Barcelona
Thierry Raspail, Artistic Director, La Biennale de Lyon Art Architecture and Design, France, Paris
James McCarthy, Executive Director, Te Taihi Centre for the Arts, Pakuranga
Deborah McCormick, Director, SCAPE Christchurch Biennale
Cam McCracken, Director, The Dowse Art Museum, Lower Hutt
Scott McLeod, Director/Curator, Prefix Institute of Contemporary Art, Toronto
Dr Robert Martin, President, Institute of American Indian Arts, Santa Fe
Kim May, Assistant Director, Singapore Art Museum

Emma Nihlson, Director, ATLAS ARTS, Portree
Lara Nittou, Executive Director, Museum Plus, Hong Kong
Patsy Phillips, Museum Director, Museum of Contemporary Native Arts, Santa Fe
Thierry Requin, Artistic Director, La Biennale de Lyon Art Architecture and Design, France, Paris
Jim Logan, Program Officer, Canada Council for the Arts
Glenn Lowry, Director, Museum of Modern Art, New York
Michael Lynch, Chief Executive Officer, West Bowles Cultural District, Hong Kong

Judith Greer, Associate Director International Programmes
David Garneau, Associate Professor, University of Regina
Jim Logan, Program Officer, Canada Council for the Arts
Glenn Lowry, Director, Museum of Modern Art, New York
Michael Lynch, Chief Executive Officer, West Bowles Cultural District, Hong Kong

Jean-Hubert Martin, Chargé de mission, Direction des Musées de France, Paris
James McCarthy, Executive Director, Te Taiha Centre for the Arts, Pakuranga
Deborah McCormick, Director, SCAPE Christchurch Biennale
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Thierry Requin, Artistic Director, La Biennale de Lyon Art Architecture and Design, France, Paris
Jim Logan, Program Officer, Canada Council for the Arts
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**Staff**

Marah Brays, Chief Executive Officer
Catherine de Zegher and Graham Mcmaster, Artistic Directors, 18th Biennale of Sydney

**Crew and Staff**

**Interns and Volunteers**

**Board and Staff**
Supporters and Project Support

Special Thanks: Copyright Agency Cultural Fund, MSS Security
The Biennale of Sydney gratefully acknowledges the generous support of the many organisations and individuals that make the exhibition and its programs possible.

### Founding Governor
Franco Belgiorno-Nettis AC CBE

### Governors
Amina Belgiorno-Nettis
Lena and Anita Belgiorno-Nettis
Andrew and Cathy Cameron
Nellson Foundation

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Rick and Sam Frolich
Amanda and Andrew Love
Roslyn and Tony Oakley
Penelope Seidler AM
Turnbull Foundation
Ivan and Karol Whelan
Michael Whitworth and
Dr Candido Bruce

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The Balnaves Foundation
Amita Luca Belgiorno-Nettis Foundation
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The Hansen Family
The Keir Foundation
Amanda Love
Sim and Catriona Mordant
Nellson Foundation
Penelope Seidler AM
Malcolm and Lucy Turnbull

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Robyn and Mitchel Martin-Weber
Elizabeth Ramsden
Westfield Group

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Julie and Robin Crawford
Ari and Lisa Droga
HeLEN Eager and Christopher Hodges
Jim and Lynda Eager
Ross and Jill Duviv

### Supporters and Project Support Cultural Funding
Franco Belgiorno-Nettis
Founding Governor

### Cultural Funding

#### Australia

- ANZ
- Chartwell Trust
- SKM

#### Austria

- Austrian Cultural Forum

#### Belgium

- BLAM

#### Brazil

- BNCC

#### Canada

- BMO Private Wealth
- Canada Council for the Arts
- Canada Mortgage and Housing Corporation

#### China

- Ministry of Culture
- National Cultural Heritage Administration of China

#### Czech Republic

- ATO

#### Denmark

- Danish Arts Foundation

#### France

- Culture Ministry
- French Ministry of Culture
- French Ministry of Culture and Communication

#### Germany

- Deutsche Bank Stiftung

#### Greece

- Ministry of Culture

#### Holland

- Ministry of Education

#### Ireland

- The Irish Council for the Arts
- The Arts Council of Ireland

#### Japan

- Ministry of Education

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- Ministry of Culture, Sports and Tourism

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- Ministry of Culture, Sport and Creative Industries

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