



Biennale of Sydney  
2006 Report

# 2006 Partners

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The Biennale of Sydney acknowledges the generous support of the many organisations and individuals that make the exhibition and its programs possible.

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biennaleofsydney  
International festival of contemporary art

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Visitors enjoyed the unique environment of Pier 2/3 that showcased major installations including Adrian Paci's *Noise of Light* (foreground) and Cao Fei's *What are you doing here?* (background)

## Highlights

- Record crowds – 316,000 visits
- 85 artists from 57 cities in 44 countries
- 53 artists created 80 new works
- 125 artists, writers and curators from around the world brought together in Sydney
- 16 venues in the inner city and greater metropolitan region
- Pier 2/3, historic 140-metre wharf, transformed into an extraordinary venue for art, events and education
- Dynamic opening week of 30 events
- High quality publications and educational resources
- National program of exhibitions, workshops, talks and special events
- Growth in private philanthropy and corporate sponsorship with strong support from overseas funding
- Highly visible and broad-reaching marketing and communication campaign
- Critical acclaim and increased media coverage

Antony Gormley *Asian Field* 2003.  
Installation view at Pier 2/3. Project supported  
by Jay Jopling / White Cube, Hugo Boss,  
Swire and Anna Schwartz



“Sydney gains a lot from the Biennale. There is the international cultural exchange, the opportunity to see the world’s newest art, and the energy that goes into bringing school and tertiary students into contact with it all. It has real, lasting value.”

Elizabeth Fortescue, *The Daily Telegraph*, 24 March 2006

The entrance to the Australian Centre for Photography, which featured two international artists, Sharon Lockhart and Olga Chernysheva

# ZONES OF CONTACT 2006 BIENNALE OF SYDNEY

Sharon Lockhart  
Olga Chernysheva

## **85 Artists from 44 Countries in 16 Venues**

The 2006 exhibition was presented in 16 venues across Sydney – from Circular Quay and Paddington to Blacktown and Campbelltown. There were three principal venues: the Art Gallery of New South Wales, the Museum of Contemporary Art and Pier 2/3 at Walsh Bay. The Biennale of Sydney would like to thank the staff at all of the venues for their dedication and hard work.

Families taking part in the Art Walk enjoyed viewing Brett Graham / Rachael Rakena's installation *U.F.O.B.* 2006 at the Museum of Contemporary Art

"The 2006 Biennale of Sydney doesn't set out to solve the world's problems but it doesn't shy away from them either. So what's my verdict? ... This Biennale works because it avoids storytelling and simple psychologising and it allows us to see the politics that underpin people's lives."

Chris McAuliffe, *Sunday Arts*, ABC TV

## Messages of Support



**Senator The Hon. Helen Coonan**  
Minister for Communications, Information  
Technology and the Arts  
Deputy Leader of the Government in the Senate

Congratulations to everyone involved with the 2006 Biennale of Sydney. With 85 artists from 57 cities in 44 countries, the 15th Biennale was one of the most well represented, ambitious and daring to date.

The dedication and commitment of the team of experts and enthusiasts, headed up by Artistic Director and Curator Dr Charles Merewether, has ensured that this international arts event brought together the very best, and the boldest, of contemporary visual arts to Australia.

The Australian Government, through the Australia Council and the Visual Arts and Crafts Strategy, has proudly supported the Biennale since its inception in 1973. Since then the Biennale of Sydney has grown in scale, programming and influence, and continues to deliver on its promise as an international showcase for contemporary art.

This year's exhibition, *Zones of Contact*, reached out to the entire community, winning over important new audiences. It also impressed dedicated Biennale fans with its freshness and vitality. Australia's strong history in the promotion of international cultural exchange - a hallmark of the Biennale - remains a source of great national pride and helped to make the 2006 Biennale of Sydney such a tremendous success.



**The Hon. Bob Debus MP**  
Attorney General, Minister for the Environment, and  
Minister for the Arts, New South Wales Government

This year's Biennale of Sydney has been a great event and a complete success. A record 316,000 visitors enjoyed Dr Charles Merewether's vision, and the NSW Government is proud to have played a significant role in bringing the Biennale to the people of NSW and the world.

This year's event was truly international; it exhibited 85 artists from 44 countries, and included some particularly memorable works and occasions. My personal highlight was the honour of launching the Djambawa Marawili performance at Pier 2/3. It reminded us that, as well as showcasing international contemporary art, the Biennale continues to acknowledge the significant contribution of Indigenous artists to Australian art and culture.

During this year's event, I was saddened to hear of the death of Franco Belgiorno-Nettis, the Founding Governor of the Biennale of Sydney. Mr Belgiorno-Nettis has left a proud legacy that has grown into Sydney's key international visual arts event. He will be remembered as a great visionary and leader for Australian contemporary arts.

I congratulate the Biennale of Sydney for this year's event, and hope that this success is repeated in future Biennales.



**Clover Moore MP**  
Lord Mayor of Sydney

The City of Sydney has been a long and proud supporter of the Biennale of Sydney. From our commitment as a sponsor in 1979, our joint relationship has grown to one where the City is now a Principal Partner recognising the Biennale as one of the Major Festivals for which the City provides support.

*Zones of Contact* brought together artists, writers and curators from around the country and around the globe. The result was a rich, powerful and sometimes provocative exhibition for diverse audiences at 16 venues across Sydney. The contacts made over the event help art to thrive and change, increasing the richness and variety of our cultural life.

The inaugural Lord Mayor's Day was dedicated to provide access to the arts for people with disabilities. This was a zone of contact in itself, recognising that the joy, the pleasure and the deep emotional responses that great art can give, it can give to all of us.

The connectivity theme in this Biennale year is also exemplified by the diversity of the event's supporters, from galleries and international bodies to government and business. This commitment, support and enthusiasm demonstrates once again the significance of the Biennale as a major contribution to the international visual arts calendar and community.

## Chairman's Message

In 2006, we realised an extremely ambitious exhibition and our long-term objective of an Australia-wide program

The Biennale of Sydney seeks to challenge the Australian socio-cultural context by presenting foreign and local artists with innately different viewpoints. When my father, Franco Belgiorno-Nettis, first conceived of the Biennale in 1973, one of his principal motivations, as an Italian migrant, was to expand Australia's cultural awareness. Sadly, he passed away this year, but not before participating in the opening week of the 15th Biennale of Sydney.

Like those that went before, the 2006 Biennale honoured my father's vision - this time by bringing together 85 artists from 44 countries in the exploration of *Zones of Contact*. It was not so much the diversity of invited artists and their works that impressed, but the poignant narratives of people at the margins of their societies. One sensed a creeping nostalgia, a fragility of person and place and a dissolute mixture of cultural displacement, nationalistic rhetoric and land depredation - across many countries, including Australia. How contemporary artists interpret these issues is the purview of the Biennale of Sydney.

In 2006, we realised an extremely ambitious exhibition and our long-term objective of an Australia-wide program. For the fourth time, we used Sydney's last waterfront warehouse, Pier 2/3 at Walsh Bay, a unique environment for major installations such as Antony Gormley's *Asian Field* and Adrian Paci's *Noise of Light*.

All this was presented free to the public thanks to funding from the Visual Arts and Craft Strategy, a joint initiative of the Australian, State and Territory Governments. We are also grateful to foreign governments and the City of Sydney. Additionally, the Biennale cannot exist without private patronage, so we especially thank our Sponsors, Benefactors, Project Patrons and Friends. We are indebted to all of these supporters who see merit in what we do.

The Artistic Director and Curator, Charles Merewether, and staff deserve the highest praise. The Board wishes to thank Paula Latos-Valier, our outgoing Managing Director, who has realised nine Biennales. Paula rebuilt the organisation following a comprehensive government review in 1997 and has been a tireless advocate, both here and abroad, leaving us a solid legacy for which we are immensely grateful. We welcome Marah Braye, our new CEO, and look forward to a bright future.

**Luca Belgiorno-Nettis**  
Chairman



Above

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Luca Belgiorno-Nettis, Chairman

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**Clockwise, from top**

Staff of the 2006 Biennale of Sydney, from left to right: Loren Wilson, Terry Harding, Patrizia Ribul, Richard Drysdale, Tehmi Sukhla, Amber Ryan, Paula Latos-Valier, Rhana Devenport, Charles Merewether, Sophie Forbat, Katrina Pym, Mark Brown, Amy Thompson, Tracy Burgess and Susan Thompson

**Julie Gough** talks with visitors after giving an artist talk at Pier 2/3 about her work created for the Biennale titled *Locus*

Over 200 banners were displayed all over the city including Circular Quay, Martin Place, Town Hall, Macquarie Street and along Hickson Road, Walsh Bay



## Managing Director's Report

Every Biennale challenges us to see our world and ourselves differently yet few have taken us as far off the well-trodden path as *Zones of Contact*.

The 15th Biennale of Sydney was one of the most expansive ever presented, with 16 venues and more than half the artworks created especially for Sydney. Many of the artists came from places scarred by conflict and political unrest. Their work invited us to consider our shared humanity and reminded us that while we may be living side by side, our perspectives can be worlds apart. Charles Merewether is to be congratulated for this powerful and provocative exhibition that connected us to many of parts of the world with which we have little cultural dialogue. The 2006 Biennale of Sydney broke all attendance records and confirmed that audiences are eager to experience bold ideas and see compelling work by inspirational artists.

The last ten years has been a period of tremendous consolidation resulting in the recognition of the Biennale as a national flagship. We witnessed significant growth in financial support from both the public and private sectors and have long-term funding agreements with the Federal and State governments, as well as The City of Sydney. The Visual Arts and Craft Strategy, a joint initiative of the Australian, State and Territory Governments, has doubled our core funding. This has allowed us to invest in the future, confidently look to our strategic direction and continue to present the exhibition and programs free to the public. Our exhibition partners also make this possible and we must especially acknowledge the creative contribution of the directors and staff of our principal venue partners, the Art Gallery of New South Wales and the Museum of Contemporary Art. In 2006, over 40 government and cultural organisations in 26 countries supported our important cultural exchange work, making it possible for artists to travel to Sydney and take part in a broad range of public programs.

Private benefaction and corporate support have also reached new highs and we are grateful to all our generous Sponsors, Benefactors and Project Patrons. The new Biennale Friends program shows great promise and enables us to reach out to a broader community.

The Biennale of Sydney would not exist without the vision, passion and dedication of the late Franco Belgiorno-Nettis who established the Biennale in 1973. It has been a particular privilege for me to work so closely with two generations of this remarkable family. As Chairman, Franco led the Biennale through the 1980s and set a new standard for arts patronage in this country. His sons, Guido and Luca, continued the tradition of being both generous patrons and charismatic chairmen. Franco's legacy and his belief in the power of art are best expressed in his own words. When recalling the first Biennale in 1973, he wrote: "In all aspects of human creativity, the artist is the greatest well-spring. Therefore, we should give artists the maximum chance and latitude to express their ideas. This for me is the heart of every biennale. Art has no boundary and we should not put up fences. The Biennale of Sydney should always open the gates to newcomers, to the experimental and to innovative technologies. Originality remains the distinctive power of the human race."

After an association of almost twenty years, it is enormously satisfying to be leaving the organisation in a strong position and on a high note. Working with the Biennale's dedicated and generous board and its remarkably resourceful staff - all of whom truly believe in the vital role art plays in our world - has been incredibly rewarding. I will miss their collective energy and creativity, and thank them for their friendship and unfailing commitment. Led by the new CEO, Marah Braye, I am confident that the Biennale of Sydney will continue to break new ground and go from strength to strength.

**Paula Latos-Valier**  
Managing Director



**Above**

**Paula Latos-Valier**, Managing Director, and **Franco Belgiorno-Nettis**, Founding Governor, outside the Australian Pavilion at the opening of the 2001 Venice Biennale. In addition to establishing the Biennale of Sydney in 1973, Franco was the driving force behind the development of the Australian Pavilion and Transfield made its construction possible.

## Artistic Director's Report

*Zones of Contact* dealt with events, ideas and concerns that shape our lives today, as well as our sense of both past and future. It was about the zones in which people live and move, criss-crossing between and within places and spaces. It was about cities, settlements, the merging and separation of public and private areas where people encounter one another.

Many artists in the Biennale created new work in response to the concept of the Biennale – *Zones of Contact*. Together they offered ways of mapping this world and much of what was in the Biennale was about landscape and territory, the home and homeland. Many works explored the influence and impact of different cultures upon each other, as well as the land that we co-habit. Others explored the residual effects of colonialism, surviving civil or ethnic wars or life in the midst of sectarian violence. Some reflected upon the experience of dislocation and displacement – the sense of dispossession that overwhelms those living under occupation or repressive regimes, or within another's culture. There were also artists who articulate the effects of migration and mobility, of living in an increasingly cosmopolitan, globalised world, or of existing within societies in which impoverishment and survival shape everyday life. These concerns resonate with the history of the land and culture in Australia, finding expression in the work of participating local artists.

Drawing upon all forms of visual media, as well as the written word, sound and performance, these artists asked us to look and see again in a different way the world around us, as if for the first time. To experience the work of art is to enter into a space and potential ground for a different way of seeing who we are – a new zone of contact.

Between 2004 and 2006, I visited over 47 countries and met more than 1500 artists to find work I could bring to Sydney to show to the people of Australia. Central to my vision for the 2006 Biennale of Sydney was the desire to reach broader audiences and to foster a spirit of collaboration among the arts community in Australia. To this end, the exhibition was presented in 16 venues, some of the works traveled to both Adelaide and Cairns and we presented a national program of workshops and talks. Another area in which collaboration helped us to achieve our objectives was the public program that sought to interact with and engage the local community, universities, colleges and schools, introducing new experiences, ideas and an understanding of the way art occupies a zone of contact with the world.

In so doing, it was my wish to create a map of the world in terms of artists: links were made, common threads appeared and commonalities between people were revealed. I wanted a broad range of artists to show people that there is incredible work being created in countries we know little about. I wanted people to be moved. I wanted it to be a celebration where people enjoyed the work, learnt from it and were excited by it.

I would like to extend sincere thanks to the artists for their astonishing work and to the staff and all those who contributed to the spirit of collaboration to make the event a celebration of the creative vitality and significance of contemporary art as an experimental exercise in liberty.

**Dr Charles Merewether**  
Artistic Director & Curator



Above

**Charles Merewether**, Artistic Director and Curator, at the opening of the *Transfield and the Biennale* exhibition at the Sofitel Wentworth Sydney



**Clockwise, from top left**

**Ai Weiwei** puts the finishing touches to *World Map* at the Art Gallery of New South Wales

**Meschac Gaba** with his work *La Maison*, after giving an artist talk at the Museum of Contemporary Art

**Alfredo Juan Aquilizan / Maria Isabel Gaudinez-Aquilizan** "*In-transit*" Project Be-Longing 2006. Installation view at the Tin Sheds Gallery



**The Atlas Group / Walid Raad** *My neck is thinner than a hair: A history of the car bomb in the 1975-1991 Lebanese Wars, Volume 1: January 21, 1986* 1986. Performance at The Studio, Sydney Opera House

**Raeda Saadeh** *Voyage to Jerusalem* 2006. Performance at The Studio, Sydney Opera House



## Pier 2/3, Walsh Bay

At the historic Pier 2/3, the Biennale presented the work of 13 artists.

This is the twentieth anniversary of the Biennale of Sydney's first use of Pier 2/3 and the fourth Biennale held at this remarkable site (1986, 1988, 1998). Pier 2/3 provided a unique environment for major installations and was an inspiration for artists and the public alike. British artist **Antony Gormley's** installation *Asian Field* (2003) occupied the upper level of the 140-metre-long pier. 180,000 terracotta figures were accompanied by photos of their makers - 350 villagers from Xiangshan in south China. This enormous work was shipped in 2707 crates, weighed 50 tonnes and took 60 people six days to install.

The ground floor of the Pier showcased three Australian and nine international artists. Indigenous artist **Djambawa Marawili's** new work *Madarrpa Fire/Saltwater* (2005-06) was installed at the far end of the Pier above the water. This piece encompassed a sand sculpture, ceremonial poles, bark paintings and a performance featuring 11 dancers from the Madarrpa and affiliated clans.

Australian artist **Tom Nicholson's** new work, *After action for another library* (1999-2001/2003/2006), featured photographs of the title pages of hundreds of books donated to the East Timorese people following their recent struggle for independence, when many libraries were burnt. Indigenous artist **Julie Gough** presented her new work, *Locus* (2006), made from a forest of tea-tree sticks and a cuttlefish canoe. Canadian artist **Rebecca Belmore** also exhibited a new work, *America* (2006), featuring every flag of the nations that make up the Americas stitched together in alphabetical order. Cuban artist **Diango Hernández** created a new work, *Cris(s) Home* (2006), with found materials including existing timber from the Pier. **Hamra Abbas' Please Do Not Step** (2004) juxtaposed lines from the Koran and the Bible. Visitors opened wardrobe doors to view Palestinian artist **Raeda Saadeh's** new work.



Albanian artist **Anri Sala's** film, *Long Sorrow* (2005), featured a saxophone soundtrack and images of Berlin. Albanian-born, Italian-based **Adrian Paci's** *Noise of Light* (2006) was a five-metre-tall crystal chandelier powered by ten petrol generators. **Cao Fei** presented *What are you doing here?* (2005-06), a new work made in collaboration with employees and workers of OSRAM China Lighting.

**Mladen Stilinović's** *Bag-people* (2001) consisted of 80 photographs of people on their way home from the flea market. Kazakh artist **Almagul Menlibayeva** presented two works - an installation of three videos and, for the final evening of the Biennale, a new performance, *Caravan Sarai* (2006). This performance also featured dance, music, a feast, live lambs and kid goats. This performance also featured **Natalia Mali, Gulnur Mukajanova** and **German Popov.**

### Above

**Cao Fei** *What are you doing here? - Hometown* 2006. Detail of installation



**Clockwise, from top**

Hundreds of people enjoyed the Pier 2/3 opening featuring a moving performance by **Djambawa Marawili** with ceremonial dancers from the Maḡarrpa and affiliated clans

**Mladen Stilinović** *Bag-people* 2001

**Tom Nicholson** *After action for another library* 1999-2001/2003/2006. Detail of installation



## Art Gallery of New South Wales

The Art Gallery of New South Wales has been a venue for the Biennale of Sydney since 1976 and this year exhibited work by 20 artists

Visitors were greeted by two text-based banner works by Australian artist **Rose Nolan** positioned in the entry vestibule. These new works, along with an additional piece on the glass windows at the eastern end of the forecourt, were part of her series, *Big Words (Not Mine)* (2006). Mexican-born and Canada-based artist **Rafael Lozano-Hemmer**'s new interactive installation, *Homographies* (2006), featured 144 fluorescent tubes rotating on the ceiling using surveillance technology. Chinese artist **Liu Xiaodong** exhibited *Hot Bed* (2005-06) depicting construction workers at the Three Gorges dam in China and bar workers in Thailand. These new large-scale canvasses were installed alongside the mattresses featured in the works as well as photographs of the artist and models in situ.

New Zealand artist, **John Reynolds** presented a new work, *Cloud* (2006) consisting of approximately 7000 canvasses painted with words in metallic silver from the late Harry Orsman's *Oxford Dictionary of New Zealand English*. Russian artist **Olga Chernysheva** exhibited *SITES 1-6* (2005-06), a series of light-boxes of industrial sites, and a film about people meditating on historic works in the Hermitage that was installed alongside paintings from the Art Gallery of New South Wales' collection.

Indonesian-born, Netherlands-based, **Fiona Tan**'s new work *Vox Populi - Sydney* (2006) featured photographs from family albums that together created a 'snapshot' of Sydneysiders. **Tan**'s second book in the *Vox Populi* series was published by the Biennale of Sydney in association with Book Works. Mexican-born **Damián Ortega**'s new work *Inverted Power* (2006) was made from rubber and bricks suspended from the ceiling. Chinese artist **Ai Weiwei** created *World Map* (2006), a new eight-metre-long 3-D map of the world made from hundreds of layers of fabric.

American artist **Liza Ryan**'s new work *Untitled (something tells me she didn't look back)* (2006) consisted of an irregular grid of photographs of trees, plants, and human bodies, interlaced with drawings. Japanese-born, Berlin-based artist **Kei Takemura** exhibited billowing sheets of intricately hand-sewn scenes and several delicate wrapped objects. Australian artist **Savandhary Vongpoothorn**'s new work *Floating Words* (2005-06) was made from braille magazine pages inscribed with quotes from Ho Chi Minh and Kaysone Phomvihane about Lao-Vietnamese friendship. Chinese artist **Lu Qing** presented her 2.5-metre-long painted silk scroll, which she continues to paint daily. Egyptian-born, US-based artist **Ghada Amer** presented five embroidered paintings, which on closer inspection revealed figures of women.

Latvian artist **Evelīna Deičmane**'s new interactive work, *Breathing Prohibited* (2005), required viewers to step inside portable black boxes to reveal portraits of the artist and her family. Belgrade-born **Biljana Djurdjević**'s series of six paintings portrayed scenes of heroism, brutality, despair and violence. Swedish painter **Mamma Andersson** presented a series of recent works about everyday life and the commonplace. Japanese artist **Tabaimo** presented a video animation, *hanabi-ra* (2003). **U Sunok**'s new work *Microhome* (2006) consisted of 108 small objects arranged on the gallery floor. Chinese artist **Qin Yufen**'s new installation featured a large barbed wire sculpture, bright yellow drapes and an embroidered piece of cloth. Japanese photographer **Daido Moriyama** created a room of large-scale photographs documenting urban Tokyo over the past 40 years.



Above

**Rafael Lozano-Hemmer** *Homographies* 2006.  
Detail of installation



**Clockwise, top left**

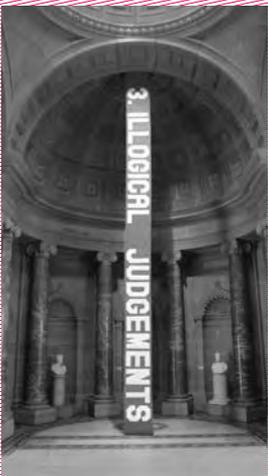
**John Reynolds** *Cloud* 2006.  
Detail of installation

**Daido Moriyama** views his works at the Art Gallery of New South Wales on the Opening Preview Day

**Liu Xiaodong** *Hot Bed* 2005-06.  
Detail of installation

**Ai Weiwei** *World Map* 2006

**Rose Nolan** *Big Words (Not Mine) - 3*.  
*Illogical judgements lead to a new experience* 2006. Detail of installation



## Museum of Contemporary Art

The works of 22 artists and collaborations were exhibited over three floors at the Museum of Contemporary Art

Julie Mehretu and Stephen Vitiello's (USA) new collaborative work dominated the ground-floor gallery entrance. Vitiello's sub-sonic sounds pulsed from suspended speakers and Mehretu's wall painting was created in response. Russian artist Dmitry Gutov's new installation, *Thaw* (2006), featured charred boards that formed a false ceiling where light shone through the cracks. The Indian collaboration Raqs Media Collective's video work, *The Impostor in the Waiting Room* (2004), showed a performer going through a series of theatrical identity changes involving masks and hats. Romanian artist Călin Dan presented three video works from the series *Emotional Architecture*. Meschac Gaba's new interactive work, *La Maison* (2006), was based on a Nigerian game. Egypt-based artist Hassan Khan's four-channel video installation, *The Hidden Location* (2004), featured interviews with people on the streets of Cairo.

Palestinian artist Mona Hatoum's new work, *Mobile Home II* (2006), featured moving objects that connote domestic life and travel. Thai artist Tawatchai Puntusawasdi presented five new works, all etched on slate, from the series *Dwelling* (2006). Indian artist and filmmaker Amar Kanwar presented three films that piece together images of the Indian-Pakistan border, images of the museum at the site where Gandhi was assassinated by a Hindu fundamentalist, and fragmented footage of those who witnessed the anti-Muslim massacres in Gujarat in 2002.

*U.F.O.B.* (2006), a new work by New Zealand artists Brett Graham and Rachael Rakena, featured fifteen suspended UFO-shaped screens that showed people in plastic storage bags washing up on foreign shores.

Using sculpture, drawing and sound, Australian artist Ruark Lewis' new work, *TRANSCRIPTION DRAWINGS FOR THE PERFECT PLACE* (2006), referred to the writings of explorer Ernest Giles and the names of 30 ships that visited Australia between the 1920s and 1970s. Indian artist Navjot Altaf's work incorporated footage and stills of the 2002 Ahmedabad riots as well as interviews with witnesses. Hayati Mokhtar and Dain-Iskandar Said premiered, *Near Intervisible Lines* (2006), a film about the landscape along the east coast of Malaysia featuring interviews and songs. Sarajevo-born Šejla Kamerić created a new video installation *Remains* (2006). Singapore-based artist Milenko Prvacki presented six new large-scale paintings.

Lebanese artist Akram Zaatari exhibited two works - *Saida June 6<sup>th</sup> 1982* (1982-2006), a montage of photographs taken at five-minute intervals on the first day of the invasion of Lebanon by the Israeli Army in 1982 and a new video entitled *In This House* (2005). Dutch artist Lidwien van de Ven's large photographic prints were titled *Promised Land/Palestine* (2003-05). Australian artist Imants Tillers created a new painting about the Australian landscape, indigenous language and colonial history, *Terra Negata* (2005).

Ugandan-born artist, Zarina Bhimji, presented six photographs of Uganda that explore the border between fact and fiction. Paris-based artist, Ghazel exhibited her new two-image poster, *Wanted* (2006), this work also featured on JCDecaux street furniture (refer to page 18 for more information). Australia artist Rose Nolan exhibited another work from her series, *Big Words (Not Mine)* (2006), in the George Street entrance to the MCA. Canadian artist Jayce Salloum presented his video installation *everything and nothing and other works from the ongoing project, untitled 1988-2006* (1988-2006).



Above

Visitors to the Museum of Contemporary Art view Imants Tillers's work *Terra Negata* 2005

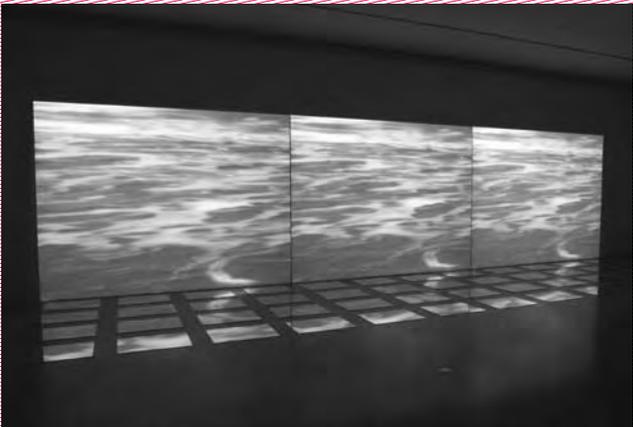


Clockwise, from top

Julie Mehretu and Stephen Vitiello  
*Untitled* 2006

Mona Hatoum *Mobile Home II* 2006

Navjot Altar *Lacuna in Testimony - Version 1* 2003



“... coherent and powerful and one of the best biennales seen in Sydney for some time.”

Michael Desmond, *Australian Financial Review*, 25 June 2006

### Art on the street

Two artworks were on display on JCDecaux street furniture in Martin Place and Circular Quay. In **Ghazel**'s new two-image poster, *Wanted* (2006), she offered herself for marriage in order to secure an Australian visa. Also displayed was **Šejla Kamberić**'s two-image poster, *Sorrow* (2005), which re-enacted Van Gogh's well-known 1882 painting. The revolving posters were displayed for six weeks and seen by thousands of city workers and visitors.

### Artspace

Japanese artist **Ujino Muneteru**'s new work, *The Rotators* (2004-06), brought life and music to a range of ordinary electrical appliances such as hairdryers, blenders and drills. Brazilian artist **José Damasceno** exhibited a new sculptural installation, *From Another Distance (Morphic Flip Cart)* (2006), composed of wall drawings and small trolleys made for children. British-born, Germany-based artist **Tacita Dean**'s *Boots* (2003), was filmed in the Casa de Serralves, Porto, Portugal and made in English, French and German. **Elina Brotherus** exhibited photographs from the series *Suites françaises* inspired by her move from Finland to Paris.

### Gallery 4a at the Asia-Australia Arts Centre

New Zealand artist **Stella Brennan**'s video work, *White Wall/Black Hole* (2005), was an elegy to the victims of the 1979 Erebus disaster, in which an Air New Zealand sightseeing plane crashed into an Antarctic mountain. Taiwanese artist **Chen Chieh-jen** presented a silent film, *Bade Area* (2005). **Kai Syng Tan**'s (Singapore) installation, *ISLANDHOPPING: IN-CONCLUSION (SYDNEY 2006)* (2006), was the last instalment in her *ISLANDHOPPING* series.

### Australian Centre for Photography

American artist **Sharon Lockhart** presented 19 colour photographs of local children taken over the course of a year in Pine Flat, a small rural community in California. Russian artist **Olga Chernysheva** presented a selection of films; *March* (2005), *Marmot* (1999), *The Train* (2003), *Festive Dream* (2000), *Seven Exercises* (2004) and *Russian Museum* (2003-05).

### Blacktown Arts Centre

Russian artist **Elena Kovylina** presented *Shooting Gallery* (2002), which featured targets of western and Islamic symbols. **Anri Sala**'s video work, *Time after Time* (2003), showed an abandoned horse standing on the verge of a highway as cars sped by. Serbian artist **Milica Tomić**'s video work, *I am Milica Tomić* (1998-99), showed wounds miraculously appearing on the artist's body each time she stated her name in various languages.

### Campbelltown Arts Centre

Turkish artist **Fikret Atay** exhibited *Lalo's Story* (2004), showing a 'dengbej' – a traditional way of storytelling that includes songs dealing with love and war. **Šejla Kamberić** exhibited a video installation, *Dream House* (2002). **Liisa Roberts** presented 89 framed photographs of the citizens of Vyborg, an annexed territory of Finland that was repopulated with Soviet citizens. Israeli artist **Nurit Sharett**'s work, *Winter at Last* (2005), addressed her relationship with two close friends: one in the East and the other in the West. British artist **Alia Syed**'s *Eating Grass* (2003) referred to a promise made in 1974 by President Zulfikar Ali Bhutto of Pakistan that his country would have nuclear weapons like those of India, 'even if Pakistanis had to eat grass to finance it.'

### Hyde Park Barracks Museum

**Milica Tomić**'s bullet-ridden new work, *Container* (2006) and **Miroslaw Balka**'s glass structure, *Winterreise / the stop* (2005), were displayed in the courtyard of the Hyde Park Barracks Museum.



### Above

**Sejla Kamberić**'s *Sorrow* 2005 was seen by thousands when it was displayed on JCDecaux Citylights in the central business district of Sydney

**Marepe**'s *Praticáveis* (background) and **Yelena Vorobyeva** and **Viktor Vorobyev**'s *Bazaar* (foreground). Installation view at SCA Galleries.



**Ranjani Shettar** *Just a bit more* 2005–06.  
Detail of installation at The Chapel,  
National Art School

**Ivan Dougherty Gallery, College of Fine Arts,  
University of NSW / Tin Sheds, The University of Sydney**

The exhibition ran for five weeks at the Ivan Dougherty Gallery and then moved to the Tin Sheds for three weeks. Filipino artists **Alfredo Juan Aquilizan** and **Maria Isabel Gaudinez-Aquilizan**'s new work "*In-transit*" *Project Be-Longing* (2006) displayed some of their possessions neatly stacked in piles. Turkish artist **Mürüvvet Türkyilmaz** exhibited her new installation *34°S, 157°E/36°C* (2006). **Katrina Neiburga** (Latvia) presented two video works, one at each venue: *Solitude* (2005) and *KROKHA (KROXA)* (2005). **Mladen Stilinović**'s *Bag-people* (2001) was moved from Pier 2/3 to Tin Sheds.

**Museum of Sydney**

Hong Kong-based **Laurent Gutierrez + Valerie Portefaix** (MAP OFFICE) presented a new work, *PIXEL: wish space and other minute areas of illumination* (2006).

**National Art School**

**Ranjani Shettar**'s (India) new work, *Just a bit more* (2005-06), formed a web of hand-rolled beeswax and threads dyed in tea suspended across The Chapel. **Emily Jacir**'s (Palestine, USA) new installation *Material for a Film* (2006) told the story of how Wael Zuaier was murdered in Rome by agents of Mossad - shot through his copy of *The Thousand and One Nights*, which he had been translating. **Anas Al-Shaikh** (Bahrain) presented a video and sound installation, *Confusion* (2003).

**Performance Space**

The Atlas Group/**Walid Raad**'s video installation, *We Can Make Rain But No One Came To Ask* (2005), showed images of a destroyed city. Argentine film and video-maker **Sebastián Díaz Morales**' video installation, *Lucharemos Hasta Anular la Ley (We shall fight until they cancel the Law)* (2004), used existing news footage from a street protest in Buenos Aires. Indian artist **Shilpa Gupta**'s new interactive work asked viewers to navigate the battle taking place around them at Dal Lake, Kashmir. In **Ruti Sela** and **Maayan Amir**'s film, *Beyond Guilt - The Trilogy* (2005), the Israeli artists seduced their interviewees and turned their cameras over to them. Russian artist **Elena Kovylyna** performed *Pick a Girl!* where viewers were asked to remove surgical needles that the artist had used to affix magazine images of pin-up girls to her body.

**SCA Galleries, Sydney College of the Arts,  
The University of Sydney**

**Yelena Vorobyeva** and **Viktor Vorobyev**'s (Kazakhstan) installation combined photographed and real objects bought from post-Soviet bazaars or markets, such as coins, badgers' teeth and dolls made from tennis balls. **Fikret Atay**'s video work, *Tinica* (2004), showed a young man who had pieced together a makeshift drum set from used cans, plastic bottles and containers. Brazilian artist **Marepe**'s new installation, *Practicáveis* (2006), was made from everyday objects including a chair, shoes, a ladder, a table, fabrics, flowers, a torch, cups and a bottle.

**Sydney Opera House**

The Sydney Opera House was the venue for the inaugural Biennale in 1973. This year the Biennale returned with several performances and a special presentation in the Exhibition Hall. The Studio featured a double-bill: **Raeda Saadeh**'s performance *Voyage to Jerusalem* (2006), drawing upon her experiences as a Palestinian woman and **The Atlas Group**'s investigation of the use of car bombs in Lebanon between 1975 and 1991. Also at The Studio, Japanese artist **Tomoko Mukaiyama**'s *haar/haar* (2005), combined video, technology and piano. Mukaiyama's new work, *you and bach* (2006), was installed in the Exhibition Hall. The scheduled performance by **Rabih Mroué** in August was cancelled as the artist was unable to leave Lebanon due to the recent conflict. In a co-production with The Playhouse, New Zealand's Pacific Island theatre company, **The Conch**, performed a two-week season of *Vula* (Fijian for 'moon'). Directed by **Nina Nawalowalo** and performed on a flooded stage, *Vula* combined magic and illusion with traditional song and dance.



**Above**

**Milica Tomić** *Container* 2006. Detail of installation at Hyde Park Barracks Museum

**Milica Tomić** *I am Milica Tomić* 1998-99. Detail of installation at Blacktown Arts Centre

“Larger, richer and more dynamic than ever ...”

Justin Clemens, *The Monthly*, July 2006

#### International transport and handling of loans met highest international standards

More than 250 works were lent to the Biennale of Sydney from over 50 private, public and artists' collections. The registration process included transport; handling, packing, indemnity and documentation. The NSW State Government Exhibitions Indemnification Scheme enabled the Biennale to avoid the high premiums of commercial insurance. The Biennale follows best practice standards, which assures lenders their works are handled with ultimate care.

#### International Art Services brought works from 52 cities worldwide

The ambitious freight schedule saw 250 works brought to Sydney by both air and sea. Some works were very large in scale and required multiple shipping containers. **International Art Services** ensured that all freight was delivered to schedule.

#### Venues installed simultaneously over 5 1/2 weeks

Thanks to all our venue partners for their enormous commitment and tireless energy throughout the installation and de-installation periods.

Special effort was required to secure and transform Pier 2/3 into a spectacular venue. Pier 2/3 was particularly challenging as all infrastructure had to be brought in, including toilets, power, fire equipment, a site-office, information desk, signage and furniture.

#### 50% of artworks were created especially for the 15th Biennale of Sydney

Premiering new works is both exciting and challenging. The challenges ranged from finding marksmen to shoot a shipping container with a semi-automatic weapon to tracking down 15 lambs and kid goats. Additionally many materials needed to be sourced, including a total of 280 metres of lights, 300 metres of electrical cable, 100 litres of paint, 2.5 kilometres of cling film and six tonnes of sand and dirt.

#### New exhibition software made the Biennale more efficient

**Vernon**, a new exhibition management software system, was used to administer all aspects of the exhibition including artist correspondence, loan agreements, indemnification reports and other documentation. **Vernon** was later expanded to become a successful online resource for media to access publicity images (logging over 3500 unique visits with the most popular image viewed 1500 times).

Special thanks to the exhibition and registration teams at the Art Gallery of New South Wales and the Museum of Contemporary Art for their dedication and hard work.



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#### Above

Crew and volunteers installing the 180,000 terracotta figures that make up **Antony Gormley's** *Asian Field* at Pier 2/3

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Crew installing **Adrian Paci's** *Noise of Light* at Pier 2/3

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## Dynamic **Opening Week** of 30 events catering for audiences from the general public to arts professionals

### **Previews and tours took guests behind-the-scenes**

Over 3500 double passes were distributed for the Opening Preview Day - a new initiative that allowed Friends, Media, the Australian arts community and other guests to take a private first look at the exhibition on the day before it opened to the public. Over 7000 visits were recorded for this day providing significant networking opportunities. Biennale supporters were offered tours to eight venues where they had the opportunity to meet artists as they completed their works. Dr Charles Merewether and Rhana Devenport (Manager, Public & Education Programs) led tours and provided insights into artists and their works. International guests were offered a comprehensive program of tours to venues, commercial galleries and other Sydney destinations.

### **Performances moved and challenged audiences**

There were several performances in the Opening Week, including three ticketed performances: **Raeda Saadeh** and **The Atlas Group** at the Studio and **Vula** by **The Conch** at The Playhouse, **Sydney Opera House**. The Pier 2/3 opening featured a performance by **Djambawa Marawili** with ceremonial dancers from the Magarrpa and affiliated clans. This moving event was attended by around 400 people including many families. **Ujino Muneteru**, **Elena Kovyлина**, **Kei Takemura** and **Kai Syng Tan** also gave free performances.

### **Sydney celebrated at openings, receptions and parties**

His Excellency Major General **Michael Jeffery** AC CVO MC, Governor-General of the Commonwealth of Australia, generously hosted a reception at Admiralty House for visiting artists and diplomats. The Biennale and the Art Gallery of New South Wales co-presented the People's Opening, a public launch including curator and artist talks, celebrity talks, guided tours, free films and music. Senator The Hon. **Helen Coonan**, Minister for Communications, Information Technology and the Arts; Deputy Leader of the Government in the Senate, officially opened the exhibition at the Museum of Contemporary Art. The **Artists Party** for Friends, Partners and Patrons was held at the spectacular Pier 2/3 and over 1800 artists and supporters attended. The Artists Party was supported by David Grant Special Events, Fine Wine Partners, Boag's, Keystone Hospitality, Premier Technology and Valiant Hire. The Hon. **Bob Debus** MP, Attorney General, Minister for the Environment, Minister for the Arts, officially opened the exhibition at Pier 2/3. The Hon. **Clover Moore**, Lord Mayor of Sydney, officially opened the exhibition at Artspace and the National Art School.

### **Talks and forums fostered understanding and exchange of ideas**

58 artist talks took place at 14 venues in Opening Week and were well attended by the arts community, students and the general public. 200 people attended a forum for Collectors and Gallerists at the Art Gallery of New South Wales. The first of three symposia, *Biennales, Cosmopolitanism & Locality*, featured internationally renowned guest speakers including **René Block** and **David Elliott**. Please refer to page 24 for more information on the symposia series.



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#### **Above**

**Emily Jacir** giving a talk at the National Art School about her work created for the Biennale, *Material for a Film* 2006

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Over 1800 artists and supporters of the Biennale attended the Artists' Party held at the spectacular Pier 2/3

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Clockwise, from top

Ujino Muneteru performs *The Rotators*  
2004-06 at the opening of Artspace

Biennale Benefactors enjoyed an opening  
week program of previews, private tours,  
parties, performances and other receptions

The Artists' Party at Pier 2/3



## Events and Programs

promoted cultural exchange  
and engaged audiences  
throughout Australia

### Three two-day symposia featured leading international and Australian speakers, arts writers, curators and artists

A free symposium was held in each month of the exhibition (June, July, August). An average of 200 people attended each day of the symposia series.

*Biennales, Cosmopolitanism & Locality* (9-10 June), presented in partnership with the **University of Technology Sydney**, explored international exhibition making and the role of the curator in contemporary art, the 'Biennale Phenomena' and issues surrounding the city and cosmopolitanism. Renowned curator **René Block** (Director, Kunsthalle Fridericianum, Germany) gave the keynote address on four contemporary Biennials (Sydney, Istanbul, Kwangju and Cetinje, Montenegro). Respected curator and museum director, **David Elliott** (Director, Mori Art Museum, Tokyo, Japan), whose participation and travel was generously supported by the **Australian Department of Foreign Affairs and Trade**, gave a free public lecture, *The Beauty of Distance*.

*After the Event: Rewriting Art History* (7-9 July), presented in partnership with the **Media Department, Macquarie University, Sydney**, rethought art history, contemporary art practice and media culture in the era of globalisation. **Professor Boris Groys** (Philosophy and Media Theory, Academy for Design, Karlsruhe, Germany) gave the keynote address.



*TransPractice and Collaborations* (10-12 August), presented with the support of the **College of Fine Arts, University of New South Wales** and the **National Art School, Sydney**, explored contemporary art practice, including collaborations, performance, writing and current approaches to art education. The final keynote address was delivered by **Ken Lum** (artist, curator, Co-curator of the 7th Sharjah International Art Biennial, United Arab Emirates, 2005; and adjunct - Professor at the Californian College for the Arts (CCA), San Francisco and the Milton Avery School at Bard College, New York).

### Above

Speakers at the July Symposium, from left to right: Charles Merewether, Lolita Jablonskiene, Geeta Kapur and Boris Groys

### Talks and tours offered insights into the exhibition

Charles Merewether, 2006 Artistic Director and Curator, Rhana Devenport, Manager, Public & Education Programs and Paula Latos-Valier, Managing Director, gave 78 talks and tours to a broad range of people including school groups, disability groups, the general public, benefactors, diplomatic representatives and sponsors. Venue volunteer guides gave free daily tours at the Art Gallery of New South Wales and Museum of Contemporary Art. Artist talks by 58 artists offered rare insights into their works and were well attended.

### Exhibition toured interstate & engaged with the broader Australian community

Selected video works from the exhibition toured to the Contemporary Art Society of South Australia (15 September - 22 October) and the Cairns Regional Gallery (20 October - 26 November).

### National program of masterclasses allowed students to work directly with artists

Masterclasses, supported by The Ian Potter Foundation and Henry Ergas, were held at the School of Art at the Australian National University, Canberra, Queensland College of Art, Brisbane, Edith Cowan University, Perth and Campbelltown Arts Centre, Sydney.

### Lord Mayor's Day provided access to the exhibition for people with disabilities and their carers

The Biennale of Sydney, the City of Sydney and Accessible Arts co-presented the successful Lord Mayor's Community Access Day, which provided a full-day program of audio described tours, Auslan tours and free transport to the three principal venues.

### Families enjoyed the 7 Wonders of the Biennale on the Art Walk

The fun, time-effective and healthy Art Walk, supported by Vittoria and 2ser, was an easy way for families to take in some of the highlights of the Biennale. A special map and flyer guided visitors between Pier 2/3, the Museum of Contemporary Art, the Art Gallery of New South Wales and Artspace.

### Dedicated evening program at the Art Gallery of New South Wales was extremely popular

For five weeks, the art.afterhours evening program at the Art Gallery of New South Wales featured Biennale lectures, talks, film screenings and tours.

### Free film program complemented the exhibition

A free film series at the Art Gallery of New South Wales, curated by Robert Herbert, presented 40 screenings over a two-month period and was attended by over 5900 people.

### Extensive travel of international guests promoted cultural exchange

The Biennale coordinated a national travel program for visiting curators, critics, writers and artists. Please refer to page 27 for a list of guests.

Special thanks also goes to the public program and education teams at the Art Gallery of New South Wales and the Museum of Contemporary Art for their collaboration and hard work.



### Above

People with disabilities and their carers attended the inaugural Lord Mayor's Community Access Day, which provided a full-day program of audio described tours, Auslan tours (pictured) and free transport to the three principal venues

Dozens of talks and tours presented throughout the three months offered insights into the exhibition

## Participating Artists

[M / F] = male / female  
b. = born  
w. = lives and works  
\* = new work  
‡ = visited Sydney

**Hamra Abbas** (F) b. Kuwait 1976 w. Berlin ‡; **Ai Weiwei** (M) b. Beijing 1957 w. Beijing \* ‡; **Navjot Altaf** (F) b. Meerut, India 1949 w. Mumbai and Kondagaon, India ‡; **Ghada Amer** (F) b. Cairo 1963 w. New York ‡; **Mamma Andersson** (F) b. Luleå, Sweden 1962 w. Stockholm; **Alfredo Juan Aquilizan / Maria Isabel Gaudinez-Aquilizan** (M / F) b. Ballesteros, Cagayan, Philippines 1962 / Manila 1965 w. Los Baños, Laguna, Philippines\* ‡; **Fikret Atay** (M) b. Batman, Turkey 1976 w. Paris; **The Atlas Group / Walid Raad** (M) b. Chbanieh, Lebanon 1967 w. New York and Beirut \* ‡; **Miroslaw Balka** (M) b. Warsaw 1958 w. Warsaw ‡; **Rebecca Belmore** (F) b. Upsala, Canada 1960 w. Vancouver \* ‡; **Zarina Bhimji** (F) b. Mbarara, Uganda 1963 w. London; **Stella Brennan** (F) b. Auckland 1974 w. Auckland ‡; **Eliina Brotherus** (F) b. Helsinki 1972 w. Paris and Helsinki; **Cao Fei** (F) b. Guangzhou, China 1978 w. Guangzhou \* ‡; **Chen Chieh-jen** (M) b. Taoyuan, Taiwan 1960 w. Taipei \* ‡; **Olga Chernysheva** (F) b. Moscow 1962 w. Moscow ‡; **The Conch**: directed by **Nina Nawalowalo** (F) b. Paremata, Aotearoa/New Zealand 1963 w. Wellington ‡; **José Damasceno** (M) b. Rio de Janeiro 1968 w. Rio de Janeiro \* ‡; **Călin Dan** (M) b. Arad, Romania 1955 w. Amsterdam and Bucharest \* ‡; **Tacita Dean** (F) b. Canterbury, UK 1965 w. Berlin; **Evelina Deičmane** (F) b. Valmiera, Latvia 1978 w. Riga, Latvia \* ‡; **Sebastián Díaz Morales** (M) b. Comodoro Rivadavia, Argentina 1975 w. Comodoro Rivadavia and Amsterdam; **Biljana Djurdjević** (F) b. Belgrade, former Yugoslavia 1973 w. Belgrade, Serbia and Montenegro\*; **Meschac Gaba** (M) b. Cotonou, Benin 1961 w. Rotterdam, Netherlands \* ‡; **Ghazel** (F) b. Tehran, Iran 1966 w. Paris \* ‡; **Antony Gormley** (M) b. London 1950 w. London ‡; **Julie Gough** (F) b. Melbourne 1965 w. Townsville and Hobart, Australia \* ‡; **Brett Graham** and **Rachael Rakena** (M) and (F) b. Auckland 1967 and Wellington 1969 w. Auckland and Palmerston North, Aotearoa/New Zealand \* ‡; **Shilpa Gupta** (F) b. Mumbai 1976 w. Mumbai \* ‡; **Laurent Gutierrez + Valérie Portefaix (MAP Office)** (M / F) b. Casablanca 1966 / Saint-Etienne, France 1969 w. Hong Kong \* ‡; **Dmitry Gutov** (M) b. Moscow 1960 w. Moscow \* ‡; **Mona Hatoum** (F) b. Palestinian, Beirut 1952 w. London and Berlin \* ‡; **Diango Hernández** (M) b. Sancti Spiritus, Cuba 1970 w. Dusseldorf, Trento, Italy and Havana \* ‡; **Emily Jacir** (F) b. Riyadh, Saudi Arabia 1970 w. New York and Ramallah, Palestine \* ‡; **Šejla Kamberić** (F) b. Sarajevo, former Yugoslavia 1976 w. Sarajevo, Bosnia and Herzegovina \* ‡; **Amar Kanwar** (M) b. New Delhi 1964 w. New Delhi; **Hassan Khan** (M) b. London 1975 w. Cairo; **Elena Kovylyna** (F) b. Moscow 1971 w. Moscow, Berlin, Zurich and Los Angeles \* ‡; **Ruark Lewis** (M) b. Sydney 1960 w. Sydney \* ‡; **Liu Xiaodong** (M) b. Liaoning, China 1963 w. Beijing \* ‡; **Sharon Lockhart** (F) b. Norwood, USA 1964 w. Los Angeles ‡; **Rafael Lozano-Hemmer** (M) b. Mexico City 1967 w. Montréal and Madrid \* ‡; **Lu Qing** (F) b. Shenyang, China 1964 w. Beijing ‡; **Djambawa Marawili** (M) b. Numbulwar, Blue Mud Bay, Northern Territory, Australia 1953 w. Yilpara, Blue Mud Bay \* ‡; **Marepe** (M) b. Santo Antonio de Jesus, Brazil 1970 w. Santo Antonio de Jesus \* ‡; **Julie Mehretu** and **Stephen Vitiello** (F) and (M) b. Addis Ababa, Ethiopia 1970 and New York 1964 w. New York and Richmond, USA \* ‡; **Almagul Menlibayeva** (F) b. Almaty, Kazakhstan 1969 w. Almaty and Berlin \* ‡; **Hayati Mokhtar** and **Dain-Iskandar Said** (F) and (M) b. Kuantan, Malaysia 1969 and Kelantan, Malaysia 1957 w. Kuala Lumpur \* ‡; **Daido Moriyama** (M) b. Ikeda City, Osaka 1938 w. Tokyo ‡; **Rabih Mroué** (M) b. Beirut 1967 w. Beirut; **Tomoko Mukaiyama** (F) b. Wakayama, Japan w. Amsterdam \* ‡; **Ujino Muneteru** (M) b. Tokyo 1964 w. Tokyo \* ‡; **Katrina Neiburga** (F) b. Riga, Latvia 1978 w. Riga ‡; **Tom Nicholson** (M) b. Melbourne 1973 w. Melbourne \* ‡; **Rose Nolan** (F) b. Melbourne 1959 w. Melbourne \* ‡; **Damián Ortega** (M) b. Mexico City 1967 w. Mexico City and Berlin \* ‡; **Adrian Paci** (M) b. Shkoder, Albania 1969 w. Milan \* ‡; **Milenko Prvacki** (M) b. Feradin, former Yugoslavia 1951 w. Singapore \* ‡; **Tawatchai Puntusawasdi** (M) b. Bangkok 1971 w. Bangkok \* ‡; **Qin Yufen** (F) b. Shandong, China 1954 w. Beijing and Berlin \* ‡; **Rags Media Collective: Jeebesh Bagchi / Monica Narula / Shuddhabrata Sengupta** (M / F / M) b. New Delhi 1965 / New Delhi 1969 / New Delhi 1968 w. New Delhi ‡; **John Reynolds** (M) b. Auckland 1956 w. Auckland \* ‡; **Liisa Roberts** (F) b. Paris 1969 w. Helsinki, St Petersburg and New York; **Liza Ryan** (F) b. Norfolk, USA 1965 w. Los Angeles \* ‡; **Raeda Saadeh** (F) b. Umm-al-fahem, Palestine 1977 w. Jerusalem \* ‡; **Anri Sala** (M) b. Tirana, Albania 1974 w. Berlin ‡; **Jayce Salloum** (M) b. Kelowna, Canada 1958 w. Vancouver ‡; **Ruti Sela** and **Maayan Amir** (F) and (F) b. Jerusalem 1974 and Hadera, Israel 1978 w. Tel Aviv ‡; **Anas Al-Shaikh** (M) b. Manama, Bahrain 1968 w. Manama ‡; **Nurit Sharet** (F) b. Tel Aviv 1963 w. Tel Aviv; **Ranjani Shettar** (F) b. Bangalore 1977 w. Bangalore \* ‡; **Mladen Stilinović** (M) b. Belgrade, former Yugoslavia 1947 w. Zagreb ‡; **Alia Syed** (F) b. Swansea, Wales 1964 w. London; **Tabaimo** (F) b. Hyogo, Japan 1975 w. Tokyo and Kyoto ‡; **Kei Takemura** (F) b. Tokyo 1975 w. Berlin \* ‡; **Fiona Tan** (F) b. Pekan Baru, Indonesia 1966 w. Amsterdam \* ‡; **Kai Syng Tan** (F) b. Singapore 1975 w. Singapore \* ‡; **Imants Tillers** (M) b. Sydney 1950 w. Cooma \* ‡; **Milica Tomić** (F) b. Belgrade, former Yugoslavia 1960 w. Belgrade, Serbia and Montenegro \* ‡; **Mürüvvet Türkyilmaz** (F) b. Izmir, Turkey 1968 w. Istanbul \* ‡; **U Sunok** (F) b. Incheon, South Korea 1958 w. Seoul \* ‡; **Lidwien van de Ven** (F) b. Hulst, Netherlands 1963 w. Rotterdam ‡; **Savanhday Vongpoothorn** (F) b. Champasak, Laos 1971 w. Canberra \* ‡; **Yelena Vorobyeva / Viktor Vorobeyev** (F / M) b. Nebit-Dag, Turkmenistan 1959 / Pavlodar, Kazakhstan 1959 w. Almaty, Kazakhstan ‡; **Akram Zaatar** (M) b. Saida, Lebanon 1966 w. Beirut \*.

## Official Guests

The Biennale brings many interstate visitors to Sydney and international visitors to Australia to participate in Public Talks, Symposia and Special Programs:

### International

**Ackbar Abbas**, Professor at Department of Comparative Literature, The University of Hong Kong; **Zdenka Badovinac**, Director, Moderna Galerija, Ljubljana, Slovenia; **René Block**, Director, Kunsthalle Fridericianum, Kassel, Germany; **Lee Weng Choy**, Artistic Co-Director, The Substation, Singapore; **Carolyn Christov-Bakargiev**, Artistic Director, 2008 Biennale of Sydney, Chief Curator, Castello di Rivoli-Museum of Contemporary Art, Turin, Italy; **Kevin Consey**, Director, Berkeley Art Museum / Pacific Film Archive, California, USA; **David Elliott**, Director, Mori Art Museum, Tokyo, Japan; **Patrick Flores**, curator and writer, University of the Philippines, Quezon City, Philippines; **Boris Groys**, Philosophy and Media Theory, Academy for Design, Karlsruhe, Germany; **Gu Zhenqing**, Executive Director and Chief Curator, Zhu Qizhan Art Museum, Shanghai, China; **Lolita Jablonskiene**, Chief Curator, National Gallery of Art and Lithuanian Art Museum, Lithuania; **Geeta Kapur**, curator, critic and writer, New Delhi, India; **Mami Kataoka**, Senior Curator, Mori Art Museum, Tokyo, Japan; **Salesi Le'ota**, performer, The Conch, New Zealand; **Ken Lum**, Faculty, Milton Avery Graduate School of the Arts, Bard College, New York; **Peter Osborne**, Professor of Modern European Philosophy, School of Arts, Middlesex University, UK; **Jack Persekian**, Artistic Director of the 8<sup>th</sup> Sharjah Biennale in the United Arab Emirates; **Michael Renov**, Associate Dean of Academic Affairs, USC School of Cinema-Television, Professor of critical studies, University of Southern California, USA; **Kitty Scott**, Curator, Contemporary Art, National Gallery of Canada, Ontario.

### Interstate

Tony Birch, Rex Butler, Paul Carter, Edward Colless, Domenico de Clario, Antje Denner, Charles Green, Nigel Lendon, Victoria Lynn, Patricia HOFFIE, Howard Morphy, Bernice Murphy, Nikos Papastergiadis, Chaitanya Sambrani and Stephen Zagala.

### Ceremonial dancers from the Madjarpa & affiliated clans

Gunybi Ganambarr, Lamangirra Ganambarr, Yinimala Gurmuna, Dhangayal Marawili, Liyawaday Marawili, Ningiyama Marawili, Terry Waka Mununggurr, Yilpirr Wanambi and Bandarr Wirrpanda.

### Caravan Sarai Performers

Natalia Mali, Gulnur Mukajanova and German Popov.

### International Media

**Andrew Clifford**, *New Zealand Herald*; **Charlotte Lambaud**, *www.artforum.com*, *Flash Art*, *Beaux-Arts Magazine*, *O2 magazine*; **Josie McNaught**, *New Zealand Herald*, NZ TV; **Fumiko Suzuki**, *Casa Brutus*, Japan; **Lilly Wei**, *Art in America*, *The New York Times*; **Amy Wood**, *Art Asia Pacific* and *Bidoun*; **Yang Li**, Editor, *Art China*.

## Publications and Educational Resources connected more people with artists and their works

### A 304-page, full-colour catalogue provided a comprehensive overview of the artists and the exhibition

The catalogue featured an extensive essay by **Charles Merewether**, eight commissioned essays by **Jack Persekian**, **Branislav Dimitrijevic**, **Viktor Misiano**, **Hou Hanru**, **Chaitanya Sambrani**, **Peter Osborne**, **Nataša Petrešin** and **Rasha Salti** and texts by 85 international writers on each of the participating artists. The catalogue was on sale at exhibition venues and is available on the Biennale website.

### Free pocket-sized handbook helped visitors navigate the city-wide exhibition

The 72-page handbook, available at all venues and on the Biennale website, contained information including artists' statements, images of artworks, maps of venues and an events calendar.

### Free guide encouraged people to attend the exhibition

The 32-page full-colour Guide contained introductory information on exhibition venues, events and artists. 250,000 copies of the Guide were inserted into *The Sydney Morning Herald* with an estimated readership of 850,000. Additional copies were distributed nationally to galleries, museums, cafes, bars and tourist information booths.

Emoh Design was the creative design team behind the 2006 Biennale of Sydney publications.

### Audio visual and interactive programs attracted visitors to the Comfort Zones

The stylish and cosy Comfort Zones at the three principal venues were relaxed environments where visitors took a break and found out more about the artists, their thoughts and ideas. Comfort Zones contained a video introduction by **Charles Merewether**, copies of the catalogue and the user-friendly *Biennale Interactive*. The popular *Biennale Interactive*, produced by **Gary Warner** of **CDP Media**, featured an extensive archive of images and information, including video interviews with 22 artists. School and tertiary groups in particular enjoyed the Comfort Zones, which were supported by **Designer Rugs**, **Vogue Living**, **Corporate Culture** and **Living Edge**.

### Education kit offers students of all ages more information post-Biennale

The 67-page full-colour kit includes information on the themes and ideas behind *Zones of Contact*, general information on Biennales and questions for the classroom (Kindergarten to Year 12). It explores the work of 12 artists and is available online on the Biennale's dedicated Education Hub: <http://www.bos2006.com/education/>

### Podcasts and video blogs brought talks and performances to audiences across the world

For the first time audiences were able to access selected artist talks and performances online, as well as download them to iPods or MP3 players. Podcasts and vlogs were made possible through the generous support of the **Macquarie Radio Network** and are available at: <http://www.pixelmill.com.au/biennale/>

### Educational DVD captured the excitement and energy of the exhibition

The post exhibition DVD includes two hours of artist performances, new and site-specific projects created especially for the 2006 Biennale, a selection of artist interviews and excerpts of video works. We would like to extend special thanks to **Gary Warner** of **CDP Media** for production.



#### Above

Publications and educational resources connected people with artists and their works, including the full-colour catalogue (top), free handbook (middle) and free guide (bottom)



Comfort Zones at the three principal venues (Art Gallery of New South Wales pictured) were relaxed environments where visitors took a break and found out more about the artists, their thoughts and ideas

## Thanks to all Supporters who helped to realise this compelling exhibition

The Biennale of Sydney's income is a mix of both cash and in-kind support.

### **Australian Government partners provided 46% of the Biennale's income**

Consistent support from the [Australia Council](#), [Arts NSW](#) and the [City of Sydney](#) allows the exhibition and its programs to be presented free to the public. The [Visual Arts and Craft Strategy](#) (VACS), a major four-year investment by the Australian, State and Territory Governments, has significantly strengthened the Biennale and made it possible to increase attendance and include artists from more countries than ever before. Importantly, the VACS funding invests in the long-term growth of the organisation, permits strategic business planning and supports national and international fundraising.

### **42 Cultural Funding Agencies from 26 countries supported artists' participation**

Cultural funding bodies financially and logistically supported the creation and transport of artists' works and contributed to their travel. This support accounted for 15% of the income in 2005-2006. Please refer to the inside back cover for the logos of our international partners.

### **Art Gallery of New South Wales and Museum of Contemporary Art provided 10% of the Biennale's income**

Principal venue partners, the [Art Gallery of New South Wales](#) and the [Museum of Contemporary Art](#), have supported the Biennale since 1973 and 1998 respectively. They provide critical in-kind support and we would like to thank the staff at both institutions for their dedication.

### **Corporate partners provided 15% of the Biennale's income**

Corporate support was critically important in 2006 as many of the artists were from countries that do not have the resources to support them. The nature of *Zones of Contact* made it imperative that artists from less affluent countries were given an opportunity to participate.

*Thanks to renewing partners:* Transfield, JCDecaux, PricewaterhouseCoopers, ResMed Foundation, SBS, Macquarie Bank, the Sherman Foundation and The Leading Edge.

*Thanks to new partners:* International Art Services, Sofitel Wentworth Sydney (Accor Group), The Topia Project, The Sydney Morning Herald, Qantas Freight, UBS Wealth Management, CRA International, Hugo Boss, MinterEllison, Vittoria Coffee, Designer Rugs, Fine Wines Partners, Look Print, North West Shelf Australia LNG, Reliance Cleaning, Reliance Security, Swire, Total Concept Projects, Valiant Hire, Boag's, Premier Technology, Corporate Culture, Designer Rugs, Living Edge, Vogue Living, David Grant Special Events and Keystone Hospitality.

[Transfield](#), which established the Biennale of Sydney in 1973, deserves special acknowledgement as they have been the Principal Partner for over 33 years. This is recognised as Australia's most outstanding philanthropic arts partnership. The Biennale's Founding Chairman, the late [Franco Belgiorno-Nettis AC CBE](#), who was an energetic participant in the Opening Week events in June, was a pioneer in both art and business. He was the driving force behind the Biennale and his vitality and passion will be intensely missed. A series of special events marked Transfield's 50<sup>th</sup> anniversary, including an exhibition of its extensive art collection in the foyer of [Sofitel Wentworth Sydney](#) during June. As the Biennale's new accommodation partner, the Sofitel provided a warm welcome and fantastic service to visiting artists, curators, writers and journalists.



#### **Above**

Biennale Benefactors enjoying a private preview tour of the Art Gallery of New South Wales led by Charles Merewether, Artistic Director and Curator



**Clockwise, from top**

Biennale Partners attended an exclusive networking evening featuring guided tours of the exhibition at Pier 2/3

**Franco Belgiorno-Nettis**, Founding Governor of the Biennale of Sydney, at the opening of the *Transfield and the Biennale* exhibition at the Sofitel Wentworth Sydney

Artists Hamra Abbas and Kei Takemura relax at the Chairman's Brunch generously hosted by Luca and Anita Belgiorno-Nettis to celebrate the end of the Opening Week



“... the Biennale of Sydney, a 32-year-old extravaganza now classed in the same lofty league as the Venice or São Paulo events.”

*Time* (European edition), 18 September 2006

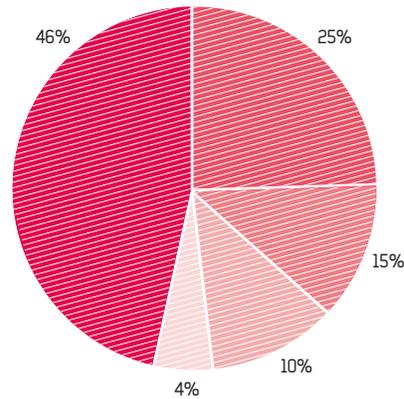
**International Art Services**, official freight agent, supervised the loading and transport of all artworks including the 2707 crates containing **Antony Gormley's *Asian Field***. **JCDecaux** provided an increased number of poster sites on street furniture throughout Sydney - 1200 placements over a six-week period. **SBS** broadcast the Biennale TV commercial in Sydney, Melbourne and Brisbane 60 times over an 11-week period. **The Topia Project** designed the exhibition and corporate websites and **The Sydney Morning Herald** kept Sydneysiders up-to-date with the latest developments and distributed the free guide.

**UBS Wealth Management** embraced the Biennale as part of their international portfolio of prestigious contemporary art events. **PricewaterhouseCoopers** and **MinterEllison** provided invaluable advice in complex areas and **Qantas Freight** assisted with the consolidation of shipments. **ResMed** and **Macquarie Bank** again lent their generous support and **Hugo Boss**, **CRA International**, **Vittoria Coffee** and **Valiant Hire** came on board for the first time.

18 additional companies supported the 15th Biennale and the exhibition benefited greatly from the expertise of all our corporate partners. Many fruitful relationships have been forged and the Biennale of Sydney looks forward to developing these associations in 2008 and beyond.

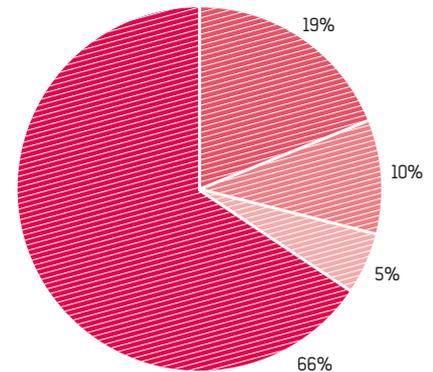
**66% of expenditure directly related to the exhibition**

Expenditure includes freight, artist fees, airfares, accommodation, per diems, materials, equipment, installation, publications, events during the exhibition period, project staff and venue infrastructure. Administration (including core staff salaries, superannuation, annual and long-service leave accruals) accounts for only 19% of overall expenditure.



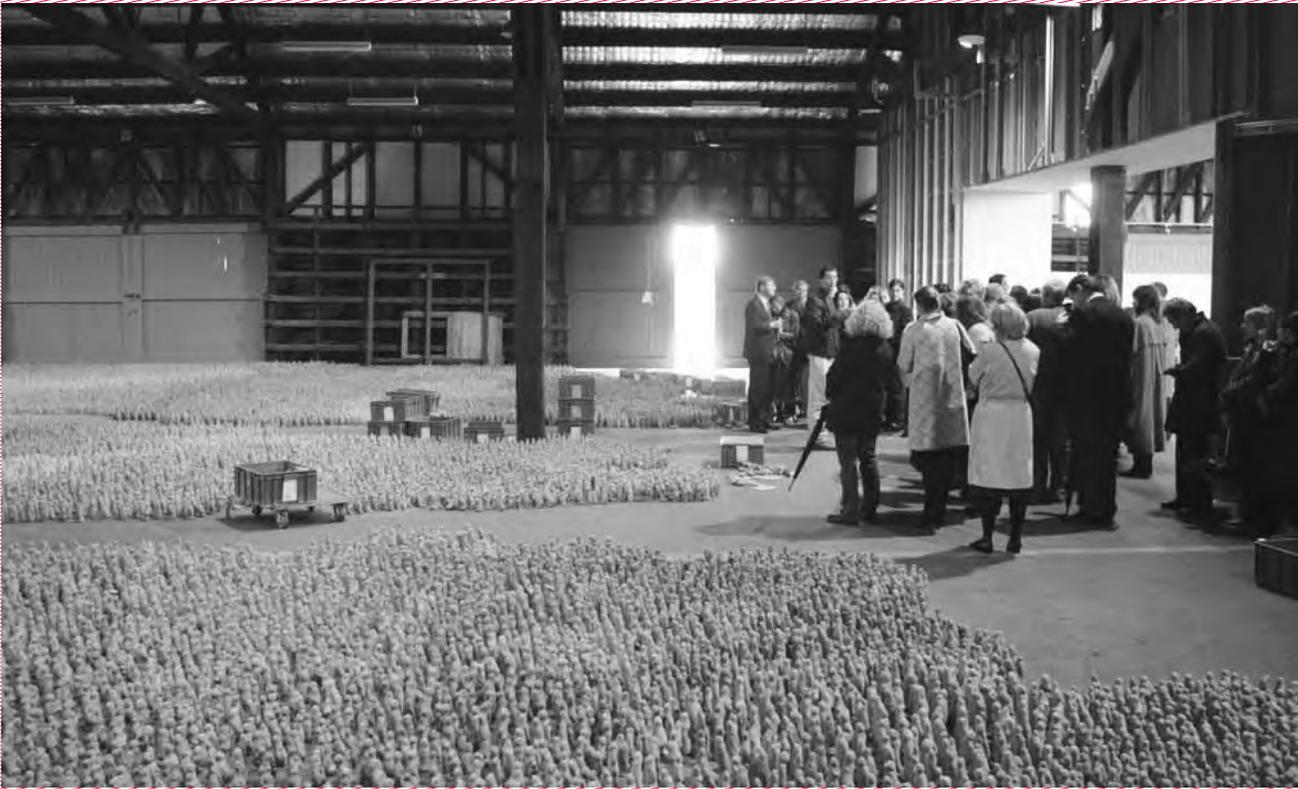
**Income**

- Australian Government Partners
- Corporate Partners and Venues
- Cultural Funding Agencies
- Benefactors, Project Patrons and Friends
- Other revenue streams



**Expenditure**

- Exhibition, Events and Programs
- Staff
- Marketing and Development
- General Administration



**Clockwise, from top**

Artist **Antony Gormley** talks to Biennale Benefactors at Pier 2/3 about his large-scale work, *Asian Field 2003*

Biennale Partners and their clients enjoyed an exclusive networking evening featuring guided tours at the spectacular Pier 2/3



## 46 art enthusiasts became Biennale Benefactors

Benefactors' patronage and advocacy support the Biennale's significant contribution to art and culture, nationally and internationally. Events in 2005 and 2006 with visiting artists and international curators provided unique opportunities for Benefactors to meet international guests and special access to the Artistic Director and Curator, Charles Merewether, throughout the development of the 2006 Biennale of Sydney.

The 2006 Opening Week program for Benefactors included previews, private tours, parties, performances and other receptions. Benefaction raised \$275,000 (an increase of 185% compared to 2004). In addition, a number of generous individuals became 2006 Ambassadors.

### Founding Governor

Franco Belgiorno-Nettis AC CBE

### Ambassadors

Luca and Anita Belgiorno-Nettis  
Andrew and Cathy Cameron  
Geoff and Vicki Ainsworth  
John Schaeffer AO

### Benefactors

Andrew and Cathy Cameron  
Luca and Anita Belgiorno-Nettis

Amina and Franco Belgiorno-Nettis AC CBE  
Robert and Annabelle Hansen  
Michael and Eleonora Triguboff

Amanda and Andrew Love  
Geoff and Vicki Ainsworth  
Penelope Seidler

Terrey and Anne Arcus  
Neil and Di Balnaves  
Richard and Anne Campbell  
Mark and Tanya Carnegie  
Chartwell Trust  
Angela Clark  
Robin Crawford and Judy Joye  
Roger and Rebecca Davies  
Ari and Lisa Droga  
Helen Eager and Christopher Hodges  
Les Fallick  
Jenny Gibbs  
Gitte Weiss Gallery, Berlin  
Lisa and Danny Goldberg  
Ginny and Leslie Green  
Julian and Stephanie Grose  
Mike and Jill Hawker  
Peter and Sharon Ivany  
Naomi Milgrom and John Kaldor AM

David and Angela Kent  
Colin and Elizabeth Lavery  
Ann Lewis AM  
Roger and Belinda Massy-Greene  
Simon and Catriona Mordant  
Christopher Munday  
Jeremy Munday  
Robyn Munday  
Mark and Louise Nelson  
Lisa Paulsen  
Bridget Pirrie and Stephen Grant  
Dick Quan and John McGrath  
Andrew Rettig  
Simpsons Solicitors  
Robert and Vassily Skinner  
Miriam and Les Stein  
Lucy Turnbull  
Roslyn Weiley  
Michael Whitworth and Candice Bruce

### 23 Project Patrons supported 21 individual projects

Many ambitious projects would not have been realised without the generous support of the following individuals and organisations:

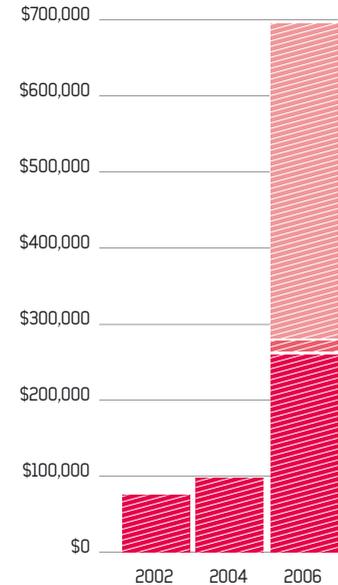
Arts NT  
Anonymous  
Luca Belgiorno-Nettis Family Foundation  
Marc Besen AO and Eva Besen AO  
Dan Bo  
Gerda Brender and Joseph Brender AO  
Trevor and Carole Chappell, Austcorp Group Limited with the collaboration of Barbara Flynn  
CourtYard Gallery, Beijing  
Jean-Marc Decrop  
Henry Ergas  
Galeria Fortes Vilaça, São Paulo  
William Griffin, GRIFFIN Contemporary, Los Angeles  
Indophil Resources NL  
Taka Ishii, Taka Ishii Gallery, Tokyo  
Jay Jopling / White Cube Gallery, London  
Pearl Lam, Contrasts Gallery, Shanghai  
Seng Huang Lee and Peggy Lee  
The McMahon Family, Regents Court Hotel, Sydney  
Bridget Pirrie and Stephen Grant  
Anna Schwartz  
Kai and Wendy Tan  
Yamaha Australia

### 82 art enthusiasts became Friends of the Biennale

The \$250 Friends membership package included an exhibition catalogue, opening preview day passes, a weekly eNewsletter and invitations to the Artists Party and Closing Performance.

The Biennale of Sydney operates on a two-year budget cycle and regular comprehensive reports are provided to the Board of Directors. Accounts are fully audited by **PricewaterhouseCoopers** annually and a financial statement is submitted to the Australian Securities and Investment Corporation.

### Private Giving



Benefaction  
Friends  
Special Projects

Special Projects contributions enabled us to realise Pier 2/3 as a venue and other specific artists' projects.

## Record Attendance and positive audience feedback

### 13% increase in attendance

316,811 visits were recorded over all venues, an increase of 35,460 on the previous record set in 2004.\* The Biennale achieved record attendance for the Biennale exhibition at Museum of Contemporary Art (21% increase on 2004) and a significant increase at the Art Gallery of New South Wales (31% increase on 2004). Attendance to the 2006 Biennale benefited greatly from the increased number of venues and the inclusion of a third principal venue, Pier 2/3, Walsh Bay. This popular venue received more than 40,000 visits over the 12-week period. The exciting opening program was highly successful with a 55% increase in visitation during the first week compared to 2004.

### Audience research evaluates performance and informs future planning

The Biennale of Sydney again secured pro bono services from the high profile agency, The Leading Edge, to conduct market research using interviews and an online survey. Tourism NSW also conducted research on the Biennale of Sydney as part of their Winter 2006 Event Research.

Key findings from research showed visitors:

- Were likely or extremely likely to recommend the Biennale to others (84%);
- Had a positive overall experience (82%);
- Would talk favourably about the Biennale (74%);
- Regularly attend the Biennale (46% have been to more than one);
- Became aware of the Biennale via word of mouth, newspapers, magazines, the website, weekly email newsletter or venue signage;
- Represent an even spread of age groups;
- Have an economic impact on local business (visitors spent an average of \$64 in venues and \$228 in the City of Sydney); and
- Were likely or very likely to attend the next Biennale (90% of Sydneysiders).

Many visitors remarked that they enjoyed the following aspects of this year's Biennale: diversity of the artworks and media; range of artists; variety of venues; and insight into different cultures.

The following common suggestions for improving the Biennale will inform planning for the 2008 exhibition and events: more information about the artworks; more frequent tours of venues and tours of more venues; organised bus tours/shuttle buses between venues and/or more transport information; suggested itineraries; after hours and Sunday access to more venues; staggered performance, tour and talk times; an easier-to-navigate and more information-rich website; and the inclusion of a greater number of Australian artists.



### Above

Visitors viewing **Liza Ryan's** *Untitled (something tells me she didn't look back)* 2006. Installation view at the Art Gallery of New South Wales



**Clockwise, from top**

Visitors enjoyed **Meschac Gaba's** interactive work *La Maison* 2006 at the Museum of Contemporary Art

Artist Talks by 58 artists offered rare insights into their works. Pictured is Australian artist **Tom Nicholson** at Pier 2/3

Visitors engaged with the work of 20 artists at the Art Gallery of New South Wales, including **Lu Qing's** *Untitled* (foreground) and **Savahdary Vongpoothorn's** *Floating Words* (background)



## Broad reaching and highly visible **Marketing Campaign**

### **Highly visible outdoor campaign in key city locations**

The Biennale's extensive outdoor marketing campaign ran during the lead-up to and the three months of the exhibition. A teaser campaign of posters on hoardings and cafés throughout the inner city generated anticipation. 207 banners were displayed in concentrated bursts on high-traffic streets in the central business district, including: Circular Quay, Martin Place, George Street near Town Hall, Macquarie Street, Park Street, Castlereagh Street and along Hickson Road, Walsh Bay near principal venue Pier 2/3. Large-scale posters were displayed on **JCDcaux** Citylight street furniture in the CBD and inner suburbs for a total of six weeks. **JCDcaux** generously allocated approximately 200 placements each week. The engaging campaign that appeared on all marketing materials was created by **Emoh Design**.

### **71,005 people visited Biennale websites – 16% increase on 2004**

In partnership with **The Topia Project**, the Biennale of Sydney developed two new websites which recorded more than 120,000 visits.

A corporate website, [www.biennaleofsydney.com.au](http://www.biennaleofsydney.com.au), features information on the upcoming exhibition, past Biennales, ways to get involved and an online shop.

The 2006 event website, [www.bos2006.com](http://www.bos2006.com), provides: detailed information on artists, venues, events, talks and performances; an education hub; photo gallery; media centre; as well as links to podcasts and video blogs. The intuitive website address, featured on all marketing materials and weekly email newsletters, drove traffic to the website.

### **Weekly e-newsletters informed subscribers of the latest news and upcoming events**

A new email newsletter design and delivery system ensured 5000 subscribers received weekly e-newsletters featuring up-to-date information on venues, artists, events, publications and promoting Biennale sponsors.

### **2100 international and 1500 Australian contacts received advance information**

The advance pack included information on the Friends Program; planning a trip to Sydney; the exhibition and events; and special offers (please refer to page 35 for more information on the Friends Program).

### **Television and radio advertising creatively promoted the exhibition**

**SBS** screened the Biennale television commercial over an 11-week period in Sydney, Melbourne and Brisbane. The **Art Gallery of New South Wales** generously donated several SBS radio spots broadcast in Mandarin, Cantonese and Arabic.

### **Print advertising informed millions nationally and internationally**

A partnership with *The Sydney Morning Herald* ensured a significant advertising presence in metropolitan Sydney. The national campaign included advertising in *The Weekend Australian* and in several arts publications. Early advertising in international arts publications allowed time for international visitors to plan their trip to Sydney.

### **Venue publicity and promotion significantly contributed to the campaign's success**

The Biennale collaborated with venues to ensure a coherent, consistent campaign. Venues promoted the Biennale through publicity, direct mailouts, brochures, features and promotions on their websites, print advertising and indoor and outdoor signage. Special thanks to the marketing teams at the **Art Gallery of New South Wales** and the **Museum of Contemporary Art** for their helpful feedback and advice.

### **Cross-promotions maximised awareness in target markets**

The Biennale arranged cross-promotions with partners, sponsors and peer arts organisations including: Art Bank, Art Gallery of New South Wales, Historic Houses Trust, Hopscotch Films, Icon Films, Museums & Galleries NSW, National Association of the Visual Arts, State of the Arts, Sydney Festival, The Sydney Morning Herald, Sydney Opera House and Sydney Writers' Festival.



**Above**

The distinctive Biennale banners were displayed all over the city. Banners on Park Street near Hyde Park are pictured here



**Clockwise, from top**

Large-scale posters were displayed on **JCDecaux** Citylight street furniture in the CBD and inner city suburbs

**Ghazel's** *Wanted* 2006 was seen by thousands when it was displayed on JCDecaux Citylights in the central business district of Sydney. Pictured with Biennale banners in Martin Place

Banners along East Circular Quay



“At once provocative and poetic, the new Biennale of Sydney is a winner ... the surprises come thick and fast, and there are brilliant things in abundance.”

Sebastian Smee, *The Australian*, 13 June 2006

#### 43% increase in coverage nationally and internationally\*

Nationally, there were significant increases in many media categories including: Design (125%), Lifestyle (122%), Art (50%) and Metropolitan News (25%). Internationally, there were immense increases in the following categories: Lifestyle (400%), Television (300%) and Art (188%). The Biennale also featured heavily on a range of online media.

#### Positive and enthusiastic media coverage

The Biennale's strong messages, disseminated through media kits and marketing collateral, resulted in an extensive and positive media profile. The publicity campaign raised awareness of the Biennale as a 'must-see' event, positioned the Biennale as Australia's premier visual arts event, secured coverage in leading international arts publications, achieved a high level of exposure for individual artists and the Artistic Director and promoted the Biennale internationally and nationally as an important recurrent event.

#### Media launch three months prior to opening built anticipation

The Media Launch provided advance information about the exhibition and events. The Artistic Director and five of the Australian artists spoke and were available for interviews.

#### Media preview formed a platform for stories

More than 100 journalists attended the highly successful Media Preview for a sneak look at works and valuable interview opportunities. Thanks to the staff of Trudy Johnston Communication for their dedication and hard work.

#### Selected coverage

##### National

###### Television

ABC News (national), Channel 10 News (national), Channel 9 News (national) and ABC Sunday Afternoon.

###### Newspapers

*The Sydney Morning Herald* (23 articles), *Daily Telegraph* (18 articles), *The Australian* (17 articles), *Green Left Weekly*, *MX*, *City Weekly*, *Canberra Times*, *Blacktown Advocate*, *Western Weekender* and *Campbelltown-Macarthur Advertiser*.

###### Art & Lifestyle

*Art & Australia*, *Australian Art Review*, *Australian Art Collector*, *Australian Art Monthly*, *LOOK*, *Monument*, *Inside*, *Belle* and *Vogue Living*.

###### Inflight

Qantas Domestic and Virgin Blue.

##### International

###### Television

ABC Asia Pacific Nexus (broadcast across Australia, New Zealand, the Pacific Islands and Southern and Eastern Asia) and TV ONE (New Zealand).

###### Newspapers

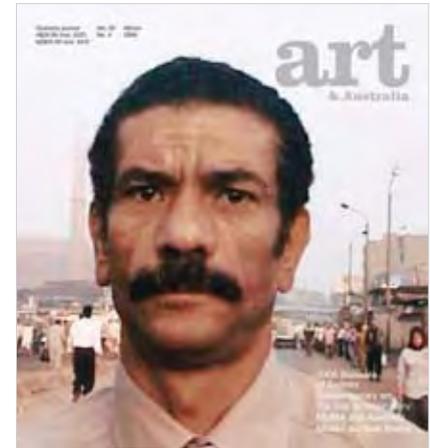
*The Asian Wall Street Journal*, *New Zealand Herald*, *South China Morning Post* and *The Japan Times*.

###### Art & Lifestyle

*Art Monthly UK*, *Artforum*, *Flash Art International*, *The Art Newspaper* (British, French and German editions), *ART Das Kunstmagazin*, *Pavement* (NZ), *Art Asia Pacific*, *NZ Art Monthly* and *Canvas*. *Frieze*, *Art in America*, *A4 magazine* and *PAJ* are all scheduled to run reviews.

###### Inflight

Qantas International (including North American and North East Asian routes), British Airways, Cathay Pacific and China East Airlines.



#### Above

Biennale cover of the winter 2006 issue of *Art & Australia*



Top

This year's Biennale saw a 43% increase in media coverage. A selection of clippings is shown here

Bottom

The opening of the Biennale was featured on national evening news bulletins on Channel 10, ABC and Channel 9



# Biennale Board and Staff

## Board of Directors

Luca Belgiorno-Nettis, Chairman of the Board

Bob Adby

Hugo Leschen, alternate

Anthony Bertini

Anthony Bond

Andrew Cameron

Angela Clark

Ari Droga

John Kaldor AM

Paula Latos-Valier

Amanda Love

Clover Moore MP

Marcelle Hoff, alternate

Neil Ross (until early 2005)

Julie Rrap

Euan Upston, alternate

Nick Waterlow OAM (until mid-2005)

Roger Wilkins (until May 2006)

Jennifer Lindsay, alternate (until May 2006)

Deborah Ely, alternate (until August 2006)

## Staff

The Biennale of Sydney operates with a small core of staff which swells in the lead-up to and during the exhibition.

Paula Latos-Valier

Managing Director

Charles Merewether

Artistic Director and Curator

Katrina Pym

Exhibition Manager

Richard Drysdale

Finance and Administration Manager

Rhana Devenport

Manager, Public and Education Programs (until August 2006)

Terry Harding

Marketing and Development Manager

Susan Thompson

Exhibition Coordinator and Registrar

Sophie Forbat

Program Coordinator

Tehmi Sukhla

Marketing Coordinator

Amber Ryan

Development Coordinator

Ewen McDonald and Luke Parker

Publications Coordinators

Tracy Burgess

Exhibition Assistant

Mark Brown

Installation Coordinator

Linda Goodman

Administration Coordinator (until July 2006)

Amy Thompson

Administration Coordinator (from July 2006)

Administration Assistant (until July 2006)

Loren Wilson

Administration Assistant (from August 2006)

Melody Ellis

Finance and Administration Assistant (until July 2006)

The Board and staff are pleased to welcome incoming CEO **Marah Braye**, who joined the organisation in October 2006.

The Biennale of Sydney thanks past staff who contributed to the early planning stages and ultimate realisation of the 2006 exhibition:

**Brian Wilson** (Finance Manager), **Crispin Rice** (Development & Communications Manager), **Craig Judd** (Public Programs and Education Manager), **Sophie Dowling** (Administration Coordinator), **Gina Fairley** (Exhibition Coordinator and Registrar), **Annie Ukleja** (Marketing Coordinator), **Annabelle McEwen** (Administration Assistant), **Solenne Ducos** (Development Coordinator), **Amanda Mobbs** (Development Coordinator).

## Biennale Staff and Volunteers

**Installation Crew:** The Biennale employed an installation crew at Pier 2/3, the National Art School, Gallery 4a, Tin Sheds Gallery and Hyde Park Barracks Museum. This dedicated team of arts professionals specialise in everything from fine art handling and packing, complex AV installation through to large-scale wall construction and rigging of sculptural installations. Iakovos Amperidis, Jay Balbi, Diago Bonito, Shane Brazier, Loene Carmen, Simon Cavanough, Darryl Chapman, Sebastian Goldspink, Alex Greene, James Mark Griffo, Stephen Hamper, Mike Hender, Sahar Hosseinabadi, Lisa Jones, Benison Kilby, Damien King, Tanya Ljubic, Jai Mackenzie, Peter Malatesta, Glenn Maltby, Tom McKim, Clare Perkins, Timothy Preston, Carol Ruff, Emma Rutherford, Giles Ryder, William Seeto, Hui Selwood, Lisa Sharkey, Andrew Sunley-Smith, Mark Taylor, Matt Taylor, Mark Themann

**Special project staff:** Anwyn Crawford, Benison Kilby, Olivia Patchet, Elizabeth Reidy, Stephanie Timmins

**Interns:** Nina Boguslawski, Tracy Burgess, Melinda Garcia, Sally Hone, Benison Kilby, Briallen Lim, Elizabeth O'Brien, Patrizia Ribul, Tan Chee Sean, Anya Weimann, Brenda Wellman, Loren Wilson, Josh Wright

**Volunteers:** Many volunteers worked as artist assistants, installation assistants, event staff, office assistants and venue staff at Pier 2/3, the National Art School and The Exhibition Hall at the Sydney Opera House.

Sophie d'Abriageon, Liegh Adler, Tessa Allen, Ioana Anagnos, Lisa Andrew, Zanni Arnot, Jonathon Bailey, Jenna Baril, Glennys Bell, Rita Bila, Emma Blong, Fiona Bridger, Jill Brown, Corey Biever, Felicity Boath, Sara Bouso, Natalha Brechard, Jessie Brett, Andrea Briue, Jill Brown, Jane Campbell, Khadjida Carroll, Vicelle Chacon, Philippa Chan, Judy Chang, Anthea Cheng, Karen-Anne Coleman, Kate Coleman, Annalice Creighton, Jo Daniell, Lucy Day, Sandra Dodds, Gesine Emmerich, Ben Ernst, Jasmine Evens, Caroline Exton, Stephanie Fabib, Zuzana Franova, Kath Fries, Peter Galloway, Kate Gardiner, Eliza Garnsey, Mathew Girgis, Denis Glaser, Justin Gloor, Chris Glover, Sebastian Goldspink, Beatrice Gralton, Catherine Gray, Alex Greene, Rama Greeves, Amy Griffiths, Nisha Gurung, Susannah Hart, Catherine Henkes, Megan Hicks, Andrea Highlands, Mike Jackson, Sue Jackson, Lisa James, Juile Kang, Russell Kaye, Erin Kelly, Hanna Kim, Jina Kim, Brennan King, Jo Knoight, Tyson Koh, Pola Kum, Kyong In Kwon, Chris Lapa, Lauren Lau, Sarah Larnach, Deirdre Lea, Joo yeon (June) Lee, Wai-Cheng Lee, Kezia Littlemore, Kasane Low, Isabella Machay, Laura Maclean, Bernadette Mahor, Bernadette Martin, Ellequa Martin, Danielah Martinez, Timothy Maybury, Bridget Minatel, Liam McAllister, Tia McIntire, Sian McIntyre, Samantha McLaren, Tom Melick, Sarah Mockford, Golnaz Mojtahedi, Aili Mov, Michael Mrituya, Amanda Muscat, Vi Nguyen, Karolina Novak, Louise O'Brien, Margaret O'Donnell, Raquel Ormella, Serena Owen, Hermoine Paddle, Blake Park, Rachel Park, Alisa Parks, Jirat James Patradoon, Miyana Pavich, Den Policarpio, Jack Prest, Emmanuela Prigioni, Kath Purkis, Marisa Quick, Carlos Ramirez, Amelia Ramsden, Tracy Rasmussen, Ateka Reddy, Alastair Rowley, Jacquie Russell, Julia Schneider, Marilyn Schneider, Jenni Seok, Meghan Shaughnessy, Iris Shen, Sharmine Shield, Tara Shield, Jo Shin, Nicky Shortridge, Linda Silburn, Noemi Simaki, Dorsej Smith, Sean Smith, Joey Soh, Ricardo Souza, Lea Spratt, Leyla Stevens, Roshan Sukhla, Catherine Synnott, Ruby Taylor, Susan Thomas, Marie Treboute, Andrew Uttley, Biron Valier, Duncan Wilson, Justine Wilson, Kathleen von Witt, Candy Wang, Jim Ward, Mary Weir, Mary Wenzholz, Lia Yamada, Anastasia Zaravinos

**Biennale Entertainment Committee:** The Biennale thanks Anita Belgiorio-Nettis, Cathy Cameron, Amanda Love and Lisa Paulsen for their invaluable advice and assistance.

**Photo Credits:** Greg Weight, pages 2, 3, 9 (bottom right), 11 (top, third, bottom), 12, 13 (bottom left, bottom right), 14, 15 (top left, second right, bottom left, bottom right), 17 (all images), 18 (all images), 19, 20 (top), 21 (all images), 22 (top), 29, 37 (top, bottom right), 38, 39 (top). Ben Symons pages 4, 11 (left), 13 (top), 15 (top right), 16, 22 (bottom), 30, 31 (top), 36, 37 (bottom left). Tehmi Sukhla, pages 9 (bottom left), 25 (all images), 28 (all images), 39 (bottom left and right). Heidrun Lohr, page 11 (2nd). Rhana Devenport, page 27. Adam Hollingworth, page 20 (bottom). Garth Knight, page 5. Gary Warner, page 9 (top), 41 (bottom).

**Get involved:** The Biennale of Sydney can only exist with the support of like-minded people who believe that art has a real place in Australian society, and that contemporary art is at the core of being involved in the world today. The Biennale exposes us to places and ideas that we may never experience for ourselves. To continue in our mission to bring the world of contemporary art to Australians, we need your support. Your contribution is vital and we invite you to: become a Sponsor, Benefactor, Project Patron or Friend; make a donation or bequest; or volunteer your time. For further information on getting involved please contact us on: telephone +612 9368 1411 or email [art@biennaleofsydney.com.au](mailto:art@biennaleofsydney.com.au). 43-51 Cowper Wharf Road Woolloomooloo NSW 2011 Australia.

# 2006 Cultural Funding and Project Support

## Australia



## Denmark



## Hong Kong



## Japan



## Brazil



## Finland



## India



Indian Council for Cultural Relations

## Kazakhstan

Soros Foundation - Kazakhstan

## Britain



## France



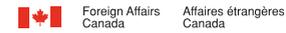
## Israel



## Latvia

Latvian Ministry of Culture

## Canada



## Germany



## Italy



Malaysia



Mexico



Netherlands



New Zealand



Philippines



Poland

Department of International Cooperation, Ministry of Culture

Singapore



Sweden

MODERNA MUSEET

Taiwan



Thailand



USA

The participation of U.S. artists in the Biennale of Sydney is made possible by support from the Bureau of Educational and Cultural Affairs of the U.S. Department of State

**Front Cover:**

**Fiona Tan** *Vox Populi – Sydney* 2006.

Detail of installation at the Art Gallery of New South Wales

Courtesy the artist and Frith Street Gallery, London

Project supported by Kai and Wendy Tan

Photography Jenni Carter

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The mission of the Biennale of Sydney is to engage Australian and international audiences with bold and innovative contemporary art from around the world, challenge the status quo, promote cultural exchange and inspire audiences to experience art, themselves and their world in new and creative ways.

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