The Biennale of Sydney is located on the traditional lands of the Gadigal people of the Eora Nation. We acknowledge the Traditional Custodians of the land and pay respect to Elders both past and present.
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The Biennale of Sydney is a consolidation of NSW’s global status as a leader on the world stage of arts and culture. As Australia’s fast-growing metropolis of influence, innovation, and culture, the Biennale of Sydney remains a centre-point of our nation and indeed the world’s greatest creative discoveries.

In much the same way that the arts oftentimes reflect the impossible, this exhibition brings new meaning to the notion of collaboration as every two years, we witness the mass migration of global talent to our shores. With a band of 88 remarkable artists spanning 35 countries, the 21st Biennale of Sydney set the record for the highest visitors in its history — drawing in visitation of over 850,000 in 2018.

For 45 years, the Biennale of Sydney has given voice to an exceptional order of storytellers and navigators as they chart a new course across the global landscape of art, heritage and culture. Distilled within the historic walls of our city’s oldest living museums, galleries and non-traditional exhibition spaces, the Biennale of Sydney is a striking testament to where art, history, and culture ultimately converge.

The NSW Government is proud of its role in helping preserve the timeless legacy of local landmark events like the Biennale, ensuring that Australia’s creative torch continues to burn as we pass it on to the next generation of artists.

The 21st Biennale of Sydney: SUPERPOSITION: Equilibrium & Engagement exhibited works from 70 artists, attracting visitation of more than 850,000 at seven of Sydney’s museums, galleries and non-traditional exhibition spaces. Artistic Director Mami Kataoka presented a compelling Biennale exploring current issues impacting communities around the globe, including the artists’ own personal histories.

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

The Australia Council for the Arts, as the Australian Government’s arts funding and advisory body, is pleased to support the Biennale and its important legacy of ensuring Australians have access to and engage with international visual arts.

I would like to congratulate the Biennale of Sydney on its 45th anniversary as one of the leading contemporary visual arts events in our region.
In 2018, we celebrated the 45th anniversary of the Biennale of Sydney. Founded in 1973 by Franco Belgiorno-Nettis as a gesture to declare Sydney the cultural capital of Australia, the Biennale began with the aim of establishing a global platform for contemporary art and providing a unique opportunity for Australian artists to engage with and exhibit alongside international artists.

The curatorial vision of Artistic Director Mami Kataoka for the 2018 Biennale of Sydney explored key issues of our day through the eyes of 69 exceptional artists and artist collectives from 35 countries. It also reflected on the Biennale’s rich history through an examination of the Biennale Archive, which was gifted to the Art Gallery of New South Wales in 2015 to form part of the National Art Archive.

As Mami Kataoka has remarked, the artists of the 21st Biennale were chosen to offer a wide-reaching and inclusive view of how opposing interpretations can come together in a state of equilibrium. The artists’ projects she selected, many of which were new commissions, reflect on concerns specific to this moment in time. They prompt us to consider our similarities, differences and whether it might be possible to live together in equilibrium as a global community.

In 2018, the 21st Biennale attracted visitation of more than 850,000, the highest level in the Biennale’s 45-year history. We welcomed people from near and far, a testament to the Biennale’s global presence.

We are proud that access to the Biennale remains free, open to all. This is made possible by the very generous support of the Biennale’s major government partners, international funding agencies, corporate partners, philanthropic supporters and individuals. We are grateful for the contributions of all of our partners to support exceptional artists and curatorial practice from around the globe.

In particular, I would like to express our deep gratitude to Mami Kataoka for her curatorial vision. Kataoka reminded us that the inaugural Biennale of Sydney — held in conjunction with the opening of the Sydney Opera House in 1973 — showcased the work of artists from Brazil, Germany, India, Indonesia, Italy, Japan, Malaysia, Mexico, New Zealand, the Philippines, South Korea and Thailand. The stated intent was to ‘create a cultural focus in the Pacific Basin’. Forty-five years later, in 2018, as the first artistic director of the Biennale of Sydney to be based in Asia, Mami Kataoka brought her deep experience and field research in East, Southeast and South Asia to the 21st Biennale of Sydney. Her curatorial focus and worldview, however, was global.

I wish to thank the Biennale’s Exhibition Partners – Art Gallery of New South Wales, Museum of Contemporary Art Australia, Artspace, Carriageworks and Cockatoo Island – and our Venue Partners – Sydney Opera House and 4A Centre for Contemporary Asian Art. The collaboration of our dedicated partners makes the Biennale possible.

I would also like to acknowledge the Biennale of Sydney Board of Directors, Director and CEO, Jo-Anne Birnie-Danzker and the Biennale team for their sustained enthusiasm and hard work in realising the 21st Biennale.

Finally, it has been a privilege to welcome Mami Kataoka to Sydney. I would like to thank her for sharing her vision with us through the eyes and practice of so many remarkable artists.

The panoramic view of the world which Mami Kataoka offered us at the 21st Biennale of Sydney was, as she notes in this report, deeply embedded in the cultural, historical and political contexts of Sydney, and of the Biennale itself. The rich history of the Biennale of Sydney, and the cultural and political debates it embraced and ‘rehearsed’ over nearly half a century of exhibitions, became both context and starting point for her curatorial vision.

The resulting exhibition was, in Kataoka’s words, an ‘aggregation of the worlds recognised by each participating artist’ by means of new commissions and existing artworks of ‘formidable presence’.

The response of the highly diverse national and global audiences to SUPERPOSITION: Equilibrium & Engagement was extraordinarily positive, both in terms of attendance and the degree of pleasure that visitors expressed to independent researchers. We are deeply grateful to Mami Kataoka and to the 69 participating artists and artist collectives for the rich worlds and multiple possibilities they shared with us at the 21st Biennale of Sydney. In a time of deep global uncertainty, they revealed ways to embrace our differences in a complementary manner to find not only a point of equilibrium but a means to engage with one another.
Exhibition
'The artists in the 21st Biennale of Sydney have been chosen to offer a panoramic view of how opposing interpretations can come together in a state of equilibrium. The history of the people of Sydney collectively reflects the history of the world in the 20th century, in particular the movements and migration of people and cultures away from conflict. My hope is that the artworks in this Biennale will serve as a catalyst for thought for all of us.'

MAMI KATAOKA
ARTISTIC DIRECTOR
21ST BIENNALE OF SYDNEY
Every two years, the Biennale of Sydney commissions and presents bold artistic and curatorial endeavours across multiple sites in Sydney.
The Biennale of Sydney is the pre-eminent and longest-running biennial in the Asia Pacific region. Since its inception in 1973, it has provided a global platform for art and ideas, showcasing the work of over 1,800 artists from more than 100 countries.

Today it is considered one of the leading international art events, recognised for commissioning and presenting innovative, thought-provoking art from Australia and around the world.
Artists

Julian Abraham
‘Togar’
Eija-Liisa Ahtila
Ai Weiwei
Brook Andrew
Sydney Ball
Marc Bauer
Oliver Beer
Michaël Borremans
Miriam Cahn
Francisco Camacho Herrera

Cercle d’Art des Travailleurs de Plantation Congolaise (CATPC) with Baloji and Renzo Martens
Chen Shaoxiong
Tiffany Chung
Abraham Cruzvillegas
Roy de Maistre
Marjolijn Dijkman
Lili Dujourie
Luciano Fabro
Sam Falls

Marco Fusinato
Anya Gallaccio
Ryan Gander
Geng Xue
Simryn Gill
Marlene Gilson
Tanya Goel
Laurent Grasso
N.S. Harsha
Hsu Chia-Wei
Ami Inoue
Mit Jai Inn
Sosa Joseph

Jacob Kirkegaard
Yvonne Koolmatrie
Suzanne Lacy
Tuomas Aleksander Laitinen
Liza Lou
Nicholas Mangan
Prabavathi Meppayil
Kate Newby
Trinh Thi Nguyen
Tom Nicholson
Noguchi Rika
Ciara Phillips

Tawatchai Puntusawasdi
Koji Ryui
Sa Sa Art Projects
Khaled Sabsabi
Semiconductor
Yasmin Smith
Dimitar Solakov
Michael Stevenson
Svay Sareth
Rayyane Tabet
Akira Takayama
Maria Taniguchi

Esme Timbery
George Tjungurrayi
Su-Mei Tse
Martin Walde
Roy Wiggan
Riet Wijnen
Nicole Wong
Wong Hoy Cheong
Yukinori Yanagi
Haegue Yang
Jun Yang
Yarrenyty Arltere Artists
Samson Young
The 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, curated by Artistic Director Mami Kataoka, presented the work of 69 artists and artist collectives at the Art Gallery of New South Wales, Artspace, Carriageworks, Cockatoo Island, Museum of Contemporary Art Australia, Sydney Opera House and 4A Centre for Contemporary Asian Art.

The participating artists hailed from 35 countries, with 88 artists, collaborators and artist assistants travelling to Sydney to conduct research and connect with local communities, oversee the installation of their projects, and participate in opening week events and public programs. Over 300 new works were presented, including 60 major new commissions.

The exhibition was a compelling exploration of the most urgent issues of our day, and artworks presented were the result of direct engagement with communities around the globe, often reflecting the artists’ own personal histories.
The 21st Biennale of Sydney attracted visitation of more than 850,000 in 2018, the highest level in its 45-year history, reaffirming its position as one of the most important contemporary art events around the world.

Independent audience research on the 21st Biennale of Sydney was conducted by StollzNow Research.

More than 900 surveys were administered across all locations for the duration of the 13-week exhibition.

Total Visitation

854,276

Of visitors described the 21st Biennale of Sydney as 'excellent' or 'good'.

WERE INTERNATIONAL VISITORS

53%

CAME FROM METROPOLITAN SYDNEY

23%

WERE INTERNATIONAL VISITORS

87%

OF VISITORS DESCRIBED THE 21ST BIENNALE OF SYDNEY AS 'EXCELLENT' OR 'GOOD'

Audience

TOTAL VISITATION

46%

WERE AGED UNDER 35 YEARS

20%

SPEAK A LANGUAGE OTHER THAN ENGLISH AT HOME

52%

IDENTIFY AS CULTURALLY DIVERSE

87%

OF VISITORS DESCRIBED THE 21ST BIENNALE OF SYDNEY AS 'EXCELLENT' OR 'GOOD'

The 21st Biennale of Sydney Exhibition Report

22

23
Artists & Artist Collectives

Represented countries

- Australia: 15
- Austria: 2
- Belgium: 4
- Bulgaria: 1
- Cambodia: 2
- Canada: 1
- China: 4
- Colombia: 1
- Democratic Republic of Congo: 1
- Denmark: 1
- England: 4
- Finland: 2
- France: 2
- Germany: 1
- Hong Kong: 2
- India: 4
- Indonesia: 1
- Italy: 1
- Japan: 6
- Lebanon: 1
- Malaysia: 2
- Mexico: 1
- New Zealand: 2
- Philippines: 1
- Scotland: 2
- South Africa: 1
- South Korea: 1
- Taiwan: 2
- Thailand: 2
- The Netherlands: 4
- USA: 6

Website Visitors

- Australia: 78%
- Other: 22%

International Visitors

- USA
- New Zealand
- Switzerland
- Singapore
- Brasil
- Indonesia
- Mexico
- Taiwan
- Argentina
- India
- Norway
- Netherlands
- Thailand
- United Kingdom
- Canada
- Hong Kong
- France
- Malaysia
- Philippines
- Poland
- Belgium
- Switzerland
- Taiwan
- Turkey
- Mexico
- Indonesia
- Thailand

National Visitors

- Australia: 53%
- Other: 17%
- From Regional NSW: 7%
- Came from Interstate: 17%
- Came from Metropolitan Sydney: 53%
The 21st Biennale of Sydney delivered more than 1,021 programs and learning activities, reaching more than 29,000 visitors. They included performances, workshops, special events, talks, tours, learning activities, professional development and volunteering opportunities.

4,840 people attended public forums for discussion and exchange, featuring participating artists and collectives across all seven Biennale venues. During opening week activities, a 2,000 seat, sold-out, Keynote Address by artist Ai Weiwei took place at the Sydney Opera House, followed by the premiere screening of his highly anticipated feature documentary Human Flow.

Visiting international artists such as Riet Wijnen, Francisco Camacho Herrera, Ryan Gander, Wong Hoy Cheong, Tiffany Chung, Akira Takayama, N.S. Harsha and Sa Sa Art Projects participated in free readings, workshops, public talks and seminars both in Sydney and at locations around the country: Australian Centre for Contemporary Art (ACCA), Melbourne; Institute of Modern Art (IMA), Brisbane; Liquid Architecture, Melbourne; Monash University Museum of Art (MUMA), Melbourne; Museum of Old and New Art (MONA), Hobart; National Gallery of Australia (NGA), Canberra; and Victorian College of the Arts, University of Melbourne.

Former Artistic Directors of the Biennale of Sydney, among other internationally renowned curators, travelled to Sydney and other Australian cities as part of the Biennale’s public program to provide unique perspectives across the country on global art practice. Participants included Carolyn Christov-Bakargiev, René Block, Dr Lynne Cooke, David Elliott, Tom McCullough and Jonathan Watkins.

The 21st Biennale of Sydney Exhibition Report
Diversity was a key priority when recruiting volunteers. In consultation with Indigenous community leaders — including curators, artists and education providers — a new position, Team Leader, was created for an individual who identifies as Aboriginal or Torres Strait Islander. Five newly arrived refugees and asylum seekers were recruited to the program through a collaboration with the Arts & Culture Program Team at Settlement Services International. They volunteered regularly at Cockatoo Island throughout the exhibition.

Two participants with disclosed access requirements also engaged in volunteer roles.

The total hours of volunteer involvement, comprising 16,014 hours. If this were to be converted to monetary terms, the dedication of Biennale volunteers to the presentation of the 21st Biennale of Sydney represents a value of $400,350.

To support the professional development of volunteers, training and knowledge sharing workshops were provided in advance and throughout the 21st Biennale of Sydney. Volunteers undertook 2,224 hours of this specialised training.

Volunteers

Staff, student guides and volunteers undertook training with peak Australian arts and disability organisations, Accessible Arts and Ability Links, ensuring the Biennale provided a welcoming and inclusive atmosphere for all visitors. As a support to artists, visitors and volunteers with specific access requirements, Access Hosts contributed 400 hours of volunteer support for the duration of the exhibition. Free access programs were also offered for young people and adults with specific requirements, and their companions, involving creative expression, Auslan and audio-described tours.

Access

Volunteers

437 VOLUNTEERS FROM SYDNEY, ACROSS NEW SOUTH WALES, INTERSTATE & ABROAD

VOLUNTEERS CONTRIBUTED

16,014 HOURS PROVIDING SERVICES TO THE PUBLIC

Access Hosts contributed 400 hours of volunteer support for the duration of the exhibition.

Access

Volunteers

400 HOURS OF VOLUNTEER SUPPORT FOR THE DURATION OF THE EXHIBITION
Free family days on Cockatoo Island provided community-oriented, festival-style events featuring performance, talks, multilingual storytelling, singing, creative hands-on workshops and a pop-up community museum. Families and young people participated in art-making activities, after hours events and guided tours that promoted togetherness, inclusion, cultural awareness and exchange.

In 2018, 6,877 students participated in educator-led visits to the exhibition and 8,581 students made self-guided visits. The Biennale provided travel subsidies and tailored programs for students from 12 priority schools to visit the exhibition, including students from Liverpool Girls High School who participated in a series of eight printmaking workshops led by artist Ciara Phillips at the Museum of Contemporary Art Australia.

Free online learning resources — prepared in consultation with educators — provided students with practical activities and information on key ideas of the 21st Biennale of Sydney.

Educator Previews during the opening of the 21st Biennale of Sydney, were offered in partnership with Visual Arts and Design Educators Association of NSW (VADEA), providing further context to the learning resources and key ideas of the Biennale. During the exhibition, youth and families were invited to learn more about the exhibition in dedicated spaces at the Art Gallery of New South Wales, Cockatoo Island and Museum of Contemporary Art Australia. On Cockatoo Island, talks, workshops, events and opportunities to engage with materials and texts provided by participating Biennale artists were provided in a space called Superposition Studio.
Engagement

The 21st Biennale of Sydney commissioned major performance based works, activations and projects involving public participation that enriched and enlivened visitors’ experience of the exhibition.

Glasgow-based artist Ciara Phillips created a print studio within the walls of the MCA, inviting community groups including Big FAG Press, a class from Liverpool Girls High School, women from the Jessie Street National Women’s Library and the You + Me = Us Screenprinting Collective to work alongside her to produce new artworks.

At the Art Gallery of New South Wales, Oliver Beer exhibited Composition for Mouths (Songs My Mother Taught Me) I & II, 2018, two films that explored ideas of cultural memory and ‘inherited music’.
Lebanese artist Rayyane Tabet refashioned the Utzon Room at the Sydney Opera House into a domestic interior in *Dear Mr Utzon*, 2018.

Sydney-based artist Koji Ryui staged sound demonstrations in his site-specific installation *Jamais Vu*, 2018, at Cockatoo Island.

Dutch artist Riet Wijnen conducted performative readings of her work *Conversation Six: Double-lines*, 2018 at AGNSW.

Sydney artist Yasmin Smith created a ceramic studio, outdoor kiln and salt farm on Cockatoo Island where visitors helped create clay vessels for salt harvesting as part of her project *Drowned River Valley*, 2018.
The 2018 edition engaged regional communities in the global discussions addressed in the 21st Biennale of Sydney. Public talks, educator exclusives, artist previews, and school workshops were offered in regional galleries and schools throughout New South Wales including Broken Hill, Jervis Bay, Lake Macquarie, Lismore, Newcastle, Tumut and Wollongong.

UnSW Art & Design student guides led 2,779 students and community groups on 121 tours. A free ferry service to Cockatoo Island operated twice a week during the Biennale for education groups.

9,542 visitors were engaged through 483 drop-in guided tours at the Art Gallery of New South Wales, Artspace, Carriageworks, Cockatoo Island and Museum of Contemporary Art Australia.

Volunteers from regional towns in NSW such as Newcastle and Wollongong were encouraged to participate in the Biennale through a program supported by Transport NSW that enabled all Biennale volunteers to travel free during the exhibition across Sydney Trains and NSW TrainLink intercity services, Sydney Ferries, Sydney metropolitan buses and light rail.
Biennale Archive Stories

Biennale Archive Stories investigated the Biennale of Sydney’s 45-year history in public forums, discussions and debate. Guest speakers included preeminent artists, art historians, curators, museum directors and philanthropists. Archive Salons’ held in exhibition spaces provided an informal platform for reflecting on the Biennale’s impact on the development of contemporary art in Australia and contemporary issues.
Collaborations
The Saturday Paper

Supported the amplification of Ciara Phillips' artwork Workshop, 2010-ongoing, giving the artist a full page each week for the 13-week duration of the Biennale, giving the artist and her collaborators complete creative autonomy.

Commissioned by the Biennale of Sydney, Belongings (image above) is an interactive installation created by Google's Digital Creative Labs and SBS Creative Labs. Inspired by the work of Ai Weiwei, Belongings acted as a complementary documentary piece in which six refugees now living in Australia share how their treasured belongings have been a source of strength, hope and a reminder of home.

Belongings
The Biennale of Sydney x Google's Creative Lab Sydney x SBS

Ciara Phillips, Workshop
The Biennale of Sydney x Ciara Phillips x The Saturday Paper

Google interactive technology Xy-Fi allowed multiple viewers to listen in different languages at the same time through their mobile phones.
A long-lead public relations campaign managed by Articulate PR ran from 2016 to 2018 ensuring continuous coverage of the 21st Biennale of Sydney across national and international platforms.

More than 500 stories were posted, published or broadcast about the 21st Biennale of Sydney across local and international television, radio, print and digital platforms.

Highlights included:
- ABC News (US)
- Al Jazeera
- Time Out Hong Kong and Sydney
- The Guardian
- Sydney Morning Herald
- Wallpaper*
- South China Morning Post
- ABC TV, Radio and Online (Aust)
- SBS TV, Radio and Online (Aust)

500+ STORIES WERE PUBLISHED ABOUT THE 21ST BIENNALE OF SYDNEY ACROSS LOCAL & INTERNATIONAL TELEVISION, RADIO, PRINT & DIGITAL PLATFORMS.

More than 150 guests, including local, national and international press, attended the Media Preview in March 2018.

The all-day guided preview provided members of the press with full access to the Biennale venues, artworks and artists.

A select group of 30 journalists representing major news outlets and arts publications were also invited to attend an exclusive press call with artist Ai Weiwei and Artistic Director Mami Kataoka on Cockatoo Island.

Publicity

750,000 ORGANIC REACH VIA SOCIAL MEDIA

150,000 AUDIENCE REACH VIA DIGITAL ADVERTISING CAMPAIGNS
“By confronting the global conflicts plaguing the political, social and cultural spheres, whilst also rendering deeply personal or aesthetic narratives, the artists in this year’s Biennale reveal a sense of solidarity in an otherwise divided world. The superposition of diverse ideas and practices indeed allows for equilibrium—not in the sense of symbolic platitudinal equality, but rather the balancing of values and a coalescence of thought.”

“AI Weiwei anchors a rewarding show that comes of age in its 21st year—a biennale that goes beyond mere spectacle.”

“Kataoka has done a phenomenal job at presenting the 45-year history of the Biennale of Sydney at the AGNSW in a beautifully textured presentation of the exhibition’s archive. "SUPERPOSITION manages to gracefully pull you into a conversation that is curious, respectful, current and strong in its curatorial independence. A soft touch lands a cohesive exhibition with a strong message at the hands of Mami Kataoka.”

“This year’s Biennale reflects the changing face of Australia.”

“Superposition manages to gracefully pull you into a conversation that is curious, respectful, current and strong in its curatorial independence. A soft touch lands a cohesive exhibition with a strong message at the hands of Mami Kataoka.”
The reach and sophistication of the 21st Biennale marketing campaign was extended by valuable partnerships with:

- APN Outdoor
- Art Guide Australia
- ArtAsiaPacific
- Concrete Playground
- Destination New South Wales
- FBi Radio
- Google's Creative Lab
- Loves Data
- The Monthly
- Motel Picture Company
- Ocula
- The Saturday Paper
- SBS
- Wayin

In partnership with APN Outdoor, a four-week outdoor advertising campaign focused on Sydney International and Domestic Airport arrivals, all train stations on the Sydney City loop and major inner-city stations and buses.

Outdoor trifids were placed outside Biennale locations and beside corresponding public transport including at Circular Quay, Central Station and Redfern Station.

Television and radio advertising was provided by Biennale partner SBS (Special Broadcasting Service).

Digital advertising campaigns were undertaken across a variety of platforms including Google ads and Adwords, Ocula, Concrete Playground, Art Guide Australia, Sydney.com, SBS On Demand, The Saturday Paper, Neighbourhood and The Music.

Exhibition signage provided information in large font and high-contrast type. Extended artist texts were available in the exhibition venues and online at the mobile-optimised Biennale of Sydney website.

The 130-page Exhibition Guide to the 21st Biennale of Sydney contained maps, full-colour images, artist project descriptions, exhibition itineraries, transport information and a guide to visiting Sydney. 10,000 copies were distributed with the March/April edition of Art Guide Australia and approximately 10,000 additional copies were sold across Biennale locations.

According to independent audience research, visitors to the Biennale rated the Exhibition Guide as excellent for navigation, information and readability.
The Biennale of Sydney commissioned award-winning design studio, Civilization, and development studio, Interaction Consortium, to develop a new digital platform at biennaleofsydney.art.

The new site – which included a refreshed corporate identity – can simultaneously promote the artists, locations and events of current or forthcoming biennale, showcase the archives of past biennales and act as a digital guide for visitors during the exhibition.

Website Redevelopment Project

- 286,390 users
- 280,137 new users
- 414,565 sessions
- 880,419 page views
The Biennale of Sydney is made possible through a network of visionary and dedicated supporters, including government, corporate, education and cultural funding partners, as well as private foundations and patrons. In 2018 the advocacy and financial commitment of private and public sectors supported the Biennale to a degree greater than ever before. This enabled the Biennale to deliver one of its most ambitious exhibitions and attract record visitation of more than 850,000.

The Biennale of Sydney received 53% of its total income toward the 21st edition through generous support from national and international governments. The Biennale receives core funding from Australian federal, state and local governments (including cash and in-kind contributions) through funding agreements with:
- Australia Council for the Arts
- Visual Arts and Craft Strategy
- Create NSW
- City of Sydney
- Destination NSW
- Transport NSW
- National Gallery of Singapore and the Singapore Art Museum, the Kwandu Museum of Fine Arts and the National Cultural & Arts Foundation, Taiwan, supporting knowledge exchanges and a curatorial fellowship with the Biennale of Sydney.
- The Biennale of Sydney, Google’s Creative Lab and SBS Digital Creative Lab created the project ‘Belongings’, an immersive installation that brought stories of displacement home to Sydney with content delivered in seven different languages through new digital technology.
- Participating in ‘The Billboard Project’, linking Western Sydney’s communities globally to the Biennale of Sydney and Istanbul Biennial through a conversation initiated by curators of the 15th Istanbul Biennial (2017). Photographs were installed across twelve sites in Ashfield, Carnes Hill, Liverpool, Marrickville, Newtown, Parramatta and Sydenham, highlighting the complexity of place and belonging.

The Neilson Foundation, Principal Patron of the Biennale of Sydney, provides exceptional support in ensuring free access for all and meaningful experiences for the communities we serve.

The Biennale of Sydney developed new creative models of collaboration with leading businesses and institutions from around the globe. These partnerships provided support to artists, audiences and the presentation of contemporary art, with examples including:
- TWT Property Group joining the Biennale as Principal Partner to support artistic excellence and enrich the diverse communities we serve through the production and presentation of contemporary art.
- Co-commissioning ambitious works of art with institutions, such as Institute of Modern Art, Brisbane for a new work by Haegue Yang, and Auckland Art Gallery Toi o Tāmaki and Monash University Museum of Art for a new work by Michael Stevenson.

The Biennale of Sydney is indebted to our Exhibition Partners and Venue Partners who provided invaluable professional support and expertise, as well as financial and in-kind contributions, that helped realise the ambitious exhibition we collectively presented.

We gratefully acknowledge the generous support of all individuals who made the 21st Biennale of Sydney possible.

<table>
<thead>
<tr>
<th>INCOME</th>
<th>21ST BIENNALE OF SYDNEY</th>
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<tr>
<td>53%</td>
<td>NATIONAL AND INTERNATIONAL GOVERNMENT FUNDING</td>
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<tr>
<td>35%</td>
<td>BENEFACETION</td>
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<td>SPONSORSHIPS AND PARTNERSHIPS</td>
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<th>21ST BIENNALE OF SYDNEY</th>
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<tr>
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<td>EXHIBITION AND ENGAGEMENT</td>
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<td>16%</td>
<td>ADMINISTRATION AND OTHER OPERATING EXPENSES</td>
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<td>11%</td>
<td>DEVELOPMENT</td>
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<td>DEPRECIATION</td>
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Acknowledgements
The Biennale of Sydney applauds 40 years of patronage by Transfield Holdings and the Belgiorno-Nettis Family.

The Biennale of Sydney Archive includes physical records from the first 20 editions of the Biennale, forming the most comprehensive archive of national and international art activity in Australia. Since the first edition in 1973, the Biennale has featured over 1800 artists from more than 100 countries and has grown to become one of Australia’s great cultural events. The Biennale of Sydney Archive has been supported by Transfield Holdings specifically to enable the documentation of the Biennale Archive and its gifting to the Art Gallery of New South Wales as part of the Gallery’s National Art Archive initiative. The Biennale of Sydney applauds 40 years of patronage by Transfield Holdings and the Belgiorno-Nettis Family.

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Founding Governor
Franco Belgiorno-Nettis AC CBE

Founding Patrons
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Penelope Seidler AM
Dr Gene Sherman AM and
Mr Brian Sherman AM

Founding Governor
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Founding Patrons
The Belgiorno-Nettis Family
Transfield Holdings

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and Johanna Featherstone
Andrew Cameron AM
and Cathy Cameron
GrantPirrie Private
Amanda Harkness
and Karen Barrett
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and Liananne Knights
Vicki Olsson
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Georgia and Alastair Taylor
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Danny Goldberg OAM
and Lisa Goldberg
Stephanie and Ian Hardy
Samantha Hillar and Shane Allan
Neil Hobbs and Karina Harris
Mark Hughes
Bronwyn and David Joffick
David and Angela Kent
Annette Larkin
David Leach and Tony Kenny
Lewin Foundation
Dorienne and David Light

Amanda and Andrew Love
Benjamin Mangold
Robyn Martin-Webber
Nanda Hobb Contemporary
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and Steven Johnson
Lisa and Egl Paulsen
John Phillips
PublicArt Works
Belinda and Bill Pulver
Alice and Daniel Quai
Amelia Ramsden
and Kamil Kreiser
Elizabeth Ramsden
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Gosia Schild
Anna and Morry Schwartz
Vivienne Sharpe
Lawrence Smith and
Anthea Williamson
Ezekiel Solomon AM
Jennifer Stafford and
Jon Nicholson
Joanna Strumpf and
Ursula Sullivan
Vanessa Toy
Alenka Tindale
Tea Uglow
Rachel Verghis and
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Dr Terry Wu and Dr Melinda Tee
Di Yeldham and Ali Yeldham

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Companions
STATION, Melbourne
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Anna Waldmann
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