Embassy of the Real

20TH BIENNALE OF SYDNEY
18 MARCH —
05 JUNE 2016

Cockatoo Island

BIENNALE OF SYDNEY LIMITED
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Embassy of Disappearance

20TH BIENNALE OF SYDNEY
18 MARCH —
05 JUNE 2016

Carriageworks

THE FUTURE IS ALREADY HERE — IT'S JUST NOT EVENLY DISTRIBUTED

Media Release: 15 March 2016 for immediate release

20th Biennale of Sydney unveils works by 83 artists from 35 countries presented across seven 'Embassies of Thought'

Nina Beier, *Allegory of Peace and Happiness of the State*, 2015
ceramic cup, coffee beans, resin, wood and metal
40 x 35 x 37 cm
Courtesy the artist and STANDARD, Oslo
Photograph: Vegard Kleven

Sydney, Australia: **The 20th Biennale of Sydney: The future is already here — it's just not evenly distributed** was unveiled today by Artistic Director Stephanie Rosenthal.

The Asia Pacific region's largest contemporary visual arts event features 83 artists hailing from 35 countries and is presented free to the public across seven venues or 'Embassies of Thought' and multiple 'in-between spaces' around the inner city, from Friday 18 March until 5 June 2016. The exhibition is supplemented by a comprehensive schedule of public programs including daily guided tours, artist and curator-led talks, lectures, workshops, salons, reading groups and gatherings.

Artistic Director Stephanie Rosenthal commented: "The 'Embassies of Thought' in the 20th Biennale have been conceived as temporary settings without set borders, representing transient homes for constellations of thought. The themes associated with each of these 'embassies' are inspired by the individual histories of each venue, whilst the 'in between' spaces speak to one of the key ideas in this Biennale exploring the distinction between the virtual and the physical worlds. We're asking visitors to consider our interaction with the digital world, as well our displacement from and occupation of spaces and land, along with the interconnections between politics and financial power structures."

The Biennale's seven 'Embassies of Thought' are: Cockatoo Island (Embassy of the Real); Art Gallery of New South Wales (Embassy of Spirits); Carriageworks (Embassy of Disappearance); Artspace (Embassy of Non-Participation); Museum of Contemporary Art Australia (Embassy of Translation); a roving bookshop (Embassy of Stanislaw Lem) and first time venue Mortuary Station (Embassy of Transition).

Performance is an integral part of the 20th Biennale, presented at each embassy and at in-between locations by artists including: boychild, Boris Charmatz, Neha Choksi, Mette Edvardsen, Mella Jaarsma, Lee Mingwei, Adam Linder, and Justene Williams, who is collaborating with Sydney Chamber Opera.

More than half of the 200 artworks in the exhibition have been specially commissioned for the 20th Biennale of Sydney. More than a third of artworks are presented at venues in Sydney's inner west.

In addition to artworks presented across the seven embassies, the 20th Biennale commissioned twelve site-specific projects taking place at locations throughout inner Sydney, including a new work by Swedish artist Bo Christian Larsson that will unfold over the course of three months at Camperdown Cemetery. In a former gallery space in Redfern, artist collective Brown Council (Frances Barrett, Kate Blackmore, Kelly Doley and Diana Smith) present a new participatory performance about how we recall the past and imagine the future.

Embassy of
Spirits

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Embassy of
Stanislaw Lem

20th
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Mobile Book Stall

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Carriageworks, the Embassy of Disappearance brings together works by artists exploring themes of absence and memory, including disappearing languages, histories, currencies and landscapes. Artists presenting work at this Embassy include Lauren Brincat, Neha Choksi, Yannick Dauby and Wan-Shuen Tsai, Minouk Lim, Yuta Nakamura, Jamie North, Bernardo Ortiz, Mike Parr and Apichatpong Weerasethakul.

The **20th Biennale of Sydney Keynote Address** will be presented by leading performer, choreographer and radical innovator of dance, **Boris Charmatz**, on Saturday 19 March at Carriageworks. Over the past twenty years he has explored the relationship between art and philosophy, challenging preconceived notions of dance in the process. Charmatz has presented work in numerous contexts internationally – in theatres, festivals, and at institutions including the Museum of Modern Art, New York, and Tate Modern, London. Tickets to the Keynote Address also include entry to a one-off performance and Australian premiere of Charmatz's work *manger* (2014).

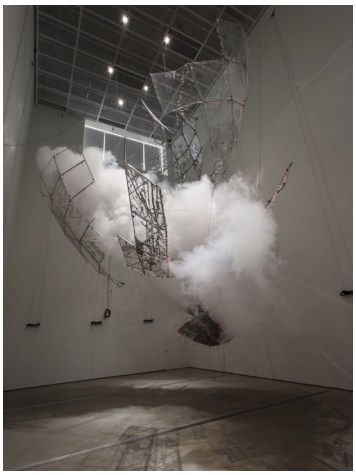
Cockatoo Island hosts the Embassy of the Real, with the former convict settlement and shipyard offering a space for artists to explore how we perceive reality in our increasingly digitised era. Artists will consider the spaces between the virtual and physical, as well as the physicality of the human body, with major works by Korakrit Arunanondchai, Lee Bul, Cevdet Erek, Cécile B. Evans, William Forsythe, Camille Henrot, Chiharu Shiota, Ming Wong, and Xu Zhen (Produced by Madeln Company).

Artists exhibiting at the Art Gallery of New South Wales' Embassy of Spirits explore the intersection between the spiritual and the philosophical, including works concerned with personal and religious rituals. Works presented at the Embassy of Spirits by Johanna Calle, Sheila Hicks, Mella Jaarsma, Jumana Manna, Sudarshan Shetty, Taro Shinoda and Nyapanyapa Yunupingu can also be considered in conversation with the Gallery's rich collection of Asian and Indigenous Australian artworks.

The **Museum of Contemporary Art Australia** is transformed into the Embassy of Translation, bringing together a selection of works that contextualise historical positions, concepts and artefacts, alongside contemporary concerns and working methods. While relying on a range of different strategies, each work considers history as one material among others, restaging and reimagining it as part of the process. Artists presenting work at the MCA include Nina Beier, Noa Eshkol, Helen Marten, and Dayanita Singh.

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

A first time venue for the Biennale of Sydney, **Mortuary Station** in Chippendale has been reimagined as the Embassy of Transition. Works by two artists, Marco Chiandetti and Charwei Tsai will be shown here, and in different ways they each engage with cycles of life and death, as well as rites of passage.



Lee Bul, *Aubade III*, 2014 (detail)
Installation view (2014) at 'MMCA Hyundai Motor Series 2014: Lee Bul', National Museum of Modern and Contemporary Art, Korea
Commissioned by National Museum of Modern and Contemporary Art, Korea
Sponsored by Hyundai Motor Company
Courtesy the National Museum of Modern and Contemporary Art, Korea
Photograph: Jeon Byung-cheol

Embassy of
Transition

20TH
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Mortuary Station

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Embassy of
Non-Participation

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Artspace

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Brown Council, Mass Action, 2012
live performance, 90 hours
Courtesy the artists
Photograph: Pia van Gelder

The Embassy of Stanislaw Lem which takes form as a roving book-stall, that will reappear at various locations throughout the Biennale. Chong's work develops out of a process of accumulation; he has gathered together second-hand copies of Polish science fiction author Stanislaw Lem's books (in both English and Polish), which will be available for visitors to both peruse and purchase.

To view more detailed information on performances, activities and programs initiated by artists in the 20th Biennale of Sydney please visit 20bos.com.

Mella Jaarsma, *Dogwalk*, 2015–16
(production still) leather, stuffed cow and goat hooves, multi-channel video.
Courtesy of the artist and Arndt Fine Art.
Photograph: Mie Cornoedus

Media Information

Media Contacts

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Media Images

Please visit **http://bit.ly/20BOS_MediaImages** to access press images.

Event Details

Entry to the Biennale of Sydney is free to the public from Friday 18 March until Sunday 5 June 2016.

About the Biennale of Sydney

Since its inception in 1973, the Biennale of Sydney has provided a platform for art and ideas, showcasing the work of nearly 1,700 artists from more than 100 countries. Today it is considered one of the leading international art events, recognised for commissioning and presenting provocative, thought provoking art from Australia and around the world. In 2014, the 19th Biennale of Sydney attracted more than 623,000 visits. With 40 per cent of visits made by people from outside of Sydney, the Biennale holds an important place on both the national and international stage.

Embassy of Disappearance

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Embassy of Translation

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Museum of Contemporary Art Australia

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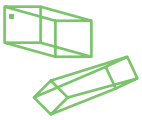
20th Biennale of Sydney Artist List



Embassy of the Real | Cockatoo Island

Korakrit Arunanondchai (Thailand/USA)
Samuel Beckett (Ireland/France)
boychild (USA/Hong Kong)
Joyce Campbell (New Zealand)
Cevdet Erek (Turkey)
Cécile B. Evans (USA/Germany/England)
William Forsythe (United States/Germany)
Agatha Gothe-Snape (Australia)
Nilbar Güreş (Turkey/Austria)
Camille Henrot (France/USA)
Bharti Kher (England/India)
Germaine Kruip (The Netherlands)
Lee Bul (South Korea)
Emma McNally (England)
Miguel Ángel Rojas (Colombia)
Maaike Schoorel (The Netherlands)
Chiharu Shiota (Japan/Germany)
Alexis Teplin (USA/England)
Justene Williams (Australia)
Ming Wong (Singapore/Germany)
Xu Zhen (Produced by Madeln Company) (China)

Embassy of Translation | Museum of Contemporary Art Australia

Nina Beier (Denmark/Germany)
Daniel Boyd (Australia)
Céline Condorelli (France/England)
Noa Eshkol (Israel)
Germaine Kruip (The Netherlands)
Adam Linder (Australia/Germany/USA)
Helen Marten (England)
Kazimir Malevich (Ukraine/Russia)
Shahryar Nashat (Switzerland/Germany/USA)
Dayanita Singh (India)

Embassy of Spirits | Art Gallery of New South Wales

Johanna Calle (Colombia)
Joyce Campbell with Richard Niania (New Zealand) (New Zealand)
Yin-Ju Chen (Taiwan)
Erub Arts (Australia)
Sheila Hicks (USA/France)
Mella Jaarsma (The Netherlands/Indonesia)
Jumana Manna (USA/Germany)
Dane Mitchell (New Zealand)
Christoph Schlingensief (Germany)
Sudarshan Shetty (India)
Taro Shinoda (Japan)
Rodel Tapaya (Philippines)
Ken Thaiday Snr with Jason Christopher (Australia)
Nyapanyapa Yunupingu (Australia)

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Mobile Book Stall

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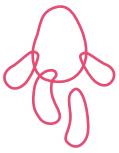

Special Projects (at Art Gallery of New South Wales)

ghost telephone (curated by Adrian Heathfield) with **Philipp Gehmacher** (Austria), **Benoît Lachambre** (Canada), **Chrysa Parkinson** (USA/Belgium), **Hahn Rowe** (USA)

Embassy of Non Participation | Artspace

Karen Mirza and Brad Butler
(England/Turkey)

Embassy of Transition | Mortuary Station

Marco Chiandetti (England)

Charwei Tsai (Taiwan/Vietnam)

Embassy of Disappearance | Carriageworks

Lauren Brincat (Australia)
Boris Charmatz (France)
Chen Chieh-jen (Taiwan)
Don't Follow the Wind
Neha Choksi (USA/India)
Yannick Dauby (France/Taiwan)
and **Wan Shuen Tsai** (Taiwan)
William Forsythe (United States/Germany)
FX Harsono (Indonesia)
Charles Lim (Singapore)
Minouk Lim (South Korea)
Gerald Machona (Zimbabwe/South Africa)
Lee Mingwei (Taiwan/USA)
Yuta Nakamura (Japan)
Otobong Nkanga (Nigeria/Belgium)
Jamie North (Australia)
Melik Ohanian (France/USA)
Bernardo Ortiz (Colombia/Brazil)
Mike Parr (Australia)
Robert Zhao Renhui (Singapore)
María Isabel Rueda (Colombia)
Aura Satz (Spain/England)
Apichatpong Weerasethakul (Thailand)
Yao Jui-chung + Lost Society Document (Taiwan)

Embassy of
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20th Biennale of Sydney Artist List

Embassy of Stanislaw Lem | Mobile Book Stall

Heman Chong (Malaysia/Singapore)
For location details visit: 20bos.com

In-Between Spaces

Camperdown Cemetery, Newtown
Bo Christian Larsson (Sweden/Germany)

Royal Botanic Gardens, Sydney
Archie Moore (Australia)
Dane Mitchell (New Zealand)

130 Abercrombie Street, Chippendale
Oscar Murillo (Colombia/England)

Redfern Wall (Corner Vine and Eveleigh Streets, Redfern)
Daniel Boyd (Australia)

16 Vine Street, Redfern
Keg de Souza (Australia)

86 George Street, Redfern
Brown Council (Kate Blackmore, Kelly Doley, Francis Barrett, Diana Smith) (Australia)

20th Biennale of Sydney Catalogue Intervention
Falke Pisano (The Netherlands/Germany)

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

The Future of Disappearance
95 Commonwealth Street, Surry Hills
Ricardo Basbaum (Brazil)
Newtown Library and Carriageworks
Mette Edvardsen (Norway/Belgium)

The Domain and other locations
Agatha Gothe-Snape (Australia)

Museum of Contemporary Art Australia Forecourt, Circular Quay West
Richard Bell (Australia)

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Curatorial Statement

The future is already here — it's just not evenly distributed, the title of the 20th Biennale of Sydney exhibition and inspired by a comment by leading science-fiction author William Gibson, suggests that technology has already surpassed our idea of what the future could look like. The first part of the title speaks to the fact that the exhibition is about the *now*; but more than that, it suggests that perhaps we have already surpassed our own ideas about the *future*. Each era posits a different view of reality, and the 20th Biennale of Sydney asks: what is ours?

The second part of the title reminds us that access to information, the internet and other more basic resources is by no means universal; many people are denied the opportunity to benefit from (or participate in) these new spaces where information can be exchanged. These conditions of uneven distribution are not inevitable, however; they are largely the result of historical and current geopolitics and economic power structures. As we have seen with the influx of political refugees not just into Australia, but internationally, one consequence of this uneven distribution is social upheaval on a scale unprecedented in recent world history.

(above)
Gerald Machona, *Uri Afronaut*, 2012
decommissioned currencies, foam, fabric, wood, perspex, rubber, nylon. Courtesy of Iziko South African National Gallery, Cape Town. Photograph: Carina Beyer

The 20th Biennale of Sydney is structured around several thematic clusters conceived of as 'Embassies of Thought'. This idea took as its starting point today's challenges surrounding immigration. The Embassies of Thought are meant to function as spaces for ideas within a particular physical location, access to which is based not on one's nationality, race or cultural background, but on ideas and the potential they offer. Traditionally, an embassy functions as a state within a state: the host country typically allows the embassy control of a specific territory, and in this way the embassy system enables the occupation and creation of new spaces in other lands. An embassy protects the citizens of its home country and offers them a safe space. However, the Embassies of Thought of the Biennale introduce a different idea of a specific place. They are explicitly not related to colonial or imperial history, diplomatic missions, cultural and linguistic boundaries, or capitalistic power structures. Instead, they provide safe spaces for thinking.

The Embassies are: Embassy of the Real (Cockatoo Island); Embassy of Spirits (Art Gallery of New South Wales); Embassy of Disappearance (Carriageworks); Embassy of Non-Participation (Artspace); Embassy of Translation (Museum of Contemporary Art Australia); the mobile Embassy of Stanislaw Lem; and Embassy of Transition (Mortuary Station). The themes have emerged from conversations with artists that took place in the lead-up to the Biennale and so represent specific, contemporary sets of interests or urgencies – topics and methodologies that seemed the most pressing to explore in this exhibition.

Alongside these, the Biennale spreads out across other areas in the city, especially in the Inner West. Artists have realised site-specific works for diverse locations – ranging in scale

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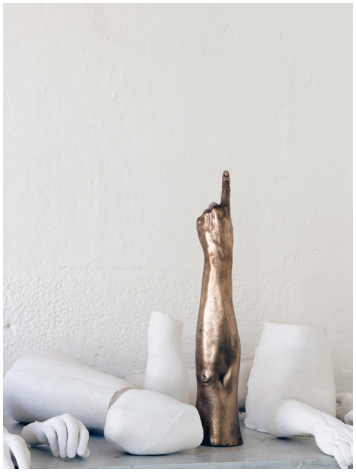

(above)
Marco Chiandetti, *Heavenwards*, 2016
(studio view) bronze, plaster casts.
Courtesy the artist. Photograph: Ivana
Jovanovic

from Camperdown Cemetery to a gap between two buildings on Abercrombie Street.

Because of our increasing dependence on the virtual world of the internet, we inhabit a space where the physical and virtual worlds are increasingly overlapping. Conceptually and spatially, many of the works included in this Biennale attempt to access this 'in-between' space, where the virtual and the physical fold into each other. The idea of focusing on this 'in-between' space where two worlds overlap is key in terms of our interaction with the digital world, our displacement from and occupation of spaces and land, and the interconnections and overlaps between politics and economic power structures.

As the works illustrate, art can reflect reality – the current state of the world – but it can also propose alternatives to it.

Located in the centre of Sydney Harbour, Cockatoo Island has had many and varied uses over the years. This historic former convict settlement was also at one time Australia's biggest shipyard; today, it is increasingly used for cultural events, and film and television shoots. Historic artefacts sit side-by-side with contemporary film props, blurring the line between fact and fiction, and questioning the nature of reality – concerns that are explored in this Biennale. Transformed into the Embassy of the Real, the Island offers a space for artists to explore the way we perceive reality in an increasingly digital era, with works that investigate an in-between space where the virtual realm and the physical world overlap.

The Museum of Contemporary Art Australia has been recast as the Embassy of Translation, bringing together a selection of works by artists that contextualise historical positions, concepts and artefacts, alongside contemporary concerns and working methods. While relying on a range of different strategies, each artist considers history as one material among others, restaging and reimagining it as part of the process.

Re-contextualised as the site of the Embassy of Spirits, the Art Gallery of New South Wales, one of Australia's foremost cultural institutions, presents works by artists who examine the role of ritual, religion and spirituality in contemporary society. The early twenty-first century has shown a dangerous return to faith-based political conviction. The Embassy of Spirits addresses the place in our lives of belief systems manifested in the form of religious and personal rituals, while also speaking to the idea that we are still dealing with ghosts from the past. Situated on a site that originally belonged to the Gadigal people of the Eora Nation, the concerns explored by the artists at the Embassy of Spirits are also a way to honour the traditional owners of the land.

A former gunnery and artists' squat now renowned as a site for innovation and experimentation, Artspace is one of Australia's leading alternative interdisciplinary spaces dedicated to the creation and presentation of contemporary art in a critical context. The Embassy of Non-Participation has grown out of the multifaceted research, performance and curatorial platform of the Museum of Non Participation, initiated by Karen Mirza and Brad Butler. The artists' practice involves investigations of social and political relations, exploring the question of how resistance can be inscribed into spaces, bodies and movements. For the Embassy of Non-Participation, Mirza and Butler keep expanding the idea that 'non-

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participation' is a condition as well as a potential active and critical form of resistance. They continue to investigate subjects including patriarchy and colonialism as well as the question of possession and property.

A former nineteenth-century funerary station, the striking gothic-style Mortuary Station is host to the Embassy of Transition for the 20th Biennale of Sydney, bringing together works by Marco Chiandetti and Charwei Tsai. Engaging with themes of migration, displacement, transience and impermanence through works that will transform over the duration of the exhibition, the artists, taking inspiration from the location of Mortuary Station as a historical site of transition, explore cycles of life, death, rebirth and renewal, and the accompanying rituals and rites of passage.

During the Biennale, Carriageworks is transformed into the Embassy of Disappearance, featuring artists who approach themes such as absence, memory, and the realities of a world marked by rapid and continuous change in all aspects of life: economic, environmental, political and personal. While some works deal with issues of disappearance explicitly – from lost languages, to fading histories and vanishing landscapes – others seek to examine how the idea of 'disappearance' might also hold a more positive and generative power.

Stephanie Rosenthal
Artistic Director

(above)
Joyce Campbell, *Tobacco from Crown Coach Botanical*, 2009/2013
silver gelatin fibre-based photograph from wetplate negative, 91 x 106 cm. Courtesy the artist and Two Rooms Gallery, Auckland

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About the Artistic Director

Dr. Stephanie Rosenthal

Internationally acclaimed curator Stephanie Rosenthal has held the position of Chief Curator at the Hayward Gallery in London since 2007. A key focus of her curatorial practice is the exploration of the relationship between visual art and performance.

Rosenthal holds a Ph.D. in Art History from the University of Cologne and an MA from the Ludwig-Maximilian-University, Munich. Writing and lecturing extensively on the subjects of curating and performative practices in public institutions, Rosenthal has also contributed numerous essays to books and periodicals on contemporary art and artists, including recent publications that accompanied the major retrospective exhibitions *Ana Mendieta: Traces* (2013) and *Dayanita Singh: Go Away Closer* (2013). Notable exhibitions that Rosenthal has curated at the Hayward Gallery include *MIRRORCITY* (2014); *Pipilotti Rist: Eyeball Massage* (2012); *Art of Change: New Directions from China* (2012); *MOVE: Choreographing You* (2010); *Walking in My Mind* (2009); and *Robin Rhode: Who Saw Who* (2009).

During her previous tenure of more than a decade at Haus der Kunst, Munich, Rosenthal worked on several celebrated exhibitions such as *Night* (1998) and *Objects in 20th Century Art* (2000). Appointed to the position of Curator for Modern and Contemporary Art in 2000, Rosenthal went on to deliver a series of significant exhibitions including *Alan Kaprow – Art as Life* (2006); *Aernout Mik – Dispersions* (2004); *Abigail O'Brien – The Seven Sacraments* (2003); and *Stories. Narrative Structures in Contemporary Art* (2002). She also curated the highly acclaimed exhibition *Paul McCarthy: LaLa Land Parody Paradise*, which toured to Whitechapel Gallery, London in 2005.

Rosenthal has taken part in international advisory panels and participated in symposia on the subjects of modern and contemporary art since 1996. In recent times she was one of three curators coordinating *Imperfect Idler or When Things Disappear*, the national section of the inaugural International Biennial of Contemporary Art of Cartagena de Indiasa, presented in Colombia from February to April 2014.

Performances and Other Events: Opening Days

For a comprehensive list of events taking place throughout the 20th Biennale of Sydney, please see 20bos.com

Monday, 14 March

6.30pm
Talk: André Lepecki and Nicola Conibere in conversation
Location: The Drill, 1C New Beach Road, Darling Point (Rushcutters Bay)
In association with Critical Path (reserve a place: 20bos.com)

Tuesday, 15 March

— Vernissage Day 1

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW
A one-month-long chain performance curated by Adrian Heathfield. Working in situ, performers channel and transform the spirits of works in the collection and displays of the Art Gallery of NSW.

11.30 am–5.30 pm
Performance: Mette Edvardsen, *Time has fallen asleep in the afternoon sunshine*
Location: Newtown Library, 8–10 Brown Street, Newtown (Limited capacity, bookings required: 20bos.com)
Visitors are invited to spend time with one of the 'books' – performers who have memorised a text of their choosing – as they recite content in a one-on-one experience.

Wednesday, 16 March

— Vernissage Day 2

10.00 am
Archie Moore – Welcome to Country
Location: Bennelong Lawn, Royal Botanic Gardens

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW

10.30 am–1.00 pm, 2.30 pm–5.00 pm
Performance: Adam Linder, *Some Proximity*
Location: Museum of Contemporary Art, Level 2 Foyer
Two dancers and an arts writer are commissioned to transform critical reflections on a given environment into choreographic embodiment.

11.30 am–5.30 pm
Performance: Mette Edvardsen, *Time has fallen asleep in the afternoon sunshine*
Location: Newtown Library, 8–10 Brown Street, Newtown (Limited capacity, bookings required: 20bos.com)

Thursday, 17 March

— Vernissage Day 3

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW

10.15 am–11.30 am
Artists in Conversation: Embassy of Translation
Location: Museum of Contemporary Art
(bookings recommended: mca.com.au)
Moderated by 20th Biennale attaché Anna Gritz, artists Nina Beier, Céline Condorelli and Shahryar Nashat discuss different approaches to 'translation' in the context of their work.

10.30 am–1.00 pm, 2.30 pm–5.00 pm
Performance: Adam Linder, *Some Proximity*
Location: Museum of Contemporary Art, Level 2 Foyer

10.30 am–4.30 pm
Performance: Mette Edvardsen, *Time has fallen asleep in the afternoon sunshine*
Location: Newtown Library, 8–10 Brown Street, Newtown (Limited capacity, bookings required)

11.30 am–3.00 pm
Richard Bell's *Embassy*
Location: Museum of Contemporary Art Forecourt (drop in)
Richard Bell presents a new iteration of *Embassy*, a restaging of and homage to the original Aboriginal Tent Embassy. Screenings and talks with special guests.

12.00 pm–5.00 pm
Performance: Germaine Kruip, *A Square, Spoken*
Location: Cockatoo Island (one-on-one performance, duration 20 minutes, book at the the Biennale Info Hub, Eastern Apron)
Performance drawing from historical quotes around 'the square' by artists, scientists and historians.

Performances during Carriageworks venue launch:

6.00 pm
Mike Parr, *BDH*

7.30 pm
Neha Choksi in collaboration with Alice Cummins, *In Memory of the Last Sunset*

Friday, 18 March

— 20th Biennale of Sydney opens to the public

10.00 am
Pōwhiri Ceremony and Welcome to Country
Location: Art Gallery of NSW
Richard Niania and Mayana Lewis of Te Reinga, descendants of Ngai Kohatu and Ngati Hinanga, bless *Taniwha Whakaheke / Taniwha Descending*: Joyce Campbell and Richard Niania's project for the Biennale.

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW

10.30 am–4.30 pm
Performance: Mette Edvardsen, *Time has fallen asleep in the afternoon sunshine*
Location: Newtown Library, 8–10 Brown Street, Newtown (Limited capacity, bookings required: 20bos.com)

10.30 am–3 pm
Artist Talks: Carriageworks
10.30 am: Yannick Dauby and Wan-Shuen Tsai
11 am: In Conversation: Mette Edvardsen and André Lepecki
12 – 1 pm: Exploding the Trembling Lines: Aura Satz and Douglas Kahn in Conversation
1.30 pm: Yao Jui-chung
2 pm: Robert Zhao Renhui
2.30 pm: FX Harsono

11.30 am–2.00 pm
Artist Talks: Cockatoo Island
11.30 am: Alexis Teplin
12 pm: Emma McNally
12.30 pm: Germaine Kruip
1 pm: Lee Bul

11.30 am–3.00 pm
Richard Bell's *Embassy*
Location: Museum of Contemporary Art Forecourt (drop in)

12.00 pm–5.00 pm
Performance: Germaine Kruip, *A Square, Spoken*
Location: Cockatoo Island (one-on-one performance, duration 20 minutes, book at the the Biennale Info Hub, Eastern Apron)

1.00 pm–5.00 pm
Performance: Alexis Teplin, *Arch The Politics of Fragmentation*
(Performances repeat every 15 min with a short interval between)
Location: Cockatoo Island
Alexis Teplin's new performance considers relationships between language, gesture, history and archetypes and asks: 'When decadence fails us in our quest for utopia, where do we end up?'

3.30 pm–4.30 pm
In Conversation: Embassy of Spirits
Location: Domain Theatre, Art Gallery of NSW
Artists Joyce Campbell, Mella Jaarsma, Dane Mitchell, Richard Niania, Taro Shinoda and Suhanya Raffel, Deputy Director and Director of Collections explore the intersection between the spiritual and the philosophical in this discussion, moderated by Mami Kataoka, attaché for the 20th Biennale.

7.30 pm–11.30 pm
Biennale Opening Night
Location: Cockatoo Island
(Paid, ticketed event) Sold Out

7.30 for 7.45 pm start
Performance: Justene Williams with Sydney Chamber Opera, *Victory Over the Sun*
(paid, ticketed event)
Location: Cockatoo Island

9.30 pm
Performance: boychild, *Untitled Lip Sync #225*
Korakrit Arunanondchai's denim-clad video installation serves as stage and setting for boychild, who recasts her body as cyborg, or visual glitch, for this one-off performance.
Location: Cockatoo Island

Saturday, 19 March

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW

10.30 am–1.15 pm
Artist Talks: Carriageworks
10.30 am: María Isabel Rueda
11.30 am: Yuta Nakamura
12 pm: Neha Choksi
12.45 pm: Chen Chieh-jen

10.30 am–1.00 pm, 2.30 pm–5.00 pm
Performance: Adam Linder, *Some Proximity*
Location: Museum of Contemporary Art, Level 2 Foyer

11.00 am–3.30 pm
Performance: Mette Edvardsen, *Time has fallen asleep in the afternoon sunshine*
Location: Newtown Library, 8–10 Brown Street, Newtown (Limited capacity, bookings required: 20bos.com)

11.00 am
Artist Talk: Karen Mirza and Brad Butler
Location: Artspace, 43-51 Cowper Wharf Road, Woolloomooloo NSW 2011

11.00 am (ca. 30min)
Performance: Neha Choksi in collaboration with Alice Cummins, *In Memory of the Last Sunset*
Location: Carriageworks
In direct engagement with Neha Choksi's installation – a wall layered with multiple images of sunsets – dancer Alice Cummins's cyclical performance asks urgent questions about the life of an ever-warming planet and the life of an aging body.

11.30 am–12.10 pm
In Conversation: Erub Arts
Location: Centenary Auditorium, Art Gallery of NSW
Marion Gaemers, Florence Mabel Gutchen and Racy Oui-Pitt in conversation with Cara Pinchbeck, curator of Aboriginal and Torres Strait Islander art.

12.00 pm
Performance: Mella Jaarsma, *Dogwalk*
Location: Art Gallery of NSW
Mella Jaarsma presents Dogwalk, an installation of costumes made using the skins of cows, sheep and goats, which will be regularly activated through performance.

12.00 pm–2.00 pm
Launch event: Brown Council, *Making History*
Location: 86 George Street, Redfern

11.30 am–3.00 pm
Richard Bell's *Embassy*
Location: Museum of Contemporary Art Forecourt (drop in)

12.00 pm–5.00 pm
Performance: Germaine Kruip, *A Square, Spoken* (duration 20 minutes)
Location: MCA (Bookings essential, via foh@mca.com.au or enquire at the Information Desk, Level 1)

2:30 pm–4:00 pm
Nick Waterlow OAM Memorial Lecture: Adrian Heathfield, 'Spirited Affinities'
Location: Domain Theatre, Art Gallery of New South Wales (bookings required)
In an evocative talk connecting artistic and curatorial practices from diverse times and places, Adrian Heathfield questions the divisions between the secular and the spiritual, the material and the immaterial.

5.00 pm–5.40 pm
Performance: Mette Edvardsen, *No title*
Location: Track 8, Carriageworks (limited capacity, arrive early)
A simple performance focusing on an examination of everything that is not here. Edvardsen attempts to remove concepts by linguistic means, showing how negation might be used as a tool with which to generate new thoughts and ideas.

6:30 pm–7:30 pm
Keynote Address: Boris Charmatz
Location: Bay 17 Carriageworks (paid, ticketed event)

8:00 pm
Performance: Boris Charmatz, *manger*, 2014
Location: Carriageworks (Bay 25)

7.30 for a 7.45 pm start
Performance: Justene Williams with Sydney Chamber Opera, *Victory Over the Sun*
Location: Building 15, Cockatoo Island (paid, ticketed event)
In collaboration with Sydney Chamber Opera, Justene Williams presents a radical revisiting of the legendary Futurist (anti-) opera *Victory Over the Sun*.

Sunday, 20 March

10.00 am–11.00 am, 1.00 pm–2.00 pm
Performance (sound procession): Hahn Rowe, *ghost telephone*
Location: Art Gallery of NSW

10.30 am–1.00 pm, 2.30 pm–5.00 pm
Performance: Adam Linder, *Some Proximity*
Location: Museum of Contemporary Art, Level 2 Foyer

12.00 pm–1.20 pm
Artist Talks: Cockatoo Island
12 pm: Agatha Gothe-Snape
1 pm: Chiharu Shiota

12.00 pm–5.00 pm
Performance: Germaine Kruip, *A Square, Spoken* (duration 20 minutes)
Location: MCA (Bookings essential, via foh@mca.com.au or enquire at the Information Desk, Level 1)

1.00–3.00 pm
Discussion: Keg de Souza, *Redfern School of Displacement*
Location: 16 Vine Street, Redfern
Hosted by Keg de Souza within the makeshift architecture of *We Built this City*, her work for the 20th Biennale, the *Redfern School of Displacement* aims to cultivate local knowledge about globally relevant issues of displacement through a series of discussions and tours with special invited guests.

2 pm (ca. 30min)
Performance: Neha Choksi in collaboration with Alice Cummins, *In Memory of the Last Sunset*
Location: Carriageworks

2.45–3.15 pm
Artist Talk: Don't Follow the Wind
Location: Carriageworks (Bay 20)
245 Wilson Street, Eveleigh NSW 2015
Members of the curatorial collective Don't Follow the Wind, including the Japanese collective Chim↑Pom and curator Jason Waite, talk about their inaccessible and ongoing exhibition project they initiated in 2015, during the fourth anniversary of nuclear crisis in Fukushima which has rendered towns and land uninhabitable into an unknown future.

3.30–4.30 pm
Talk: André Lepecki: 'The Future of Disappearance'
Location: Carriageworks (Bay 20)
In this talk, Lepecki addresses the chronopolitics of disappearance by discussing the works of Mette Edvardsen and Ricardo Basbaum presented at the Biennale.

1.00 pm–5.00 pm
Performance: Alexis Teplin, *Arch The Politics of Fragmentation*
(Performances repeat every 15 min with a short interval between)
Location: Cockatoo Island

7.30 for a 7.45 pm start
Performance: Justene Williams with Sydney Chamber Opera, *Victory Over the Sun*
Location: Building 15, Cockatoo Island (paid, ticketed event)

Embassy of
Transition

20TH
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OF SYDNEY
18 MARCH —
05 JUNE 2016

Mortuary Station

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Carriageworks

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Biennale of Sydney Archive
The Biennale Archive includes physical records from the first nineteen editions of the Biennale of Sydney, forming the most comprehensive archive of national and international contemporary art activity in Australia. Since the first edition in 1973 the Biennale has featured over 1700 artists from more than 100 countries and has grown to become one of Australia's great cultural events. In 2015 the Biennale of Sydney 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 new National Art Archive initiative.

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Mortuary Station

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Media Day Run-List

Tuesday, 15 March 2016 || 8 am–6 pm

8–8.30 am	Registration at Commissioners Steps (Outside MCA Australia, West Circular Quay)
8.45 am sharp	Ferry departs 8.45 am sharp
9–10.45 am	Cockatoo Island: Embassy of the Real 9.45am and 10am, 10.15am: Alexis Teplin performances
11.15 am–12 pm	Museum of Contemporary Art, Australia: Embassy of Translation 11.30am: Adam Linder performance
12.15–1.15 pm	Art Gallery of New South Wales: Embassy of Spirits 12.30 pm: Mella Jaarsma performance
1.25–1.55 pm	Artspace, Sydney: Embassy of Non-Participation
2.10–2.45 pm	Mortuary Station: Embassy of Transition Regent Street, Chippendale
2.45–4.15 pm	In-Between Spaces (walking tour with the Artistic Director) 130 Abercrombie Street, Chippendale (Oscar Murrillo) 'Redfern Wall' Corner Eveleigh Street and Vine Street, Redfern (Daniel Boyd) 16 Vine Street, Redfern, Hugo Street, Redfern (Keg de Souza) Mobile Book Stall (Embassy of Stanislaw Lem)
4.30–5.45 pm	Carriageworks: Embassy of Disappearance 5.30pm: Neha Choksi performance
6.15 pm	86 George Street, Redfern Brown Council