



la Biennale di Venezia

53. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

Australia

53rd International Art Exhibition

LA BIENNALE DI VENEZIA



Australian Government



Australia Council
for the Arts



Commissioner's Foreword

When Shaun Gladwell returned from western New South Wales in early 2009 he had accumulated images that were to signal an extension to his work that was included in the exhibition *Think with the Senses – Feel with the Mind* at the Venice Biennale 2007. For Venice 2009 Shaun is our artist for the Australian Pavilion.

Shaun's involvement with the landscape – and urban spaces – holds recognition of the sense of place we Australians have in the history of our nation's art. But his inquiring temperament and his keen interest in the role of the culture of his own generation in contemporary life – both its ideas and participants – are indicative of the reach of his imagination. He has transformed the Pavilion into a personal tableau that explores his unique sense of allegory – of place and time – which includes the artist himself as central to its iconographic presence.

Venice is important to contemporary Australian art. It is an inspiring context in which our cultural introspection – the things we value – is seen in an international context and given over to an enthusiastic public every two years.

Again, as in recent years, Australia's presence in Venice continues beyond its Pavilion. The nearby Ludoteca is the second venue and each of the artists exhibiting there has, in remarkably different ways, produced work

dealing with reflections that are personal, cultural and environmental.

Claire Healy and Sean Cordeiro's massive installation consumes the chapel of the Ludoteca – its monumentalism and its stillness are like a *memento mori* as it alludes to transience and impermanence. Vernon Ah Kee's work represents themes of contemporary social and cultural politics, of Indigenous exclusion. But here the modern representation of this exclusion is explored through long-standing emblematic symbols that are representative of white Australian culture. In viewing Ken Yonetani's installation it is impossible not to think of environmental beauty or to feel for its vulnerability.

Four very different Australian artists in Venice mark our visual arts community's commitment to a now well-established pattern of supporting Australian culture in an international context. And this is prompted by the warm reception and keen critical interest in Australian art; something also enjoyed by architecture, literature, film and music. As with other participants in Venice, this positive attention takes place in an environment where vainglory and nationalism are cast aside and where the emphasis on the value we have in our artists is pre-eminent.

Australia's participation in the Venice Biennale reflects the nature of support for the arts

from a range of sources – government, corporate, individual and philanthropic – where none sits as mutually exclusive from the other, conspicuous in its commitment.

I gratefully acknowledge the generous assistance of our many public and private funding partners. I also warmly thank the artists, Tania Doropoulos (project manager for Shaun Gladwell) and Felicity Fenner (curator for *Once Removed*) for their dedication and commitment to presenting Australia's exhibitions at the Venice Biennale 2009.

Doug Hall AM Commissioner

Doug Hall AM is the former Museum Director for the Queensland Art Gallery where he was responsible for the creation of the Gallery of Modern Art and the Asia-Pacific Triennial of Contemporary Art.



Shaun Gladwell

MADDESTMAXIMVS – Planet & Stars Sequence 2009

Shaun Gladwell's *MADDESTMAXIMVS*, in the Australian pavilion for the 2009 Venice Biennale, brings together the artist's trademark slowed-footage video installations of figures undertaking acts of physical virtuosity, with sculptural works and interventions into the fabric of the Pavilion itself. The result is a project rich in visual experience and conceptual interplay between elements. Developed over a two-year period, *MADDESTMAXIMVS* marks a shift from Gladwell's earlier focus upon urban environments and engages instead in a performative, personal exploration of the boundaries and possibilities of a human relationship to the Australian hinterland. At the same time, *MADDESTMAXIMVS* also looks at differing experiences of time and being, in particular through the relationship of the human body to its immediate environment.

Gladwell's first video exhibitions featured works that pictured the artist himself tracing skateboard passages through Sydney streets, 'kickflipping' his board at Bondi Beach and 'surfing' the water-wall of a newly inaugurated public swimming pool and plaza in downtown Sydney. At this time (2000), Gladwell also shot his celebrated *Storm Sequence*, in which the artist is pictured in a slowed, almost balletic

manner, performing freestyle skateboarding on the foreshore, as storm clouds gather and the ocean wallows and crashes (an act of 'picturing turbulence' as the artist later described it).

Key elements that have developed through Gladwell's subsequent practice were already apparent in his early video works. Most crucially, the works pictured (or took the viewpoint of) figures performing in outdoor, public spaces, on one hand disrupting the social and architectural functions and conventions of those spaces, on the other physically articulating their own experiences of place. This has continued over the past decade as Gladwell has worked with various performers – not just in Australia but also in Brazil, Europe, Japan, Korea and New Zealand – picturing physical disciplines associated in part with youth and street cultures.

The conceptual rigor and visual formalism of Gladwell's video works has ensured that they never function as simple glorifications of urban street practices such as skating or subsequently BMX riding, break-dancing, capoeira, taekwondo and the like. From the outset Gladwell eschewed the fast and furious jump-cut editing conventions associated with popular representations of such activities. Instead, his experiments utilised slow motion and ambient soundscapes to slow time and concentrate the visual detail of bodies in

movement, and to reveal the subtle nuances and essential qualities of his performers' activities. This continues to result in poetic, hypnotic and meditative representations that open the activities themselves to a wide range of readings.

In a short period of time Gladwell's moving-image installations have become more finely honed as sculptural studies of both bodily experience and the physics of gravity, motion – in particular centrifugal energy – and cyclical time. Certainly, this formal circularity – a sense of the body in perpetual motion – has become a central motif of Gladwell's video work. This is represented with a new intensity in Gladwell's *MADDESTMAXIMVS* project, in which the artist shifts focus to the richly redolent Australian outback, entering a long-standing set of discourses regarding land, place and space in Australian culture.

Begun in earnest in 2007, *MADDESTMAXIMVS* takes its local cues from sources as varied as Sidney Nolan's 'drought' paintings and director George Miller's *Mad Max* film trilogy, and is an ongoing project under which Gladwell conceives, produces and exhibits a variety of works in different configurations (these works include photographs, sculptural installations, lithographs and drawings, as well as video pieces). Gladwell's Australian Pavilion installation features a range of works. *Interceptor Surf Sequence* (2009) is a newly



produced two-channel video. Projected on either side of a suspended screen, the work effectively links both levels of the Pavilion. *Apology to Roadkill* (1–6) (2007–2009) pictures a black-helmeted motorcycle rider stopping to tenderly examine and cradle the carcasses of grey kangaroos. These major video works are joined by significant sculptural interventions into the pavilion itself: the motorbike from *Apology to Roadkill* (1–6) embedded into the outside wall of the Pavilion to create a protrusion in the inner skin of the space; and an especially constructed, functioning 1:1 'sculptural' replica of the famous V8 'Interceptor' car driven by Mel Gibson's 'Max' character in *Mad Max 1* and 2.

The Venice Pavilion project is completed by a new multi-channel video work – *Centred Pataphysical Suite* (2009) – comprising a tower of monitors, each featuring the image of a different performer spinning on the spot utilising their particular discipline (skateboarding, break-dancing, classical dancing, BMX riding); a sculptural work incorporating 'live' real-time footage on a monitor of the inside surface of a rotating

human skull (*Endoscopic Vanitas*, 2009); and the latest of Gladwell's ongoing series of *Planet and Stars Sequence* projects, involving both footage (*Planet and Stars Sequence: Barrier Highway*, 2009) and residue (*Absolute Event Horizon*, 2009) of an aerosol-painting work undertaken by the artist kneeling on the shoulder of an outback highway.

Each of these pieces is a major work in its own right. They share the space of the Pavilion that is itself treated by the artist as a form of sculptural vessel, conveying a coherent yet vigorously associative expression of a place a world removed from the Giardini. In this context no single work dominates any other, but located as it is at the centre of the Pavilion, to be viewed from both sides and so requiring the viewer to return, approach and circle it more than once, *Interceptor Surf Sequence* will without doubt linger in one's memory.

Here a camera tracks the same black V8 Interceptor – parked outside the pavilion – along a red dirt road through wide outback plains. The sky is vast, in one sequence darkening elementally as a thunderstorm

approaches. Heat, and in particular dust, distort the view. A helmeted figure in black emerges from inside the moving car through the side window, slowly mounts the roof of the vehicle and stands upright. Every nuance of his movement is emphasised in slow-motion, transforming a potentially dangerous act into a formal study in physical virtuosity as the body embraces and balances the elemental forces of velocity and gravity that draw it deeper into the Australian hinterland.

Dr. Blair French

Dr. Blair French is Executive Director, Artspace Visual Arts Centre, Sydney.





Shaun Gladwell

- 1972 Born Sydney, Australia
- 1996 Bachelor of Fine Arts (Honours First Class), Sydney College of the Arts
- 2001 Masters of Fine Art (Research), College of Fine Arts, University of New South Wales, Sydney
- 2001–02 Associate Research, Goldsmiths College, University of London, UK

Represented by Anna Schwartz Gallery
www.annaschwartzgallery.com

Selected Solo Exhibitions

- 2009 Australian Pavilion, 53rd Venice Biennale, Italy
- 2008 *Shaun Gladwell*, University Art Gallery, University of California, San Diego, USA
Double Voyage, Anna Schwartz Gallery, Melbourne
Shaun Gladwell, University of Queensland Art Museum, Brisbane
- 2007 *MADDESTMAXIMVS*, Sherman Galleries, Sydney
In a Station of the Metro, Artspace, Sydney
- 2006 *Shaun Gladwell*, Hallwalls Contemporary Arts Centre, Buffalo, New York, USA
- 2005 *Shaun Gladwell: Various Roles*, Institute of Modern Art, Brisbane
MMV BREAKLESS SESSIONS, Sherman Galleries, Sydney
- 2004 *New Balance*, Perth Institute of Contemporary Art, Perth
- 2003 *Silent, Ambient and Harder Remixes*, Sherman Galleries, Sydney
- 2001 *Recent Projects*, Cité Internationale des Arts, Paris, France
Cycles of Radical Will, Imperial Slacks Gallery, Sydney
- 2000 *Kickflipping Flâneur*, Artspace, Sydney

Selected Group Exhibitions

- 2009 *RISING TIDE: Film and Video Works from the MCA Collection*, Sydney, Museum of Contemporary Art, San Diego, USA
CODE SHARE: 5 continents, 10 biennales, 20 artists, Contemporary Art Centre Vilnius (CAC), Lithuania
- 2008 *Il/legitimate*, Museum of Image and Sound, Sao Paulo, Brazil
Figuring Landscapes, touring, ArtSway, New Forest; Tate Modern, London; Showroom, Sheffield; Chapter Arts, Cardiff; Brighton Cinemateque; Bureau, Salford; Dundee Contemporary Arts; Vivid, Birmingham; FACT Liverpool; Gallery of Modern Art, Brisbane
Taipei Biennial, Taipei Fine Arts Museum, Taiwan
Revolutions – forms that turn, 2008 Biennale of Sydney, Australia
Summer Exhibition: Gallery 8, curated by Tracey Emin, Royal Academy of Art, London, UK
Zombie Surfers, cell project space, London, UK
Screenings, Artist as Performer: Part II, Haunch of Venison, London, UK
Biennale Cuvée, OK Center, Linz, Austria
- 2007–08 *Space for Your Future*, Museum of Contemporary Art, Tokyo, Japan
- 2007 *Living the City*, Platform 21, Amsterdam, The Netherlands
Southern Panoramas, 16th International Electronic Art Festival, VIDEOBRASIL, São Paulo, Brazil
Bicycle Club, Kordegarda Gallery, Zacheta National Gallery, Warsaw, Poland

Think with the Senses – Feel with the Mind – Art in the Present Tense, 52nd International Art Exhibition, 52nd Venice Biennale, Italy

MUTE: Storm Sequence, Bastard, Oslo, Norway

Streetworks: Inside Outside Yokohama, Asialink Touring Project, Chulalongkorn Art Centre, Bangkok, Thailand; Valentine Willies, Kuala Lumpur, Malaysia; Substation, Singapore

2006–07 *Wave Front: Australian Contemporary Art Scene*, Tokyo Wonder Site, Shibuya, Tokyo, Japan

2006 *27th Bienal de São Paulo: How to Live Together*, São Paulo, Brazil

Busan Biennale 2006: Everywhere, Busan Museum of Modern Art, Busan, South Korea

Plus Factors, Australian Centre for Contemporary Art, Melbourne

High Tide: New Currents in Art from Australia and New Zealand, Zacheta National Gallery of Art, Warsaw, Poland; Contemporary Art Centre, Vilnius, Lithuania

2005 Yokohama 2005 International Triennale of Contemporary Art, Yokohama, Japan

Space Invaders, Museum Kunsthau Baselland, Basel, Switzerland

2004 *Gridlock: Cities, structures, spaces*, Govett-Brewster Art Gallery, New Plymouth, NZ

re: source, Gallery 6, Art in General, New York, USA

Flicker, Socrates Sculpture Park, Long Island City, New York, USA

2002 *The Mind is a Horse*, Bloomberg Space, London, UK

Once Removed

Vernon Ah Kee
Ken Yonetani
Claire Healy &
Sean Cordeiro

The Ludoteca, Castello

Once Removed

Once Removed is an exhibition of three installations all referring to aspects of place and the predicament of displacement. Interpreting facets of Australia's environment and culture, as well as of the former convent in which the exhibition is situated, these works reveal differing approaches to place and displacement by young Australian artists of various ethnic backgrounds.

The displacement of individuals, communities and entire racial groups is a global phenomenon, while the feeling of being sometimes out of place is one to which all individuals can relate. As an emigrant, immigrant or an Indigenous person, each of the artists exhibiting in *Once Removed* has experienced cultural displacement. Sean Cordeiro's family is from Singapore, and he and Claire Healy lead a globally itinerant life, currently working between Sydney and Berlin. Vernon Ah Kee, an Aboriginal Australian with Chinese ancestry, has experienced the worst aspects of displacement – racism and ostracism – living in the conspicuously Anglo-Celtic city of Brisbane. Just six years ago, Ken Yonetani immigrated to Australia from Japan with little English. He now lives in the mountains west of Sydney. The insight provided by the artists' various experiences of otherness underpins the narratives of these diverse installations.

Perched between Indonesia and New Zealand in the southern Pacific, Australia could not be further removed from the European culture upon which it was founded. Until relatively recently, many Australians displayed a lamentable lack of interest in Aboriginal, Asian and Pacific cultures. Over the last two decades however, a politically-led reassessment of Australia's place in the world has resulted in a surge of interest from local and international audiences in Aboriginal art, and a new Australian preparedness to engage with the cultures of neighbouring Asian and Pacific nations. Critical frameworks established during this period, such as the Asia Pacific Triennial, have explored Aboriginal and non-Indigenous art in the context of current visual art practices from the region, stimulating a dialogue that informs much contemporary Australian art practice. Similar reassessments have occurred worldwide, as the focus of curators and consumers has moved from the traditional mainstream to embrace the art of non-Western cultures. Australia's contemporary visual arts culture has emerged as central to this shift – at the forefront are artists such as Vernon Ah Kee and Ken Yonetani, whose work draws from and comments on their respective Aboriginal and Asian heritages.

Beyond the familial reference to relations of another generation, the phrase "once removed" suggests being remote, separated

or in some way different from the norm. In the context of Healy and Cordeiro's practice, it implies removal and renaissance; the experience of moving between places, packing-up, shifting and recontextualising everyday accoutrements that are redolent with personal meaning and memories. In Ah Kee's project, "once removed" makes obvious postcolonial reference to the mass displacement of Aboriginal people (and more specifically to the Stolen Generations of Aboriginal children), while also speaking of the artist's own feelings of displacement from a society that continues to alienate Indigenous and other racial groups from iconic aspects of Australian cultural life. Yonetani's project explores the disjuncture between humankind and the natural world, underlining the danger of maintaining an existence that is complacently "once removed" from nature.

The formal ordering of elements in the face of entropy is a device employed by the artists in *Once Removed* as they attempt to make sense of disassociation and displacement. Yonetani's carefully staged white sugar sculptures are rendered in a language that seeks to codify the damage caused by human disengagement from the natural world. The aesthetic framework for his practice is drawn from Asian culture, particularly cultural traditions that make a spectacle of ordering nature, such as the Japanese Zen garden.



Despite its sparse, serene arrangement, the installation evokes a post-apocalyptic landscape in which everything is bleached white and has perished. Here, the excesses of life are inextricably tied to self-destruction and death. *Sweet Barrier Reef*, for example, describes the fatal consequences of using the natural environment as a dumping ground for consumer-driven industry.

Vernon Ah Kee's surf narratives and wall texts have a similar imperative to create order from apparent despair – in his case a pessimism that has arisen from racial oppression. Evading the familiar visual traditions of Aboriginal art and adopting instead a conceptual lexicon invested with wry humour, Ah Kee removes the possibility for the kind of cultural pigeon-holing that can separate Aboriginal from non-Indigenous art. Anger at the displacement of Australia's Aboriginal and Torres Strait Islander populations is clearly spelled out here in black and white wall texts and in a short film depicting Aboriginal surfers reclaiming the beach – a surreal, fairy-tale scenario in the context of a modern Australia world-renowned for its Caucasian-dominated beach culture.

The installations by Ah Kee and Yonetani explore Australian socio-political issues that have global significance beyond national borders. The site-specific installation, *Life Span*, by Healy and Cordeiro, conversely gathers the world's dreams, fears and desires into a neatly ordered stack, devised and positioned in response to the distinctive art and architecture of its ecclesiastical Venetian setting. There are 195,774 videos in this towering monolith, their combined viewing time equal to the world's average human life span of 66.1 years. Collectively the content of this VHS monument ruminates on the human condition, on the meaning of life and on mortality. This installation disproportionately commandeers the small church and substitutes film for religious doctrine as a vehicle for finding quietude and spiritual fulfillment. The juxtaposition between popular videos and the church setting serves to heighten the significance both of the work and of the church, the stack of obsolete media an apt metaphor not only for society's contrived packaging of experience and emotion, but also for the ultimate transience of life itself.

Together these works critique society's voracious consumption and commodification of objects, places and people. The displacement inherent to each work's subject matter is echoed in the incongruous context of the exhibition site and sometimes by unexpected parallels with Venice itself. Water, for example, is a key theme in the work of Ah Kee and Yonetani. Ah Kee proposes the unlikely repossession of the beach and its culture by Australia's original inhabitants, while Yonetani's sugar reef conjures the destruction of underwater environments brought about by human activity. Both works resonate with the predicament of Venice, where the physical environment is endangered by tourists in their utopian search for a place that is fast disappearing. Collectively, the fantastical aspect of the works in *Once Removed* invites a suspension of disbelief, as does Venice itself, because things are not as they seem. Intrinsic to all are allusions to what lies beneath the surface, unseen and unfathomable.

Felicity Fenner Curator, *Once Removed*

Felicity Fenner is the Senior Curator at Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney.

Vernon Ah Kee

Cant Chant

Cant Chant (Wegrewhere) proposes an improbable story about Aboriginal surfers reclaiming one of Australia's most populated beaches. Interspersed with violent allusions to historical executions of Indigenous people, it is a surreal, fairy-tale narrative, given that in modern Australia racial alienation is often most evident in the context of iconic cultural sites, such as the beach.

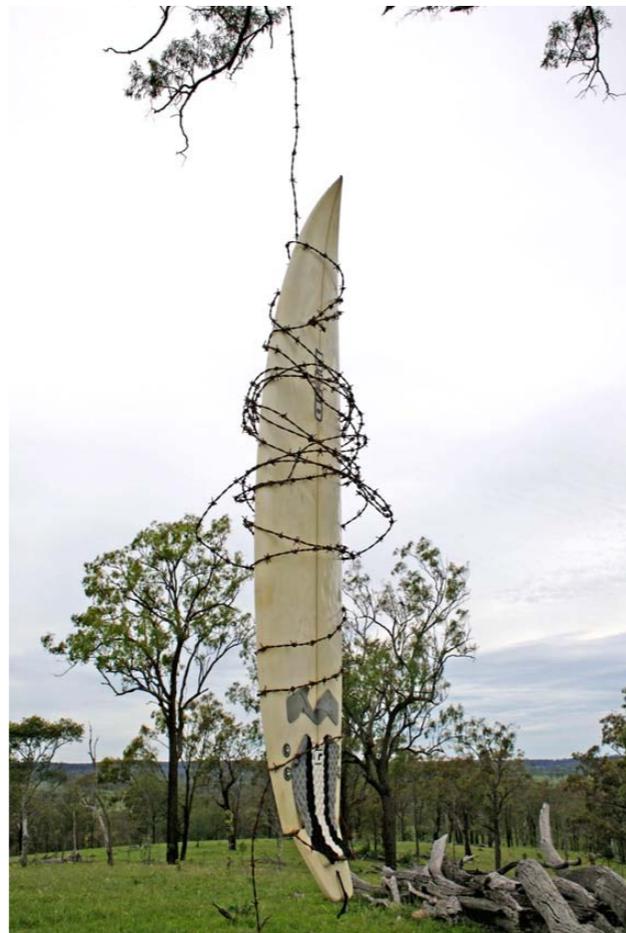
Biography

Born 1967, Innisfail, Australia
Lives and works in Brisbane, Australia

Vernon Ah Kee was born in North Queensland and is of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples. He received his doctorate in visual arts from Queensland College of the Arts in 2007. Ah Kee's conceptual text pieces, videos, photographs and drawings are a critique of Australian popular culture from the perspective of the Aboriginal experience of contemporary life.

Artist Representation

Milani Gallery, Brisbane
www.milanigallery.com.au



Ken Yonetani

Sweet Barrier Reef

Sweet Barrier Reef is an installation about coral bleaching, made from white sugar and inspired by the form of a Japanese Zen garden. A symbol of colonisation and modernisation, sugar also represents human desire and consumption, both of which fuel the industries impacting disastrously on fragile ocean environments.

Biography

Born 1971 Tokyo, Japan
Lives and works in Katoomba, Australia

Australian-based Japanese artist Ken Yonetani creates sculptural installations made from ceramics and other similarly fragile materials. His work draws on the traditions of his Japanese cultural heritage to address contemporary environmental crises facing many parts of the world.

Artist Representation

Dianne Tanzer Gallery, Melbourne
www.diannetanzergallery.net.au



Claire Healy & Sean Cordeiro

Life Span

195,774 VHS video cassettes are arranged to form an incongruous monumental block inside the church. The amount is significant: the combined running time is enough to literally record the average person's life of 66.1 years. *Life Span* is the physical representation of what may flash before one's eyes before death.

Biography

Claire Healy
Born 1971, Melbourne, Australia
Lives and works in Sydney, Australia and Berlin, Germany

Sean Cordeiro
Born 1974 Sydney, Australia
Lives and works in Sydney, Australia and Berlin, Germany

Claire Healy & Sean Cordeiro explore the space between creation and consumption, questioning the layers that disguise the simple economics that underscore our increasingly complex lives. Their site-specific investigations of certain places are also investigations into the perception of the way things shift. Their art material is often found on site, recycled and reused in works that ponder the material and immaterial value of everyday objects.

Artists Representation

Barry Keldoulis Gallery, Sydney
www.gbk.com.au
Gallery Gitte Weise, Berlin
www.gitteweisegallery.com

Artists Website

www.claireandsean.com



Major Partners



The Balnaves Foundation

The Balnaves Foundation is supporting Australia's representation at Venice Biennale for the second time. In 2007, the Foundation supported Callum Morton's project at Palazzo Zenobio, *Valhalla*.

Founded in 2006 by Neil Balnaves the Foundation disperses over \$2 million per annum to organisations that aim to create a better Australia through education, medicine and the arts with a focus on young people, the disadvantaged and Indigenous communities.

The Foundation is Exhibition Patrons of Sculpture by the Sea and has a partnership with the Art Gallery of New South Wales through a programme of exhibitions of contemporary and historical sculpture.

The Foundation is the principal donor of the Australian Centre for Contemporary Art and also supports the McClelland Gallery & Sculpture Park in Melbourne. Assistance to the arts is also provided through Kaldor Art Projects and as a Major Partner of the Biennale of Sydney, Australia's largest international art exhibition.

The Foundation helps to broaden community access to the arts by financing the Open House Program at the Sydney Opera House, which targets disadvantaged communities, and a free program for teenagers at the Museum of Contemporary Art, Generation Next.

Support for medicine consists of grants with St Vincent's Hospital, Northcott Disability Services, the Children's Hospital at Westmead and a major grant of \$500,000 to finance research into childhood cancer by young scientists at the Children's Cancer Institute of Australia. In 2008, Bond University was the recipient of a substantial grant that assisted to build a very successful state-of-the-art Multimedia Learning Centre for its students.

In 2009, the Foundation will also award scholarships for Indigenous students to study medicine at the University of New South Wales. It also supports Indigenous arts through the grant made to Tjanpi Desert Weavers.

www.balnavesfoundation.com



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UBS is deeply committed to the promotion of excellence and innovation in the arts and maintains a number of longstanding sponsorships of arts and cultural projects around the world including Australasia. Leaders in the artistic and cultural world share qualities, such as innovation, creative thinking and commitment to excellence, that are also integral to the bank's success. These values underpin the partnerships that UBS has developed with the Art Gallery of NSW, National Gallery of Victoria and Sydney Theatre Company.

UBS is proud to have supported the work of contemporary Australian artists through its partnership with the Australia Council's Venice Biennale project since 2005.

www.ubs.com

Supporting Partners

The Australia Council for the Arts thanks the following supporters of the Venice Biennale 2009 exhibitions:

The Queensland Government's Arts Queensland and QIAMEA

Queensland Government agencies, Arts Queensland (AQ) and the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA), are in partnership to support Queensland artists and arts professionals in the Venice Biennale 2009.

Arts Queensland is dedicated to supporting and growing Queensland's vibrant and innovative arts sector. QIAMEA strives to establish Queensland Indigenous arts as a significant force in international and domestic art markets through promotional and export activity.

Together, AQ and QIAMEA are also partners in Backing Indigenous Arts, an investment of \$10.73 million to support the Far North Queensland Aboriginal and Torres Strait Islander arts industry.

Queensland participants in the Venice Biennale 2009 are supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

www.arts.qld.gov.au
www.indigenousarts.qld.gov.au

Arts NSW

The vision of Arts NSW is to foster a spirited arts and cultural environment that values our artists and our heritage, builds community, excites our imagination and inspires our future.

Arts NSW advises the Government and develops policy on all aspects of the arts and cultural activity in NSW.

Through the financial assistance of the Arts Funding Program, Arts NSW serves arts and cultural organisations, artists and members of the public. Its management of projects, venues and capital expenditures supports the operation and viability of arts and cultural organisations.

Arts NSW is part of the Department of Arts, Sport and Recreation.

www.arts.nsw.gov.au

Qantas

oneworld is committed to the highest standards of corporate social responsibility and airlines of the alliance are proud supporters of numerous arts organisations and events around the world.

oneworld and Qantas are pleased to be a part of the 2009 Venice Biennale, connecting the global community to this most important showcase of contemporary visual art.

oneworld brings together ten of the world's biggest and best airlines – and around 20 affiliates – providing its customers and carriers with services and value no airline can deliver on its own, including global coverage, more rewards and recognition, more miles and points, more lounges and smoother transfers.

oneworld airlines include Qantas, American Airlines, British Airways, Cathay Pacific Airways, Finnair, Iberia, Japan Airlines, LAN Airlines, Malév Hungarian Airlines and Royal Jordanian. Mexicana and its affiliate Click Mexicana will join the alliance in 2009.

www.oneworld.com

Museum of Old and New Art

MONA – the Museum of Old and New Art – will open in Hobart, Tasmania, late in 2010. MONA will be Australia's largest private art museum, housing a collection that ranges from Egyptian and Greek antiquities, through Australian modernism and international contemporary art.

Visitors to MONA will see and hear and feel – and think about why art is one of the markers of being human. If opinions are polarised as to the success of this venture, then the instigator, David Walsh, will consider the outcome to be distinctly positive.

www.moorilla.com.au/mona

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With almost 400 people, and offices in Melbourne and Sydney, Maddocks offers legal expertise to a range of clients from industry sectors including infrastructure, financial and other services, and all levels of government. Last year, many of these clients elected to recognise Maddocks for 'Exceptional Service' in the *BRW – St George Client Choice Awards*.

Maddocks is proud to have supported the Australia Council's Venice Biennale project since 2001. The firm's cultural values of diversity, collaboration, innovation and a rigorous pursuit of excellence underpin everything the firm does.

www.maddocks.com.au

Griffith University

Griffith University is one of Australia's most innovative universities in the fields of creative and performing arts, education, environment, health and science. Specialist art and design teaching facilities are based at Griffith's Queensland College of Art in Brisbane and the Gold Coast. Griffith Artworks, via The Queensland College of Art Gallery generate curatorial, publication and public event programming at the student and community interface.

www.griffith.edu.au

Arts Victoria

The Victorian Government is once again delighted to support Australia's participation at the 2009 Venice Biennale of Art.

The Venice Biennale is the world's most important forum for contemporary visual art. Victoria has had a close association with the event – and Australia's representation – for more than a decade. Previous Australian representatives include Howard Arkley, Lyndal Jones, Patricia Piccinini, Ricky Swallow, Callum Morton and Daniel Von Sturmer. They are among many contemporary artists whose art and careers have been developed in Victoria and who continue to have their presence felt internationally. Through Arts Victoria's International Program, the Victorian Government provides opportunities for the local arts community to build international networks and present their work on the world stage. In 2009, we are proud to enable Victorian arts professionals to experience the Biennale first hand, and to develop contacts and relationships with international peers – an invaluable opportunity.

I wish all the Victorian and Australian participants every success in Venice in 2009.



Lynne Kosky MP
Minister for the Arts
www.arts.vic.gov.au



Acknowledgements

The Australia Council would like to acknowledge the special and important contribution by the College of Fine Arts, University of New South Wales (COFA) and Schwartz Media. We are greatly appreciative of their support and commitment to Australia's participation at the 53rd International Art Exhibition in Venice.

COFA is one of Australia's premier art and design schools located in Sydney, Australia. Shaun Gladwell, Claire Healy and Sean Cordeiro are graduates of COFA – their Australian representation at the Venice Biennale highlights the crucial role of training institutions in the development of the next generation of artists, designers and theorists. Additionally, COFA has actively supported a group of Art Education students to develop an interactive education toolkit supporting young people to directly engage in the creative process with the artists exhibiting in 2009. COFA has also supported a postgraduate group of Master of Art Administration students to work as part of the planning and installation team for *Once Removed* on the ground in Venice, through the leadership of curator Felicity Fenner.

The Australia Council also acknowledges the important contribution of Schwartz Media in publishing a special artist book focusing on Shaun Gladwell, which will launch at the 2009 Venice Biennale. Schwartz Media has generously supplied images and text commissioned for Shaun Gladwell's publication to the Australia Council for reproduction in the 2009 Venice Biennale materials. Schwartz Media manages an independent Melbourne-based publishing house, which has a distinguished reputation for quality Australian non-fiction books.

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We would also like to warmly thank Paoli Smith, Digital Monkey, Daniela Goldmann Public Relations and Global Specialised Services for their role in supporting the representation of Australian artists at the 53rd International Art Exhibition in Venice.

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Dr. Philip Rylands, Director,
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The Marketing and Communication,
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Development teams

Artist Images

Front & Back Cover

Shaun Gladwell

Apology to Roadkill 1–6, 2007–2009

Production still

Courtesy the artist and Anna Schwartz Gallery

Photography: Josh Raymond

Cinematography: Gotaro Uematsu

Inside Front Cover

Shaun Gladwell

Apology to Roadkill 1–6, 2007–2009

Production still

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Cinematography: Gotaro Uematsu

Page 2

Shaun Gladwell

Negative Silvertown Hotel Position, 2009

Found images

Courtesy the artist and Anna Schwartz Gallery

Page 3

Shaun Gladwell

Interceptor Surf Sequence, 2009

Production still

Courtesy the artist and Anna Schwartz Gallery

Photography: Josh Raymond

Cinematography: Gotaro Uematsu

Page 5

Shaun Gladwell

Planet and Stars Sequence: Barrier Highway, 2009

Production still

Courtesy the artist and Anna Schwartz Gallery

Photography: Josh Raymond

Cinematography: Gotaro Uematsu

Pages 6–7

Shaun Gladwell

Interceptor Surf Sequence, 2009

Production still

Courtesy the artist and Anna Schwartz Gallery

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Page 8

Shaun Gladwell

Roadkill Positions, 2009

Photographs

Courtesy the artist and Anna Schwartz Gallery

Photography: Josh Raymond

Page 9

Shaun Gladwell

Colour Test: Mundi Mundi Plains, 2009

Production still

Courtesy the artist and Anna Schwartz Gallery

Photography: Josh Raymond

Cinematography: Gotaro Uematsu

Page 13

Vernon Ah Kee

Cant Chant (Wegrewhere), 2007–2009

Video production still

Courtesy the artist and Milani Gallery

Photography: Vernon Ah Kee

Page 14

Vernon Ah Kee

Cant Chant (Wegrewhere), 2007–2009

Video production still

Courtesy the artist and Milani Gallery

Photography: Vernon Ah Kee

Page 15

Vernon Ah Kee

Cant Chant (Wegrewhere), 2007–2009

Video, painted surfboards and vinyl lettering

Installation view, IMA, Brisbane

Courtesy the artist and Milani Gallery

Photography: Richard Stringer

Page 16

Ken Yonetani

Sweet Barrier Reef (detail), 2005

Sugar 160 x 1200 x 600 cm

Installation view, Artspace, Sydney

Courtesy the artist and Dianne Tanzer Gallery

Photography: Darren Hopton

Page 17

Ken Yonetani

Sweet Barrier Reef (detail), 2008

Sugar 110 x 1250 x 360 cm

Installation view, Adelaide Biennial of Australian Art

Courtesy the artist and Dianne Tanzer Gallery

Photography: Julia Yonetani

Page 18

Claire Healy & Sean Cordeiro

Life Span (detail), 2009

VHS video cassettes, silicone 480 x 318 x 524 cm

Courtesy the artists and Barry Keldoulis Gallery

Photography: Claire Healy & Sean Cordeiro

Page 19

Claire Healy & Sean Cordeiro

Deceased Estate, 2004

Entire found detritus from artists' warehouse

500 x 560 x 650 cm

Glashauss Gallery, Weil am Rhein, Germany

Courtesy the artists and Barry Keldoulis Gallery

Photography: Christian Schnur

Page 27

Claire Healy & Sean Cordeiro

Wohnwagen (flatpack – Past Times), 2006–2007

6 lambda prints, 29 x 42 cm each, edition of 20,

Installation of entire deconstructed caravan

and euro pallets

Dimensions vary

Collection: private museum, Tasmania

Courtesy the artists and Barry Keldoulis Gallery

Photography: Claire Healy & Sean Cordeiro

Inside Back Cover

Vernon Ah Kee

Cant Chant (Wegrewhere), 2007–2009

Video production still

Courtesy the artist and Milani Gallery

Photography: Vernon Ah Kee



The Australia Council for the Arts is the Australian Government's arts funding and advisory body. We support and promote the practice and enjoyment of the arts. The Australia Council has managed and funded Australian representation for more than 30 years. Previous Australian representatives at the Venice Biennale include Judy Watson, Howard Arkley, Patricia Piccinini, Ricky Swallow, Susan Norrie, Callum Morton and Daniel von Sturmer.

Extensive information is available on the fully interactive website. To keep up to date with the Australian representations at Venice please join our mailing list at:

www.australiavenicebiennale.com.au

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