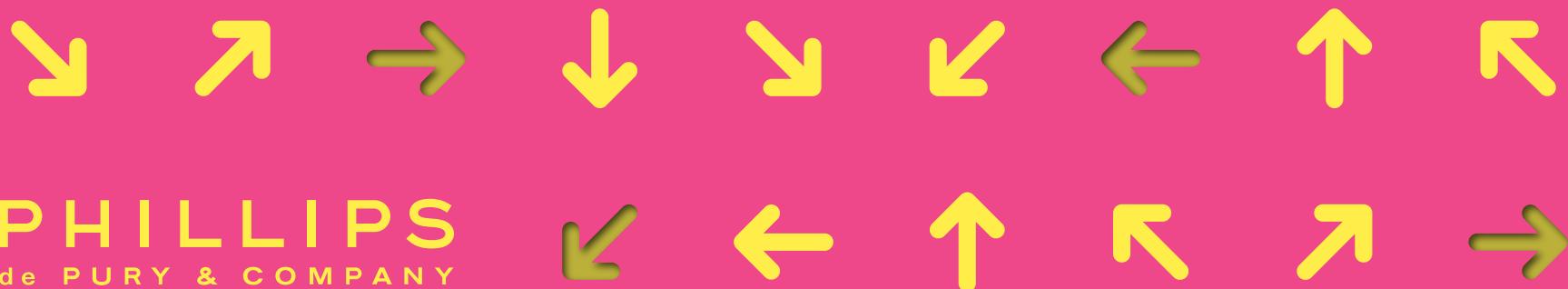


# VANCOUVER BIENNALE

2009 - 2011



PHILLIPS  
de PURY & COMPANY

## WELCOME to the 2009 - 2011 Vancouver Biennale, the 'World's Open Air Museum'.

We are unique among biennales in that our exhibitions are largely self-funded, freely accessible to the public and extend over two-years every two-years. With the emphasis on engagement, education and diversity, we celebrate the experience of art by situating museum quality artworks in public spaces where people gather to work, play, transit and live, turning public space into an open air museum.

Since our inaugural exhibition in 2005, the meaning of 'public' has been redefined by social networking. Like no other time in history, being 'public' means being instantly subject to global public discourse. In an era of Flickr, Twitter, Facebook and YouTube, there is rarely a moment that an opinion is not proffered and shared with the multitudes. But that's what the Vancouver Biennale is all about - public interaction, dialogue and a sharing of experience. Indeed, we went viral and wish to thank those who shared their raves and rants, photos and films with friends and followers.

The Vancouver 2010 Winter Olympics brought the Biennale record numbers of visitors from around the world and international visibility through unprecedented media coverage. The games also brought a twist of fate when six of our installation locations in Vancouver became designated Olympic sites. Mounting an exhibition of this size has its challenges, particularly given our dependence on public space and the multiple jurisdictions that govern that space. The crisis in fact provided an opportunity to expand our exhibition's footprint to the neighbouring City of Richmond. Richmond's participation included installations at Vancouver International Airport, the Aberdeen Shopping Centre, along the new rapid transit Canada Line, and indoor exhibitions at the Richmond Art Gallery. Since then, the City of Port Moody and the Surrey Art Gallery have also partnered on Biennale projects to give their communities a new public art experience.

CONTINUES ON BACK FLAP

THE WORLD'S OPEN AIR MUSEUM

# VANCOUVER BIENNALE

2009 - 2011

AUCTION CONDUCTED BY

**PHILLIPS**  
de PURY & COMPANY

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## The Vancouver Biennale Vancouver

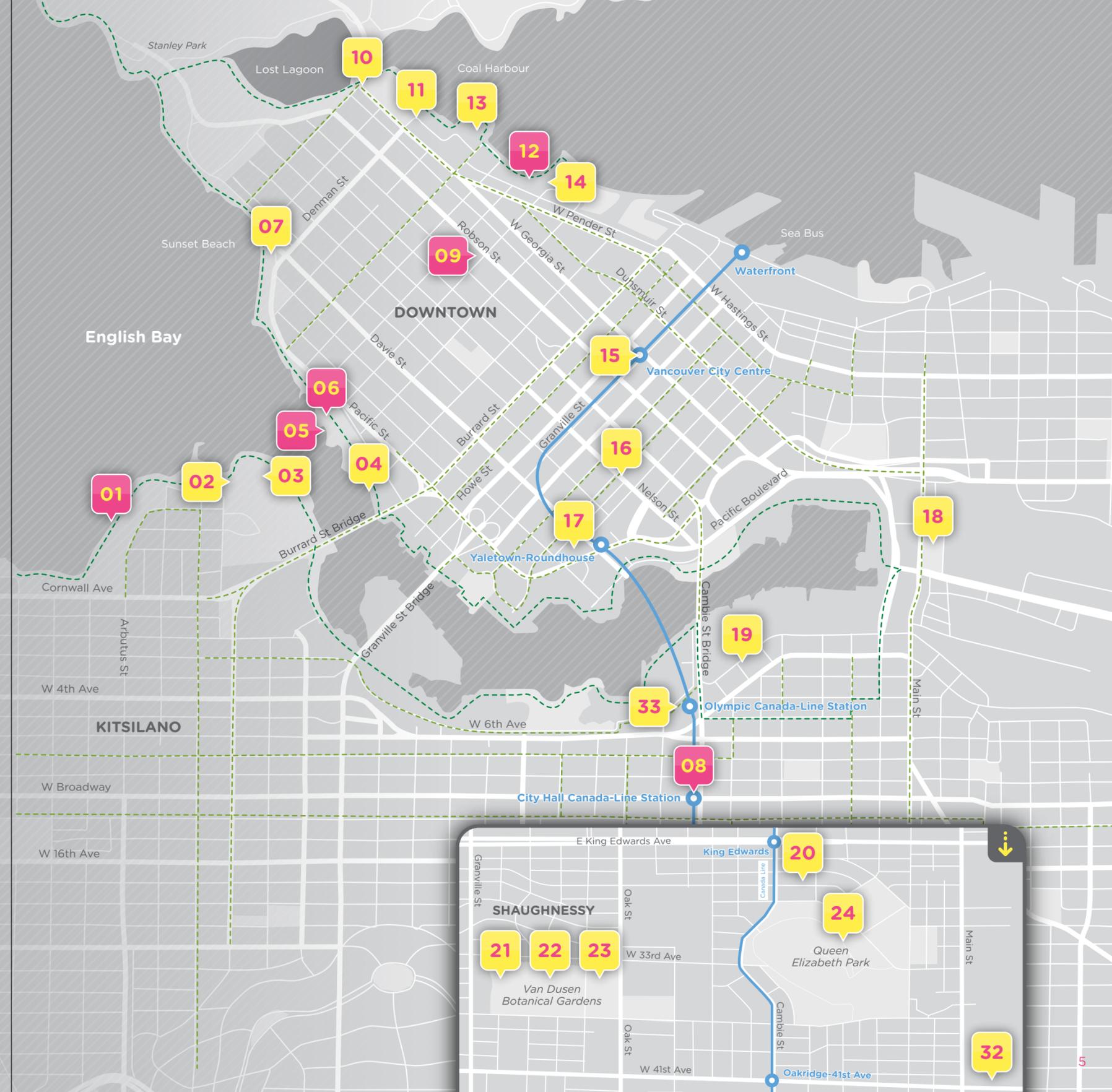
Since 2005, the Vancouver Biennale has had the support of the Vancouver Park Board and the City of Vancouver in hosting international city-wide outdoor exhibitions. In the 2009 - 2011 Biennale, New Media & Performance events were added to the ever popular open-air museum sculpture installations along beaches, bike routes, parks, urban plazas and transit stations. Expansion also included installations and exhibitions in the City of Richmond, Surrey and Port Moody.

[www.vancouver.ca/parks](http://www.vancouver.ca/parks)  
[www.vancouver.ca](http://www.vancouver.ca)  
[www.intransitbc.ca](http://www.intransitbc.ca)

"The Vancouver Biennale open air art exhibition is a wonderful addition to Vancouver's parks, bike routes, transit lines, and other public spaces. Nearly forty works by 37 artists from 5 continents bring a sense of wonder with art and ideas to our streets. The Arts play a major role in the life of our city, engaging citizens and visitors in dialogue, laughter and thought as they move throughout our neighbourhoods. The Biennale turns our city into an open-air museum, and helps confirm Vancouver as an artistically rich, international cultural destination and a world-class city for public art."

- Mayor Gregor Robertson

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## The Vancouver Biennale Richmond

The City of Richmond's participation in the 2009 - 2011 Biennale has provided residents and visitors with a rare opportunity to experience some of the Biennale's most exciting and controversial sculptures first hand, helping establish Richmond as a world-class cultural destination where public art is accessible to all. The City of Richmond partnered with the Biennale in 2009 and since then 9 works of art have been installed throughout the city. The Vancouver Biennale and the City of Richmond have also worked together to plan and promote community events, including the LULU Speaker Series and Doors Open Richmond (May, 2010). These events enabled the public to explore the Vancouver Biennale in Richmond as part of an arts, culture and heritage celebration, for free!

[www.richmond.ca](http://www.richmond.ca)

"Taking part in the Vancouver Biennale has been a fantastic experience for Richmond residents and visitors to not only experience exceptional international artworks in our midst, but to engage in a meaningful and lively conversation about creative expression and the nature of public art. These works have been photographed, written about and enjoyed on a level that has surpassed all expectations. It's been a very positive venture for Richmond."

- Mayor Malcolm Brodie

- A Legacy Sculpture
- B Sculpture
- Seawall
- Canada-Line
- Cycling Route

\* From April 26th, 2010, to March 27th, 2011, the Vancouver Biennale collaborated with the Richmond Art Gallery, the Aberdeen Centre and Surrey Art Gallery to exhibit a collection of work by India's most recognized contemporary artists. This exhibition began in Richmond in 2010, with the Richmond Art Gallery and Aberdeen Centre, before coming to a close at Surrey Art Gallery in 2011.



# Michel Goulet

CANADA (BORN 1944-)

## ECHOES

Kitsilano Beach

**Media:** Stainless Steel

**Size:** 91.5cm x 43cm x 43cm (36in x 16in x 16in)

**Weight:** 200lbs, 90kg

One of Canada's foremost artists working in the public domain, Goulet's chairs have become his signature trademark. They are included in installations throughout Canada, USA and Europe, specifically in Lyon, France, Montreal and Toronto. Some of the chairs are utilitarian, others are meant to be contemplated and others are upside down or laying on their sides. It is the poetry and beauty inherent to the simple domestic form that is at the heart of his work.

*Echoes* consists of 16 chairs installed along Kitsilano Beach, Vancouver. Each chair has an inscription on its seat in French or English text with simple, thoughtful phrases, such as "HE ARRIVED EARLY I ARRIVED LATE so we met" and "pousser un cri plus lion dans la gorge", aphorisms of everyday emotions and dreamlike thoughts.

These chairs, playful and interactive, with pieces of text in French and English, create an environment that invites interaction, fosters contemplation and offers a place of respite for passers by.

*Echoes* was gifted to the City of Vancouver in 2009 and made possible by the generosity of the artist, the Buschlen Mowatt Foundation and the Vancouver Biennale Legacy Foundation.

For more information visit: [www.michelgoulet.ca](http://www.michelgoulet.ca)



# Michael Zheng

CHINA (BORN 1965-)

## THE STOP

Vanier Park

**Media:** Metal and Concrete

**Size:** 274cm (H) x 60cm (Sign Section) = 108in x 24in

**Weight:** 500lbs, 227kg

One of the youngest artists selected to be in the Vancouver Biennale, Michael Zheng comes from a background in Computer Science, having studied at Tsinghua University, China and worked as a computer software designer for ten years. It was only later that he made the transition to study art at the San Francisco Art Institute.

Zheng received artist residencies from the prestigious MacDowell Colony in New Hampshire in 2005 and the Skowhegan School of Painting and Sculpture in Maine in 2003. In 2005 and 2007 he was nominated for the SECA Award from the San Francisco MOMA. He was acknowledged by the Artadia award in 2007 and nominated for the Bay Area Now 5 of the Yerba Buena Center for the Arts in 2008. His intervention project with the Baltic Triennial was selected as No.2 of the best art shows by the Pravda magazine in Lithuania, 2006. His work has been reviewed in numerous magazines worldwide including Sculpture Magazine, SF Weekly and the San Francisco Chronicle.

Zheng's work, like his Biennale installation of a series of stop signs with their backs painted pink, is conceptually based, often taking the form of situational intervention, sculpture and performance. His work creates situations that challenge the established positions so that new perspective becomes possible. His recent projects have taken on various forms of social intervention for which he considers himself as a medium, or an enabler for certain experiences and perspectives.

For more information visit: [www.michaelzheng.org](http://www.michaelzheng.org)

Reverse Side



# Ren Jun

CHINA (BORN 1961-)

## FREEZING WATER #7

Vanier Park

**Media:** Steel

**Size:** 3000cm in length (1181in)

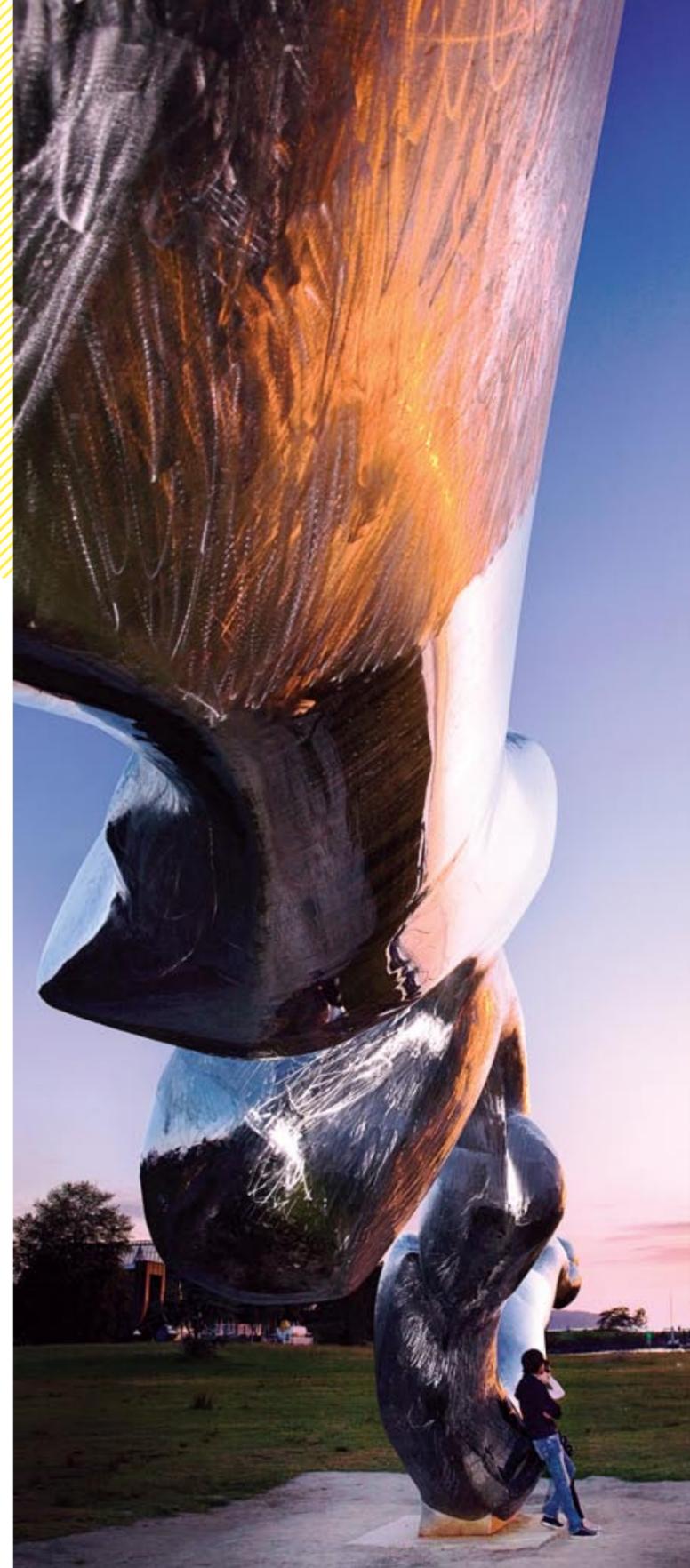
**Weight:** 13400lbs, 6078kg

Ren Jun makes his North American debut at the Vancouver Biennale with two elegant, amorphic, monumental, stainless steel sculptures. *Freezing Water #7*, located in Vancouver's waterfront Vanier Park, captures the artist's inspiration of spilt water as it puddles and morphs into mercury-like shapes. Cast in stainless steel, the artist illustrates his mastery of material, volume and engineering, creating a monumental, public installation as fluid as a bird in flight.

A graduate of the Xi'an Academy of Fine Arts, China, Ren Jun is a successful and respected sculptor of large-scale works spanning cities from South to North of China, including many emerging industrial cities. Ren Jun represents a nationalist pride more recently referred to as Cultural Imperialism. His older representational work embodies a spirit of heroism that reflects the political, economic, cultural and historical characteristics and contradictions inherent to a time of great transition in China. This recent work is a dramatic departure in form and is inspired by the growth and expansion of China as it takes its place in the world as a leading economic and cultural power.

**In support of the Vancouver Biennale, the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.**

For more information visit: [www.renjun-studio.com](http://www.renjun-studio.com)



# Ren Jun

CHINA (BORN 1961-)

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Vanier Park

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**Size:** 3000cm in length (1181in)

**Weight:** 13400lbs, 6078kg

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For more information visit: [www.renjun-studio.com](http://www.renjun-studio.com)



# Jaume Plensa

SPAIN (BORN 1955-)

## WE, 2008

Sunset Beach Park

**Media:** Painted Stainless Steel

**Size:** 360cm x 340cm x 500cm (141in x 133in x 196in)

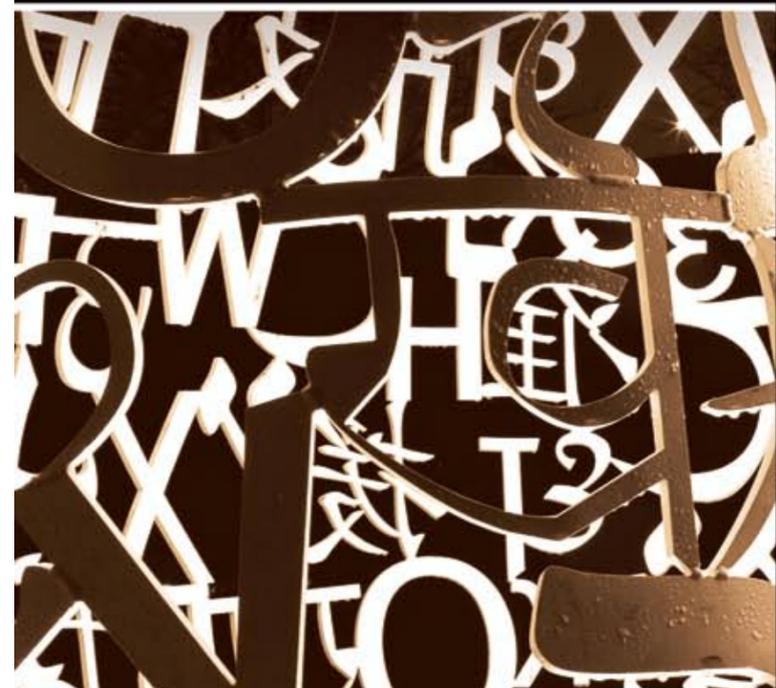
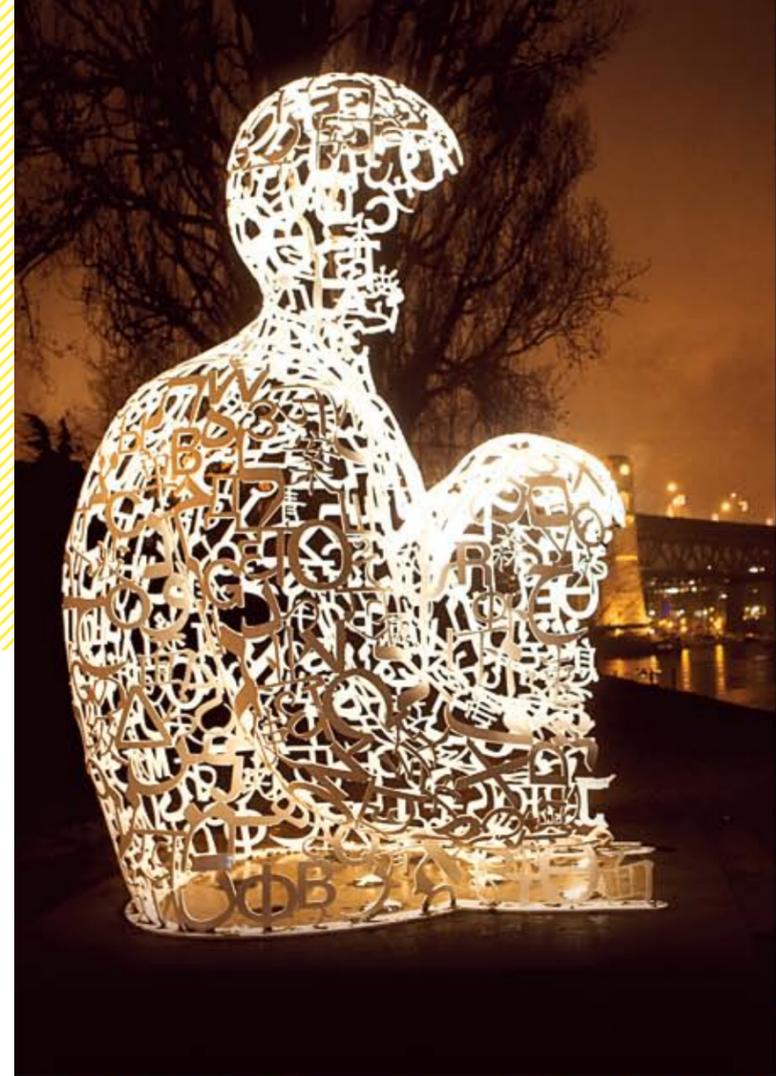
**Weight:** 5952lbs, 2700kg

Jaume Plensa follows in the 20th century Spanish tradition of producing leading artists of the era like Picasso, Miró, Tàpies and Dalí. With numerous national and international awards and honours, Plensa has exhibited in major museums throughout Europe, Japan and North America, including The Institute Valencia d'Art Modern, Valencia, Spain, The Musée d'Art Contemporain, Nice, France, Museum of Modern Art, New York, The Tate Modern, London, and most recently, inclusion in the prestigious 53rd International Art Exhibition, Venice Biennale in 2009. In addition, Plensa has won numerous public art commissions worldwide, including installations in Tenerife, Spain, New York, Paris, Toronto, Moscow, Barcelona and the prestigious \$17 million multimedia installation in Chicago's Millennium Park.

*WE, 2008*, one of the feature installations in the 2009-2011 Vancouver Biennale, created specifically for the exhibition, celebrates the linguistic diversity of the human race, the interconnectedness of mankind and the multiculturalism of Vancouver. Sitting erect, with knees embraced, this 12 foot tall, larger than life white aluminum figure composed of characters from 8 alphabets including Latin, Russian Cyrillic, Greek, Hebrew, Hindi, Japanese, Arabic and Chinese, commands and invites the viewer to interact and engage with the work and walk within its embracing, womblike form.

In support of the Vancouver Biennale, the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.

For more information visit: [www.jaumeplensa.com](http://www.jaumeplensa.com)



# Bernar Venet

FRANCE (BORN 1941-)

## 217.5 ARC X 13

Sunset Beach Park

Media: Corten Steel

Size: 353cm x 447cm x 300cm (134in x 176in x 118in)

Weight: 12125lbs, 5500kg

Venet has become one of the most celebrated sculptors of the 20th century. His steel sculptures are produced with attentiveness to detail of lines, arcs, and the general physics of space.

Venet works primarily in corten steel and the massive *217.5 Arc X 13* is part of his "Arc" sculpture series. The steel beams are balanced, and rest securely on the bow of the arc. The repetition of the thirteen curves give the piece a resting, yet rhythmic feel and though fixed we can imagine them rocking or moving. The raw, unpainted surfaces retain the feel of the corten steel turned a rich red-brown rust color reflecting the material's interaction with natural elements.

Bernar Venet has had countless solo shows and numerous public installations, including two major world tours, a major retrospective at the National Museum of Contemporary Art in Korea in 2007, as well as a number of museum exhibitions including Musée d'Art Moderne et d'Art Contemporain (MAMAC) in Nice, France; the Museum of Modern Art in Rio de Janeiro, Brazil, and San Paolo, Brazil; the Centre d'Art Contemporain Georges Pompidou in Cajarc, the Musée Sainte-Croix of Poitiers, France, as well as at MAMCO in Geneva. On January 1st, 2006, Bernar Venet was named Chevalier de Legion d'Honneur, France's highest decoration.

This visually undulating form is one of several Biennale legacy works on long-term loan to the City of Vancouver, acquired by the Vancouver Biennale Legacy Foundation in 2007 and is a favourite in its Vancouver Sunset Beach location.

For more information visit: [www.bernarvenet.com](http://www.bernarvenet.com)



# Dennis Oppenheim

USA (BORN 1938-)

## ENGAGEMENT

Sunset Beach Park

**Media:** Glass, Aluminum, Steel

**Size:** 640cm x 853cm (248in x 335in)

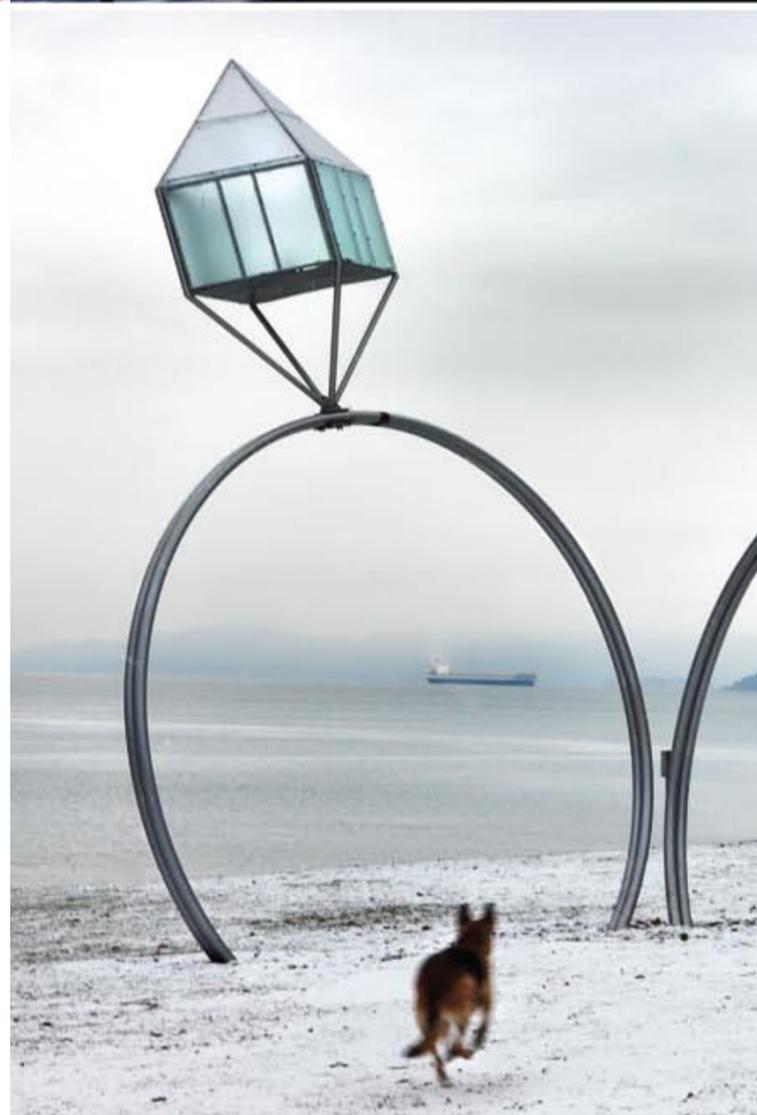
**Weight:** 3500lbs, 1588kg

Dennis Oppenheim is one of the most influential and respected artists working today. His work spans nearly five decades of art movements, creative interpretation and invention, and is represented throughout the world in major museums, public installations and in almost every art book on contemporary art post 1960. He is the recipient of numerous citations, awards and honours, and was a 2005-2007 Vancouver International Sculpture Biennale Lifetime Achievement Award honouree.

*Engagement* is one of several versions the American artist has produced referencing traditional engagement rings. In a Pop Art form where everyday domestic objects are taken out of their domestic environment and re-conceptualized as monumental sculptures, this version of *Engagement* rises nearly 28ft. Sitting on top of the rings where the diamonds would be, are two illuminated and translucent houses of tempered glass and aluminum. As a commentary on the precarious balances in marriage, the meaning of *Engagement* is intentionally open-ended. It considers the romantic, traditional, economic and social aspects inherent in the institution. The initial installation of this piece in the 2005-2007 Vancouver Biennale exhibition coincided with same sex marriage debates taking place in Canada.

The Vancouver Biennale Legacy Foundation acquired *Engagement* in 2007. It is on long-term loan to The City of Vancouver for all citizens and visitors to enjoy.

For more information visit: [www.dennis-oppenheim.com](http://www.dennis-oppenheim.com)



# Yue Minjun

CHINA (BORN 1962-)

## A-MAZE-ING LAUGHTER

Morton Park, Denman St & Davie St

**Media:** Painted Bronze

**Size:** 259cm tall (102 in)

**Weight:** 552lbs each, 250kg each (14 figures)

Sale by Private Enquiry

Yue Minjun has become the leading, most sought after and recognizable art figure of the contemporary Chinese, post revolutionary art movement of the 1990s, known as *Cynical Realism*. This artistic movement emerged in China after the 1989 student demonstrations in Tiananmen and the suppression of artistic expression. Using humor, cynicism, repetition and an emphasis on the individual to engage viewers and create dialogue, Yue Minjun was one of the first artists to translate this new ironic view of contemporary life. As a result, he has come to be identified as a cultural icon and his imagery is associated with the emergence of China as an economic super power, garnering record prices at auctions worldwide.

In *A-maze-ing Laughter*, this Beijing-based artist depicts his own iconic laughing image, with unnaturally broad grins that are exaggerated and excessive. The 14 bronze laughing figures, consisting of 7 images repeated twice, are the signature trademark of the artist. They tell us little about the person portrayed or the context of the laughter, yet they immediately engage the spectator and create a dialogue while enlivening the otherwise inanimate physical space.

The popularity and international media attention of Yue Minjun's *A-maze-ing Laughter* has made it the face of the 2009 - 2011 Vancouver Biennale and one of the most influential works of art of the 21st century. Yue Minjun makes his North American public art debut with this installation.

For more information visit: [www.yueminjun.com](http://www.yueminjun.com)



# Yue Minjun

CHINA (BORN 1962-)

## A-MAZE-ING LAUGHTER

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**Media:** Painted Bronze

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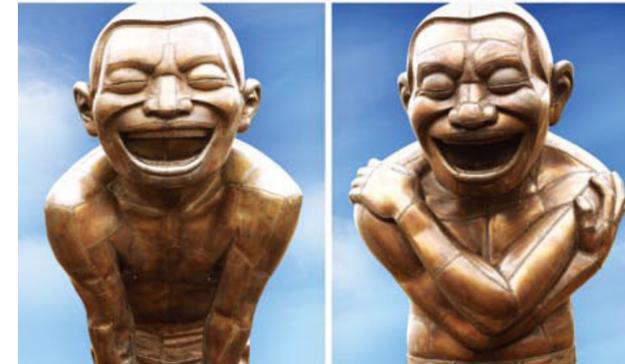
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For more information visit: [www.yueminjun.com](http://www.yueminjun.com)



# Magdalena Abakanowicz

POLAND (BORN 1930-)

## WALKING FIGURES

Broadway and City Hall Canada Line Station

**Media:** Cast Iron

**Size:** 275cm (108in)

**Weight:** 650kg x 16 figures = 10,400kg (1433lbs x 16 =22,928kg)

Magdalena Abakanowicz is one of the most influential sculptors and artists of the 21st century and her native Poland's national living treasure. Represented in major collections and museums throughout Europe and North America, and a recipient of many honours, Abakanowicz's imagery and use of materials reference nature and ancient mediums but also reflect her history and survival of both Nazi and Soviet occupied Poland.

The Vancouver Biennale installation of the headless walking figures was created simultaneously by the artist at a foundry in southern Poland and made possible as a result of a commission she received from the City of Chicago for 106 similar figures. Titled 'Agora', this is a permanent installation in Chicago's Grant Park, adjoining Chicago's famous Millennium Sculpture Park.

The 9-foot tall, monumental, headless cast iron figures, gifted to the Vancouver Biennale via the generosity of the artist, the Buschlen Mowatt Foundation and the Vancouver Biennale Legacy Foundation, appear menacing and robotic, walking aimlessly without guidance or reason.

With these sculptures, Abakanowicz's *Walking Figures* addresses the transformation and loss of the individual within a group as a reference to the human condition and the shaping of our world throughout history.

**Three of these monumental figures are available for purchase at the auction gala.**

For more information visit: [www.abakanowicz.art.pl](http://www.abakanowicz.art.pl)



# John Clement

USA (BORN 1969-)

## JASPER

Robson St. & Jervis St.

**Media:** Painted Tubular Steel

**Size:** 488cm x 274cm (192in x 108in)

**Weight:** 600lbs, 272kg

John Clement's career has soared since his inclusion in the 2005 - 2007 Vancouver Biennale, when he was the youngest of the exhibiting artists invited to participate. He has subsequently exhibited in the 2008 Biennale in Ube, Japan and has had exhibitions in Paris, Zurich, New York, and won numerous public art competitions throughout the United States.

A graduate of the University of Pennsylvania, the School of Visual Arts in New York City and long-term intern and apprentice to the American master of constructive sculpture, Mark di Suvero, Clement has forged his own identity in the use of large-scale steel. Clement's trademark colourful, steel spirals, with engaging pop culture titles, such as *Pup*, *Bubblegum* and *Jasper*, read like thick strong curved lines drawn in space and challenge the inherent rigid properties of his favourite material, tubular steel.

*Jasper* was commissioned by the Vancouver Biennale Legacy Foundation via the support of Jason Soprovich and the Gary & Lorne Segal families. It is currently on long-term loan to the City of Vancouver. This sculpture of intertwining steel spirals has commanded the attention of passersby and been a favourite of all ages since it was installed in Vancouver in 2008 on the busy Robsonstrasse.

For more information visit: [www.firehousestudio.com](http://www.firehousestudio.com)



# Yee Soo Kyung

KOREA (BORN 1963-)

## CERAMIC FORMS

Cardero Park

**Media:** Ceramic

**Size:** Vase 1: 60 x 150 x 110 x 60cm (23 x 59 x 43 x 23in)

Vase 2: 145 x 135 x 90cm (57 x 53 x 35in)

**Weight:** 1168lbs, 530kg

Like many young emerging Korean artists, Soo Kyung's work employs a variety of disciplines to realize her goal of transforming traditional Korean objects and concepts into new contemporary forms. This piece is part of a recent series, the "Translated Vase Series", in which the Seoul-based artist uses hundreds of discarded porcelain fragments and shards made by master Korean ceramicists to create her own "recycled" creative work.

The familiar ceramic designs and surfaces, as well as the fragility of the vessel forms and materials are deeply embedded into the Korean collective unconscious. They are also recognized internationally as a central part of Korean cultural identity. In the process of building new sculptures out of the fragments of traditional Korean pottery, the artist forces the curved fragments of ceramic together in ways that are both new but that also retain much of the aesthetic of the original work. Through this process, the work reflects a balance and a transition between both the traditional and contemporary forms that are symbolic of Korean culture.

For more information visit: [www.otafinearts.com](http://www.otafinearts.com)



# Wang Shugang

CHINA (BORN 1960-)

## THE MEETING

Cardero Park

**Media:** Painted Bronze Figures

**Size:** 92cm (H) x 75cm (W) (36in x 30in) x 8

**Weight:** 220lbs, 100kg x 8

Wang Shugang is one of the leading contemporary artists in the post revolutionary breakout period of the mid 1990s, referred to as Cynical Realism. Like many of his contemporaries including Yue Minjun and Ai Weiwei, he playfully and astutely mocks the history and political events of the Cultural Revolution and Maoist China using a serialized format in his presentations.

The *Meeting* was originally exhibited at the 2007 G-8 summit meeting in Heiligendamm, Germany. It is not without irony that the red figures are placed in a circle, static and crouching with cupped hands, open to various interpretations, from one of thoughtful contemplation to one of latent energy ready to leap up.

According to Shugang, "...the colour red has multiple cultural meanings in China, historically representing happiness but during the Cultural Revolution it symbolized terror. Today red is the colour of the faded lettering praising Mao on the ceilings of the factories, coats of the Buddhist monks and the colour of wedding decorations". In this installation, it is the colour of the Chinese government and communism.

Wang Shugang makes his North American public art debut with the 2009 - 2011 Vancouver Biennale. **In support of the Vancouver Biennale, the artist has created a limited edition of 3 bronze maquettes available for purchase at the gala auction.**

For more information visit: [www.artnet.com](http://www.artnet.com)



# Sorel Etrog

CANADA (BORN 1933-)

## THE KING AND QUEEN

Harbour Green Park

**Media:** Bronze

**Size:** 305cm x 183cm x 287cm (120in x 72in x 113in)

**Weight:** 4000lbs, 1814kg

Not for sale-Private Loan

Sorel Etrog is Canada's national living treasure. He is the most honoured and decorated of Canadian sculptors and artists internationally, and the recipient of numerous awards, honorary Doctorates and citations, including being appointed a member of The Order of Canada and a Chevalier of the Ordre des Arts et des Lettres by the Government of France. Etrog is in the most prestigious private and public collections, including the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York City, the National Gallery of Canada in Ottawa, Le Musée des Beaux Arts in Montreal and the Olympic Sculpture Park, Seoul, Korea.

In *King and Queen*, Etrog manifests the complex relationship between man and machinery and the conflict between individual agency in craft and industrialized mass manufacturing in the modern world. The machinery, tools and processes of industrialization, steel plating, sheet metal, bolts, rivets and hinges, become the dominating visual elements in this work.

Although industrial and shrine-like in nature, *King and Queen* has an elegance and purity in execution that beckons to be touched, interacted and engaged with. It transcends traditional and contemporary values and dialogue about sculpture.

The Biennale Lifetime Achievement Award in Sculpture and Public Art was named in honour of the artist in 2007. Retention of this work in the 2009 - 2011 exhibition was made possible by the generosity of a local Vancouver philanthropist.

For more information visit: [www.buschlenmowatt.com/artists/sorel-etrog](http://www.buschlenmowatt.com/artists/sorel-etrog)



# Choi Tae Hoon

KOREA (BORN 1965-)

## SKIN OF TIME

Harbour Green Park

**Media:** Stainless Steel (plasma technique)

**Size:** 700cm x 350cm (275in x 138in)

**Weight:** 1764lbs, 800kg

Choi Tae Hoon makes his North American debut with the 2009 - 2011 Vancouver Biennale. Tae Hoon represents Korea's rapidly developing contemporary art scene and through this exhibition, he has garnered significant attention with Western museums and the media. In 2006, Tae Hoon was chosen as artist of the year by Korea's most important contemporary art museum in Seoul, the Kim Jong-Young.

The sculpture *Skin of Time* was created specifically for the Vancouver Biennale and consists of a series of several hundred welded, steel mesh plates forming the shape of a wide barren tree with severed limbs.

This sculpture represents aspects of the artist's life and has messages and important mementoes relating personally to his life experiences, embedded in the skin of the tree. These personal marks and symbols, punctured with tiny holes, can only be seen when the sun sets and the lights inside the tree shine like stars in the night sky.

In Korean culture trees represents many things and play a major role in the psyche of the nation. There is the Shinsu, sacred tree, the tree of life, the tree at the centre of the world, the tree of death and revival, the tree of female essence and male productivity, the tree of wisdom, the tree of sacrifice, and the tree of history and tradition. As well, During April of each year, Korea celebrates a national holiday, *Tree Planting Day*, when Korean's traditionally plant trees.

For more information visit: [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)



# Liu Jianhua

CHINA (BORN 1962-)

## PILLOWS

Harbour Green Park

**Media:** Fiberglass

**Size:** 120cm x 50cm x 25cm (47in x 19in x 10in) 18 units in total

**Weight:** 66lbs, 30kg per pillow

Liu Jianhua is one of China's rising stars in the contemporary art scene. During the last decade, Jianhua has had exhibitions in Beijing, Shanghai, London, Athens, Moscow, Brussels, Chicago, New York, Holland, Austria, Taiwan, Italy and Korea. Jianhua is well known internationally for works that comment on attitudes towards women as well as the place of China in the contemporary art scene and on the political world stage.

The influence of Liu Jianhua's training in ceramics can be seen in the great technical skill of the painted fiberglass installation *Pillows*. Liu Jianhua previously worked in the porcelain factories in the city of Jingdezhen, world famous for its porcelain production. The clean white porcelain-like surface appears impersonal, yet gives the visual illusion of a pillow made of a soft welcoming material, representing the warmth of home. However, the pillows are in fact hard, rigid and not meant to provide the comfort we expect. The transformation of an indoor object to an outdoor sculpture displaces the pillows from their domestic environment while denying their original function.

In Liu Jianhua's art, we hear a voice that hints to us that only by studying issues of Chinese culture from an individual angle can we break down the stereotypical views. With *Pillows*, he suggests that the most effective method of analysis is through everyday life.

For more information visit: [www.galleriacontinua.com](http://www.galleriacontinua.com)



# Zhan Wang

CHINA (BORN 1962-)

## ARTIFICIAL ROCK #143

Vancouver City Centre Station Canada Line

**Media:** Stainless Steel

**Size:** 260cm x 120cm x 210cm (102in x 47in x 82in)

**Weight:** 661lbs, 300kg

Zhan Wang's *Artificial Rock #143* in stainless steel is reflective, both literally and metaphorically. Traditionally, Chinese artists have situated rockeries and gnarled stones in front of important buildings and in gardens for decoration and meditation. In Mandarin, such stones are called *jiashanshi*, which literally translates as "fake mountain rocks". They are referred to in the West as scholar's stones, which symbolically represent mountain landscapes and contain the power to connect man with nature. The practice of placing these stones dates back to the Han Dynasty over 2000 years ago.

Zhan Wang represents the emergence of contemporary Chinese art onto the world stage and a generation of young artists who bridge tradition with the overwhelming expansion and growth of their nation. Wang's work embodies an expansive worldview. It touches on economics, sociology, urban planning and architecture as well as traditional Chinese aesthetics. He began making these shiny artificial *jiashanshi* stones during the recent building boom in Beijing, when numerous skyscrapers of glass and steel appeared on the cityscape, dominating the City, destroying neighbourhoods and the relationship between the individual and their environment.

During the last decade, Zhan Wang has taken his Artificial Rock series to The DeYoung Museum and Asian Art Museum in San Francisco, the British Museum and he even scaled Mount Everest in 2004 to place one of his own sculptures at the summit. *Artificial Rock #143* is Zhan Wang's Canadian debut.

For more information visit: [www.asianart.org/zhangwang.htm](http://www.asianart.org/zhangwang.htm)



# Igor Mitoraj

POLAND/ITALY (BORN 1944-)

## EROS BENDATO SCRIPPOLATO

Yaletown Park

**Media:** Bronze

**Size:** 225cm (H) x 1370cm (D) x 290cm (W) (88in x 539in x 114in)

**Weight:** 4410lbs, 2000kg

Igor Mitoraj is one of the most identifiable sculptors of this century. His gigantic figures of ancient gods, heroes, muses and titans references back to the lost classical beauty of Ancient Greece and Rome, yet his use of material and execution are contemporary in their sensitivity and messaging. Igor Mitoraj's work has been exhibited extensively throughout Europe with major installations in Krakow, Madrid, Valencia, Lisbon, Rome, Milan, Yorkshire Sculpture Park and the British Museum. One of his most prominent public installations is the new bronze doors and statue of John the Baptist for the basilica of Santa Maria degli Angeli in Rome.

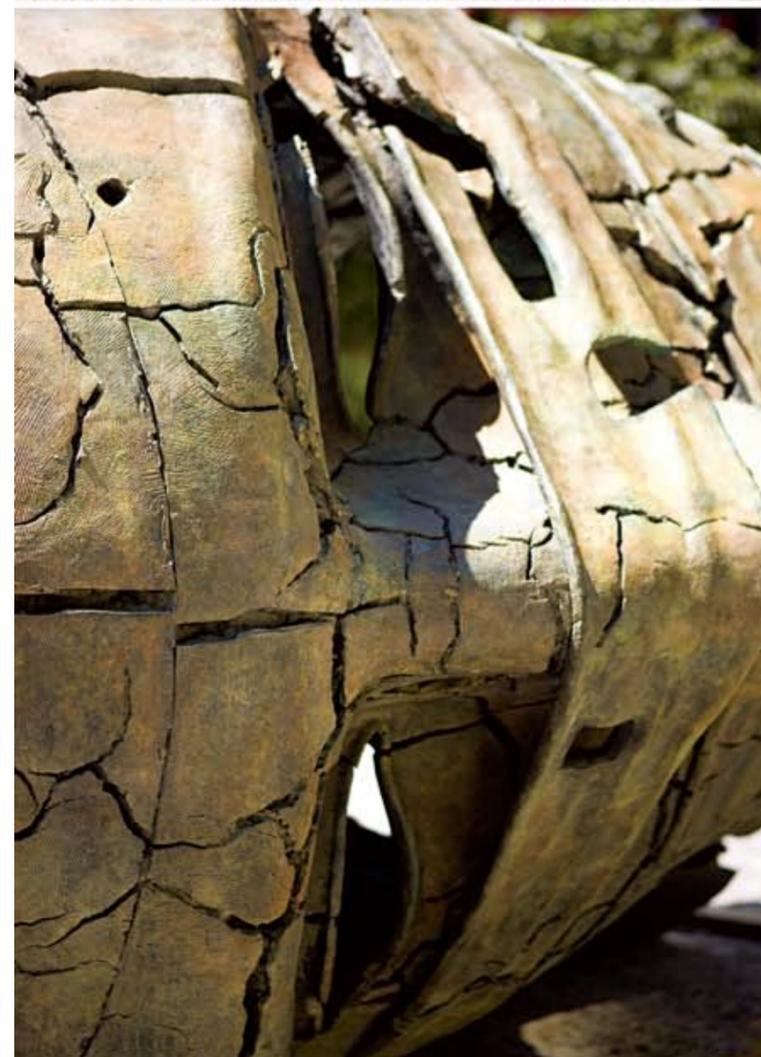
*Eros Bendato Scrippolato* is a bronze sculpture made to look like a fragment of an ancient monument to Eros, the god of love. Often portrayed with his arrows, Eros is represented here as blindfolded, suggesting that love is blind and his victims are randomly selected.

The head with its surface patina, cracked plates and pieces of shattered fragments suggest the destruction of objects and monuments brought on by time. Some suggest that this mutilated head represents a loss of history and a connection with higher powers. To others it is a criticism of contemporary civilization and a warning against its destructive power.

*Eros Bendato Scrippolato* is Mitoraj's public art debut in North America.

For more information visit:

[www.artnet.com/artist/11916/igor-mitoraj.html](http://www.artnet.com/artist/11916/igor-mitoraj.html)



# Joe Sola

USA (BORN 1966-)

## JOE SOLA IS (NOT) MAKING ART

Yaletown Roundhouse, Canada Line Station

**Media:** Florescent Light Installation

**Size:** 182cm x 122cm x 13cm (72in x 48in x 5in)

**Weight:** 80lbs, 36kg

Los Angeles-based New Media artist Joe Sola received international attention early on in his career with exhibitions at Museo Rufino Tamayo, Mexico City, InSite 2000, San Diego + Mexico, ICA London, and inclusion in collections in the USA, Switzerland, Spain and Cuba. His recent works showcase a wide range of artistic contemporary mediums including video, photography, performance and New Media installation.

*Joe Sola is (Not) Making Art*, a fluorescent light installation, is both tongue-in-cheek, part wry humour and part serious social commentary. The work places the artist in a box, which chronicles his time making art. The work, which could be called "switching art making on and off", draws attention to the celebrity status, hungry for the limelight, forced self-promotion inherent to the contemporary art scene. The piece makes visible the idea that making art is a job, which is to "make art" and that it is also a performance, with the artist being "on and off". Joe Sola is captivated by ideas of identity politics. This work addresses the absurdity of celebrity status and how it influences contemporary culture.

*Joe Sola is (Not) Making Art* was created specifically for the 2009-2011 Vancouver Biennale.

For more information visit:

[www.artslant.com/global/artists/rackroom/83-joe-sola](http://www.artslant.com/global/artists/rackroom/83-joe-sola)

JOE SOLA

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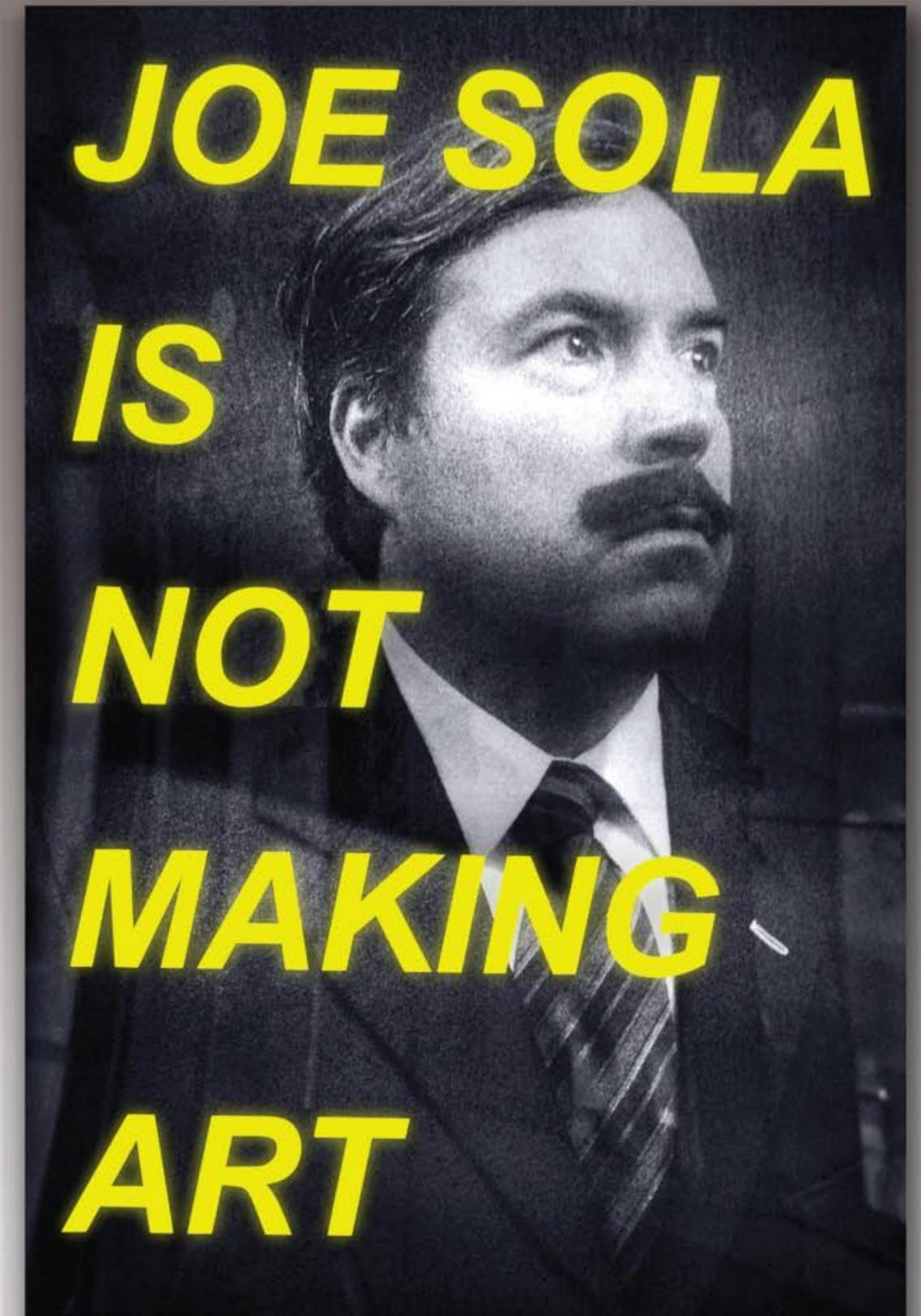
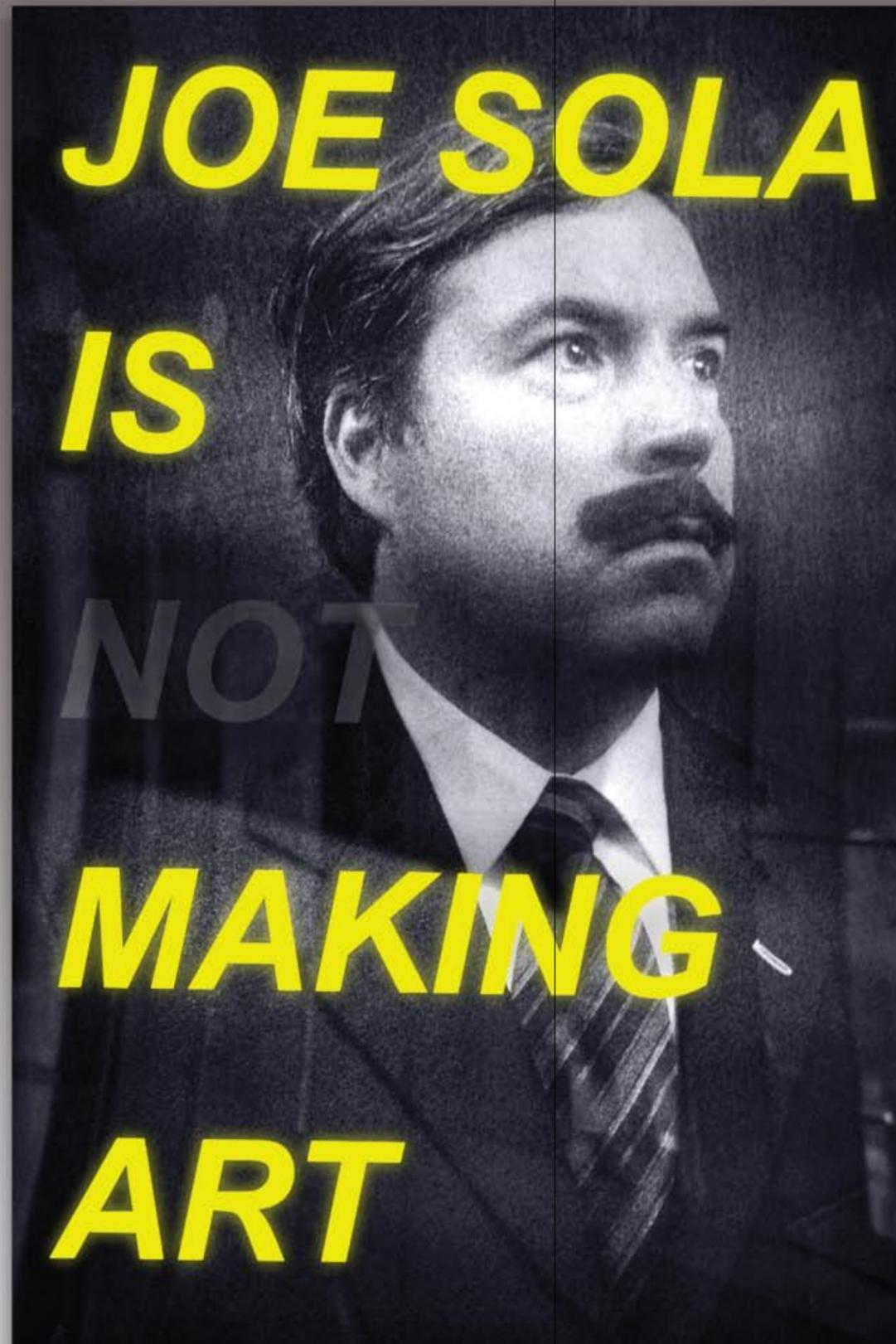
JOE SOLA

IS

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ART



# Vladas Vildžiūnas

LITHUANIA (BORN 1932-)

## BARBORA

Thorton Park

**Media:** Stainless Steel

**Size:** 374cm x 153cm x 132cm (147in x 60in x 52in)

**Weight:** 1322lbs, 600kg

Vladas Vildžiūnas is Lithuania's *National Living Treasure* and pioneer of local Modernism. He has been the recipient of numerous honours, awards and citations in his home country in the Baltic States and has represented Lithuania in several prestigious international exhibitions in Salzburg, Los Angeles, New York, Chicago, Russia, Japan, the UK and Italy (The Venice Biennale).

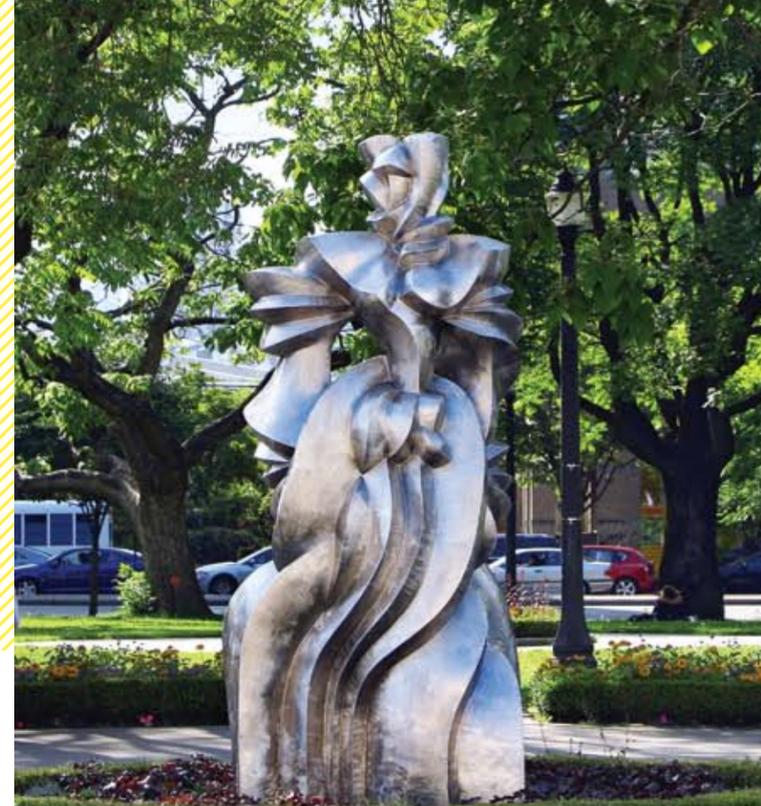
A survivor of Soviet occupation in the decades of Soviet politicisation of the arts, Vildžiūnas rose to national claim and prominence with the sculpture *Barbora*, created to mirror the medieval Queen of Lithuania, fanning the flames of Lithuanian nationalism and claim for independence.

Only after Lithuania become independent in 1990, some 18 years after the original creation of the sculpture, was it allowed to be called by its rightful name *Barbora*. Vildžiūnas' sculptures are inspired by folk traditions and yet emerge as unique transformations, dominated by bold geometric shapes.

In 1997 the original plaster model, *Barbora*, was made into this large stainless steel sculpture by Vildžiūnas' son, Kunotas, and installed in the capital of Vilnius. In 2008, another cast was made specifically for inclusion in the Vancouver Biennale, which is Vildžiūnas' Canadian debut.

*Barbora* finds parallels with the installations by many of the Chinese entrants in this Biennale, which are classical in nature and yet represent nations in transition, the theme of the 2009 - 2011 Vancouver Biennale exhibition.

For more information visit: [www.publicartinla.com/UCLAart](http://www.publicartinla.com/UCLAart)



# Michael Zheng

CHINA (BORN 1965-)

## THE STOP

Charleson Park

**Media:** Metal and Concrete

**Size:** 274cm (H) x 60cm (Sign Section) = 108in x 24in

**Weight:** 500lbs, 227kg

One of the youngest artists selected to be in the Vancouver Biennale, Michael Zheng comes from a background in Computer Science, having studied at Tsinghua University, China and worked as a computer software designer for ten years, later transitioning to art studies at the San Francisco Art Institute.

Zheng received artist residencies from the prestigious MacDowell Colony in New Hampshire in 2005 and the Skowhegan School of Painting and Sculpture in Maine in 2003. In 2005 and 2007 he was nominated for the SECA Award from the San Francisco MOMA. He was acknowledged by the Artadia award in 2007 and nominated for the Bay Area Now 5 of the Yerba Buena Center for the Arts in 2008. His intervention project with the Baltic Triennial was selected as No.2 of the best art shows by the Pravda magazine in Lithuania, 2006. His work has been reviewed in numerous magazines worldwide including Sculpture Magazine, SF Weekly and the San Francisco Chronicle.

Zheng's work, like his Biennale installation of a series of stop signs with their backs painted pink, is conceptually based, often taking the form of situational intervention, sculpture and performance, creating situations that challenge the established positions so that new perspective becomes possible. His recent projects have taken on various forms of social intervention for which he considers himself as a medium, or an enabler for certain experiences and perspectives.

For more information visit: [www.michaelzheng.org](http://www.michaelzheng.org)



# Sudarshan Shetty

INDIA (BORN 1961-)

## HISTORY OF LOSS

King Edward Ave & Cambie St - Canada Line Station

Media: Aluminum, Polycarbonate, Steel

Size: 427cm x 914cm (168 in x 360 in)

Weight: 1760lbs, 798kg

Sale by Private Enquiry

Sudarshan Shetty is part of a growing number of young contemporary Indian artists who are garnering international attention for work that breaks with or re-envisions, traditional religious iconography. Shetty's success, like the emergence of India as an economic power, has exploded in the last decade, garnering international attention at several of the most prestigious museums in the world, including the Fukuoka Asian Art Museum, Japan, the Tate Modern, London and The National Gallery of Modern Art, Mumbai. Shetty will be included in the Centre Pompidou museum exhibition of Contemporary Art in 2012 and is one of six Indian artists included in the Vancouver Biennale's exhibition, *In-Transition: New Art from India*, with the Richmond Art Gallery (May 1st - June 13th, 2010) and Surrey Art Gallery (February 21st - March 21st, 2011).

Shetty's cast models of 42 'crashed' miniature Volkswagen Beetle cars, displayed in rows of clear stacked and dated cases, draws attention to the environmental damage caused by the combustion engine. Each vehicle is in a coffin-like box, on display as a museum relic or artefact while mimicking children's toy cars, a reference to a childlike desire and nostalgic memory. The use of plurality, repetition and sequence is frequently used to capture attention, harkening to historical religious ritual and contemporary advertising.

*History of Loss* is Sudarshan Shetty's North American public art debut.

For more information visit: [www.gallerieske.com](http://www.gallerieske.com)



# Sophie Ryder

ENGLAND (BORN 1963-)

## MINOTAUR AND HARE

Van Dusen Gardens

**Media:** Galvanized Wire and Ceramic Base

**Size:** 330cm x 229cm x 109cm (130in x 90in x 43in)

**Weight:** 1000lbs, 454kg

Sophie Ryder, a graduate of the Royal Academy in London, has become an internationally acclaimed sculptor whose work has been exhibited widely in Canada, the USA, the UK, Belgium and the Netherlands.

The idea of making three-dimensional sculptures in wire was pioneered by Ryder. In this particular sculpture, Ryder creates and assembles the wire piece by using her bare hands and pliers.

Ryder's *Minotaur and Hare* is highly representative of the artist's medium and use of allegory. A twisted and wrapped anthropomorphic sculpture made of galvanized wire might at first seem a whimsical love story, but according to ancient folklore the two creatures are incompatible opposites. In Greek mythology the Minotaur, often portrayed as part man and part bull, is a figure of courage and terror, while the Hare symbolizes fertility, agility, vulnerability and bravery.

This sculpture, located in VanDusen Botanical Gardens, has been a focal point for many educational storytellers and art classes, attracting audiences of all ages. Like many of her predecessors, Ryder follows a British tradition of using animals and allegory, choosing monumental sculptures and contemporary materials to enliven engagement and dialogue.

Ryder has exhibited her monumental installations throughout the world including Frankfurt, Michigan, Palm Desert, Cleveland, Bath and Yorkshire Sculpture Park.

For more information visit: [www.sophieryder.org](http://www.sophieryder.org)



# Kaarina Kaikkonen

FINLAND (BORN 1953-)

## GROWING CONNECTIONS

Van Dusen Gardens

**Media:** Clothing

**Size:** N/A

**Weight:** N/A

Not for Sale

As with many of her other works, the Finnish artist Kaarina Kaikkonen installed this piece as a site-specific installation. Working in unusual spaces both inside and outdoors, these in situ works are made by assembling recycled clothing in new configurations. The garments suggest their human shape and former use, now transcending their use as fashion or protection. Re-imagined and collectively shaped by the artist as an abstract form, Kaikkonen's floating and hung cloth forms give new life to the threadbare. The shapes, textures and colors - of pieces from numerous lives come together to form a coherent collective sculptural form.

For more information visit: [www.sculptors.fi](http://www.sculptors.fi)



# SEBASTIAN

MEXICO (BORN 1947-)

## LIBRA

VanDusen Botanical Garden, Oak St & 37th Ave

**Media:** Painted Iron

**Size:** 292cm x 152cm x 256cm (115in x 60in x 101in)

**Weight:** 600kgs, 1323lbs

SEBASTIAN is considered to be Mexico's foremost living sculptor. He is recognized for his monumental and colourful iron and concrete structures, which inhabit the major metropolises throughout the world.

On September 14th 2010, the Vancouver Biennale and the Consulate of Mexico, in collaboration with VanDusen Botanical Gardens, unveiled 15 of SEBASTIAN's sculptures inspired by signs of the zodiac and nature.

The title of this exhibition, *Emotional Geometry*, is a reference to the first book on the artists, *Geometric Intimacies* published in 2004. The publication serves as a guide to the past 40 years of his bold and geometric artwork and has become a reference for many artist worldwide working in large-scale construction. The exhibition runs from September 2010 - May 2011.

**In support of the Vancouver Biennale, the artist has made the sculpture *Libra* available for purchase at our gala auction.**

For more information visit: [www.fundacionsebastian.org](http://www.fundacionsebastian.org)



# Fletcher Benton

USA (BORN 1931-)

## DONUT #7

Queen Elizabeth Park

**Media:** Corten Steel

**Size:** 292cm x 152cm x 256cm (115in x 60in x 101in)

**Weight:** 2494lbs, 5500lbs

Fletcher Benton, a senior member of what is now defined as constructivist sculpture, has become recognized as one of the most respected sculptors of the post-war American era. He is best known for his massive and precisely crafted geometric metal sculptures that combine welded circles, spheres, cylinders, cubes, and squares balanced in space.

Using materials representative of heavy industry and in size and volume compatible with America's position in the world, Benton's sculpture has a finesse, sophistication and elegance not often associated with the medium.

Benton's militantly rigid form embodies these qualities, dominating and commanding its space and surroundings, demanding the viewer takes notice. The simplicity of each clustered shape also abstractly reveals forms of nature, geometry and human activity.

Benton, age 79, is a native of California and has received numerous awards and accolades. His work is represented throughout the United States and Europe, including solo and group exhibitions in New York, Chicago, Wiesbaden, Germany, Los Angeles, and Aarhus, Denmark.

Benton makes his Canadian debut with the 2009 - 2011 Vancouver Biennale.

For more information visit: [www.fletcherbenton.com](http://www.fletcherbenton.com)



# Javier Marín

MEXICO (BORN 1962-)

## CABEZA VAINILLA, CABEZA CÓRDOBA, CABEZA CHIAPAS

No. 3 Road, Richmond

**Media:** Polyester Resin and Iron

**Size:** 330 x 530 x 345cm / 500 x 330 x 320cm / 455 x 360 x 435cm  
(130 x 209 x 136 in / 197 x 130 x 126in / 179 x 142 x 171in)

**Weight:** 1102lbs, 500kg each

Javier Marín is considered to be the foremost figurative sculptor in Latin America today, representing his country in the prestigious Venice Biennale in 2003. His work has been exhibited in major museums throughout Europe and Latin America, including Madrid, Barcelona, Mexico City, Paris, Luxemburg, Milan and Venice.

Javier Marín's sculptures make a profound impression whenever they are exhibited. The gigantic severed heads of polyester resin and iron appear as if rendered in clay, a material with special significance to many cultures. They are the color of the earth, terracotta and suggest remnants or fragments of some ancient monument to unknown heroes. The forms look like they were dragged through the streets in some distant time, brutalized and left to rest and be mused upon. Shaped in the style of Spanish Baroque sculpture, these heads emit a sense of history, suggesting both strength and decay while aligning themselves in a space between time and cultures.

Marín makes his Canadian public art debut in the 2009 - 2011 Vancouver Biennale.

The Cabeza's may be sold separately or as a grouping.

**In support of the Vancouver Biennale, the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.**

For more information visit: [www.javiermarin.com](http://www.javiermarin.com)



Cabeza Chiapas

Cabeza Córdoba

Cabeza Vainilla

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Cabeza Chiapas



Cabeza Vainilla



# Yvonne Domenge

MEXICO (BORN 1946-)

## OLAS DE VIENTO (WIND WAVES)

Garry Point Park, Richmond

**Media:** Carbon Steel, Painted

**Size:** 400cm x 399cm (158in x 157in)

**Weight:** 18000lbs, 8164kg

Regarded as one of Mexico's rising stars, Yvonne Domenge has recently received major international recognition by winning prestigious awards and public art commissions, advancing her career beyond Latin America.

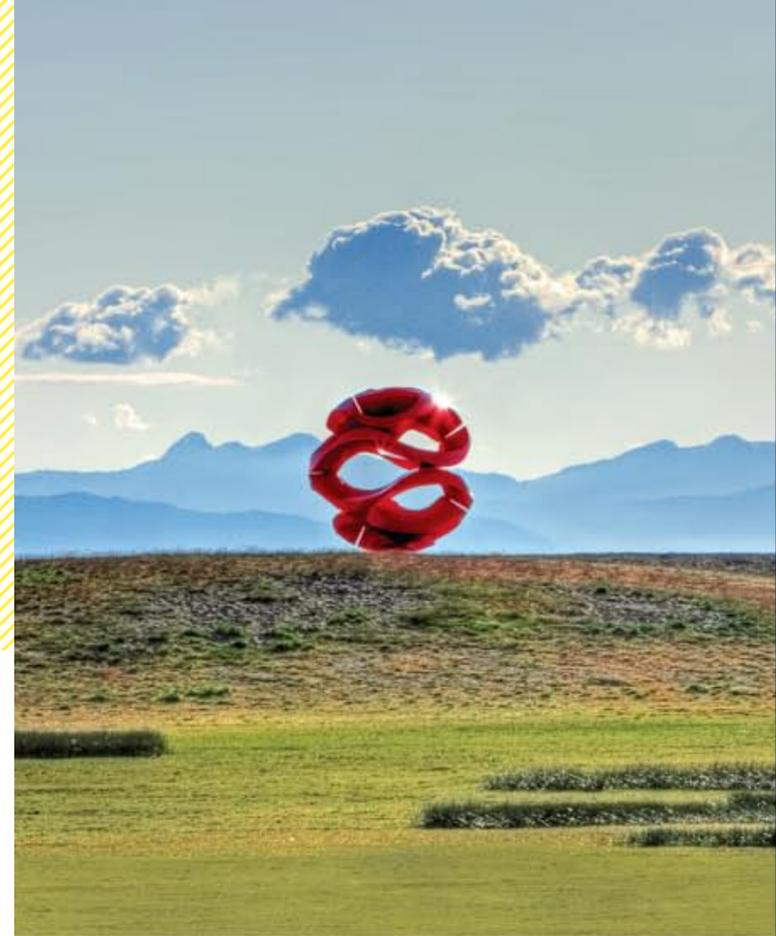
The Director of the Museum of Modern Art, Mexico City, Mexico's pre-eminent museum of contemporary art, first proposed Domenge's participation in the Vancouver Biennale. In 2008, she won the gold medal at The Beijing Olympics Landscape Sculpture Contest and in early 2010 she received a major commission from Chicago's renowned Millennium Park, joining renowned artists Anish Kapoor, Frank Gehry and Jaume Plensa. Yvonne Domenge is the first woman and Hispanic artist ever to show at Millennium Park.

Working in materials as diverse as wood, stone, bronze, carbon steel, porcelain, silver and resin, Domenge has had more than forty individual exhibitions and has participated in close to 200 group exhibitions in cities across Mexico, the United States, Canada, China and Europe, including the Louvre Museum in Paris, France.

Wind Waves epitomizes Domenge's fascination with form, architecture, geometry and nature. Its location at Gary Point Park, in Richmond's historic community of Steveston, is artfully integrated into the ever-changing sandbar at the edge of the heavily trafficked commercial shipping lanes of the Fraser River as it merges with the Pacific Ocean.

**In support of the Vancouver Biennale, the artist has created a limited edition of 3 maquettes that are available for purchase at our gala auction.**

For more information visit: [www.domenge.com](http://www.domenge.com)



# Ren Jun

CHINA (BORN 1961-)

## WATER #10

Cambie Plaza, Richmond

**Media:** Steel

**Size:** 1600cm (630in)

**Weight:** 4600lbs, 2086kg

Ren Jun makes his North American debut at the Vancouver Biennale with two elegant, amorphic, monumental, stainless steel sculptures. *Water #10*, installed at the entry to the 21st Winter Olympic Games river walk in Richmond, BC, explores the essence of pure forms; water and mercury while stopped in motion. The work reflects confidence, freedom and fluidity.

A graduate of the Xi'an Academy of Fine Arts, China, Ren Jun is a successful and respected sculptor of large-scale works which span cities from South to North of China, including many emerging industrial cities. Ren Jun represents a nationalist pride, more recently referred to as Cultural Imperialism. His older representational work embodies a spirit of heroism that reflects the political, economic, cultural and historical characteristics and contradictions inherent during a time of great transition in China. This recent work is a dramatic departure in form and inspired by the growth and expansion of China as it takes its place in the world as a leading economic and cultural power.

With his international debut at the Vancouver Biennale, many new opportunities beyond China have begun to emerge for this talented artist that will soon see his work in many major cities in Europe and South America.

**In support of the Vancouver Biennale, the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.**

For more information visit: [www.renjun-studio.com](http://www.renjun-studio.com)



# Gao Brothers

CHINA GAO ZHEN (BORN 1956-)  
GAO QIANG (BORN 1962-)

## MISS MAO TRYING TO POISE HERSELF AT THE TOP OF LENIN'S HEAD

Pork Chop Park, Richmond

**Media:** High Quality Stainless Steel

**Size:** 650cm (H) x 420cm (D) x 600cm (W) (255in x 165in x 236in)

**Weight:** 8818lbs, 4000kg

The Gao Brothers, both born in the Shandong province of China, represent "The New Wave" of young, contemporary Chinese artists risking their freedom and livelihood by their blatant, open critique of the heroes and icons responsible for the emergence of modern China.

The installation titled *Miss Mao Trying to Poise Herself at the Top of Lenin's Head* is part of a series of sculptures by the Gao Brothers depicting the image of the Chinese ruler, Mao Zedong, titled *Lady Mao*. This super-sized stainless steel sculpture features two iconic historical figures, Chairman Mao depicted as a diminutive Miss Mao delicately balancing on the head of Vladimir Lenin.

Through the use of satire, the Gao Brothers have consciously chosen to play the role of critic to the political environment of their homeland. This sculpture can be read as a narrative, commenting on the relationship between the two leaders and their ideologies, as well as a reflection on the current nostalgic attitude towards Mao.

In 2010, the artists have begun to compete in large-scale sculpture exhibitions internationally, having won a commission from the Guggenheim Museum, New York and the Kemper Museum, Kansas City. The Gao Brothers made their North American debut with the Vancouver Biennale and the sculpture raised local, national and international media attention with its installation in the City of Richmond.

**The artists have created a limited edition of 3 maquettes available for sale at the gala auction.**

For more information visit: [www.gaobrothers.net](http://www.gaobrothers.net)



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# Patrick Hughes

UK (BORN 1939-)

## DOORS OF KNOWLEDGE

Minoru Park, Richmond

**Media:** Painted Aluminum

**Size:** 178cm (70in)

**Weight:** 50lbs, 22kg per panel x 50 panels

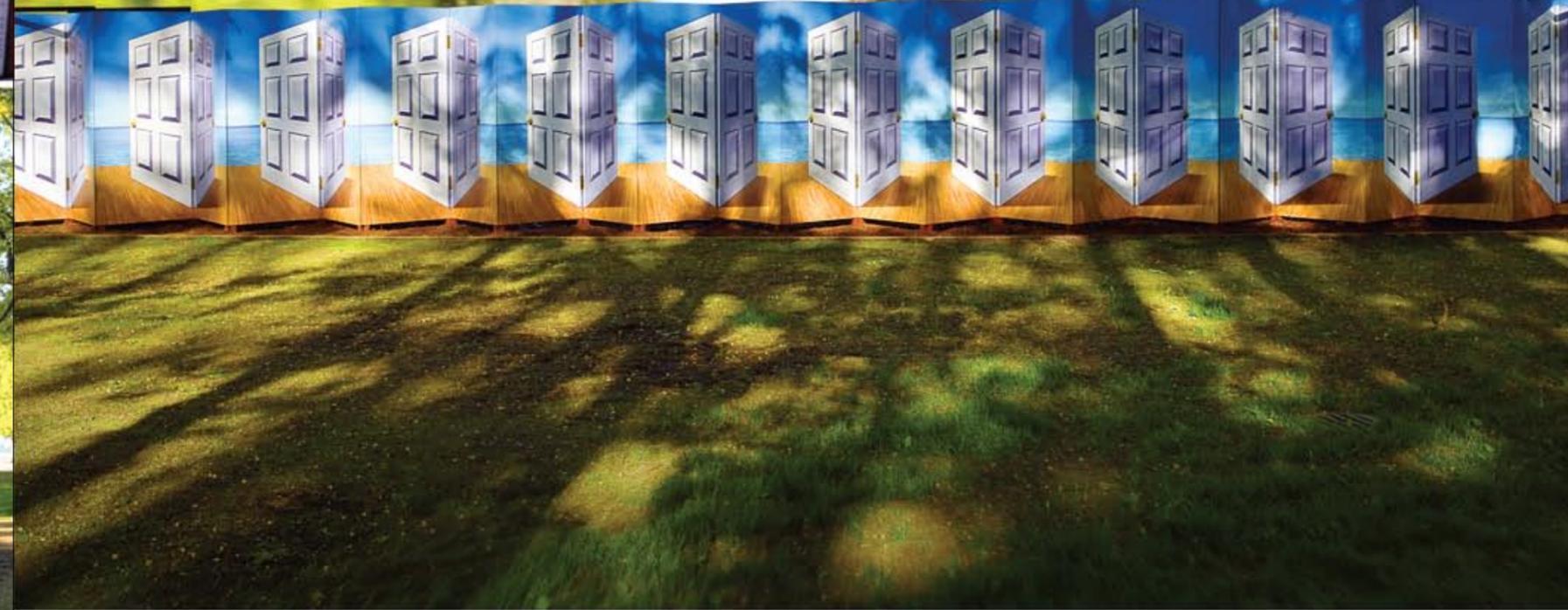
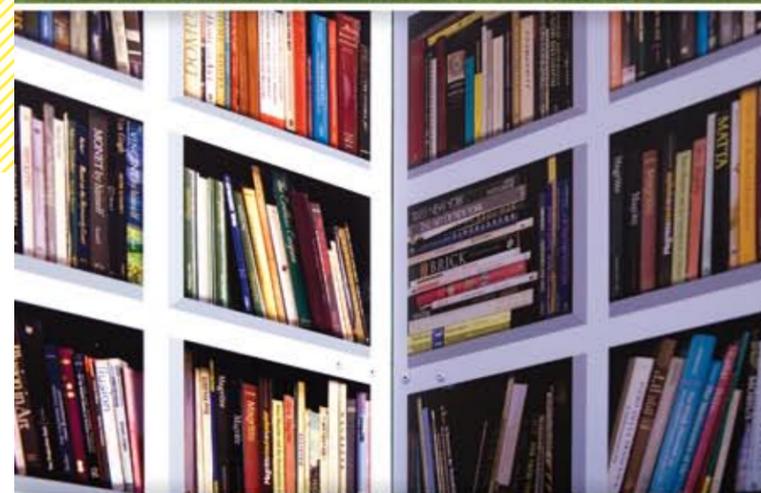
Patrick Hughes is one of Britain's most exhibited artists. His work is included in some of the most prestigious international public collections including the British library, Tate Gallery, London, the Gallery of Modern Art, Glasgow, The Deutsche Bibliothek, Frankfurt and the Denver Art Museum.

Hughes emerges out of the school of OP-Art and is Britain's single most recognizable artist using optical illusion. Unlike his European counterparts, Victor Vasarely and Yaacov Agam, Hughes uses everyday subject matter like clouds, sky, bookshelves and doors as imagery. The work is interactive by creating an optical illusion that the viewer must participate in. His work forces the viewer to stop, assess and question.

With 30ft long, 5ft high doors that swing open or shut, gradually revealing or concealing the natural landscape beyond them, *Doors of Knowledge* playfully entices the viewer to question the source of knowledge. Is it nature, books or both? *Doors of Knowledge* visually forces the viewer to question our ingrained habits of visual perception, the way that our reading of the world affects how we relate to the world around us.

Patrick Hughes makes his outdoor public art debut in the 2009 - 2011 Vancouver Biennale. **In support of the exhibition, the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.**

For more information visit: [www.patrickhughes.co.uk](http://www.patrickhughes.co.uk)



# Dennis Oppenheim

USA (BORN 1938-)

## ARRIVING HOME

Vancouver International Airport (YVR) – Arrivals Terminal

**Media:** Steel, Lexan Acrylic, Red Acrylic, Perforated Metal

**Size:** 305cm x 275cm x 153cm (120in x 108in x 60in)

**Weight:** 900lbs, 408kg

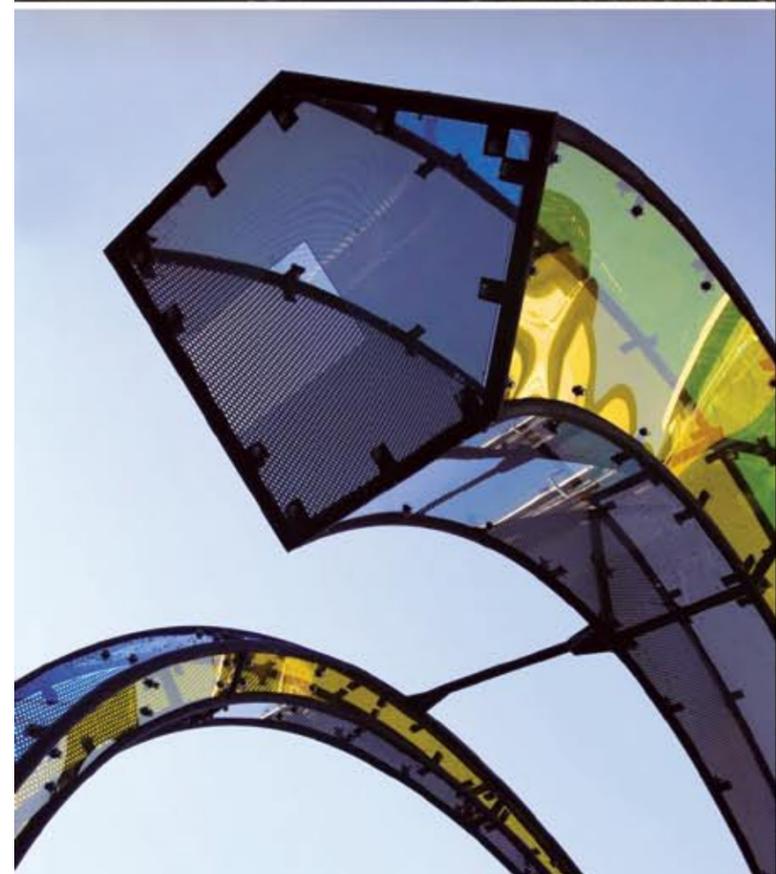
Dennis Oppenheim is one of the most influential figures working in Contemporary Art today. With a career spanning nearly five decades, he has received international attention for his conceptual work in the sixties, and later for his body art, video, photography and performance work. His current work in large-scale outdoor sculpture installations has garnered critical acclaim, earning him major public commissions throughout the USA, Canada, Korea, China and Italy, among others.

*Arriving Home* is a 12-foot high spiral form constructed out of steel and fluorescent, multi-coloured lexan acrylic panels which shimmer and transform from colour to colour according to the time of day and the angle of the sun in the sky. Perfectly positioned at the Vancouver International Airport arrivals terminal, the sculpture suggests the freedom and exhilaration of travel and mobility.

*Arriving Home* is the smallest of several versions created and the most accessibly priced for an Oppenheim outdoor sculpture.

**In support of the Vancouver Biennale the artist has created a limited edition of 3 maquettes available for purchase at the gala auction.**

For more information visit: [www.dennis-oppenheim.com](http://www.dennis-oppenheim.com)



# Toni Latour

CANADA (BORN 1975-)

## HOMAGE TO PARENTHOOD

Brighthouse Station, Canada-Line, Richmond

Media: 6 paper prints

Size: 106cm x 183cm (42in x 72in)

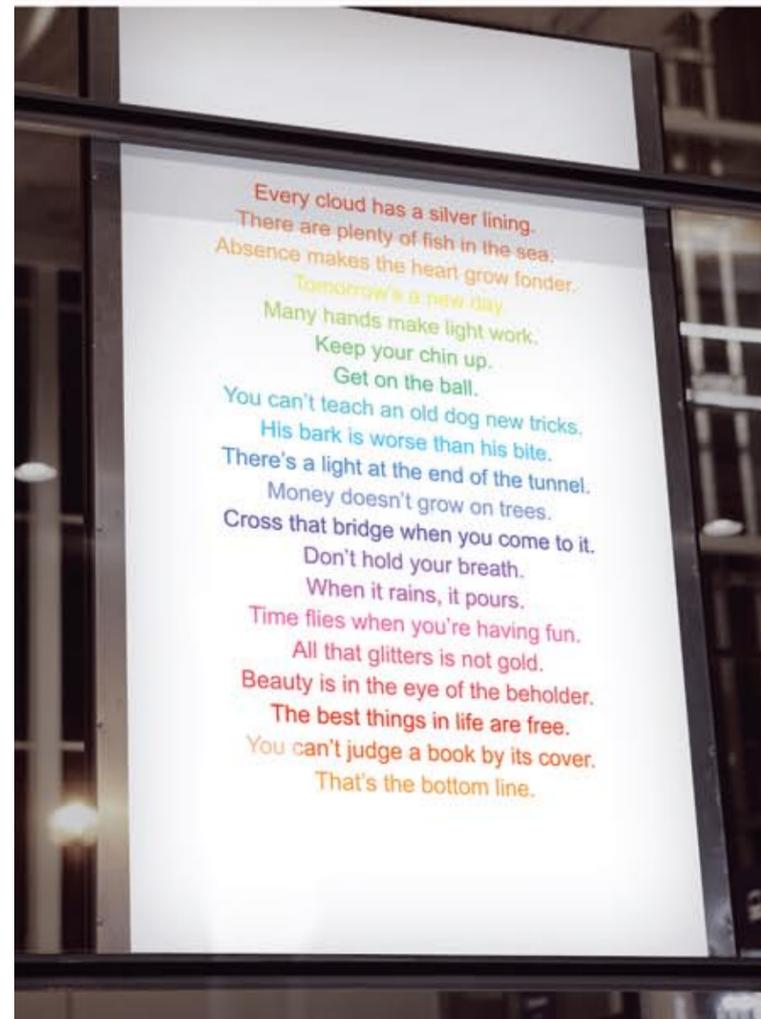
Weight: N/A

Toni Latour is a multidisciplinary artist based in Vancouver, Canada. She works in video, sound, photography, installation, text-based work, drawing and performance art. Latour received her BFA from the University of Windsor in 1998 and her MFA from the University of Western Ontario in 2000. She has exhibited her work nationally and internationally since 1994 and has received numerous grants and awards in support of her practice.

Latour's work is included in several catalogues and publications by Artspeak, The Burnaby Art Gallery, PaperWait, Aspect: The Chronicle of New Media Art, MIX Magazine and Border Crossings. Her art is held in both public and private collections, including the Portrait Gallery of Canada and Surrey Art Gallery. Toni Latour teaches Media Art at Capilano University in British Columbia and is represented by Buschlen Mowatt Galleries in Vancouver.

In support of the Vancouver Biennale, the artist has created a limited edition of 6 signed posters available for purchase at the gala auction.

For more information visit: [www.tonilatour.com](http://www.tonilatour.com)



# Kelly Mark

CANADA (BORN 1967-)

## HOLD THAT THOUGHT

Sunset Community Centre

**Media:** Neon with programmed failure units

**Size:** 458cm x 81cm x 7cm (180in x 32in x 3in)

**Weight:** 70lbs, 32kg

Kelly Mark is one of Canada's leading New Media artists and has represented Canada at the Sydney Biennale and at the Liverpool Biennale. She is a recipient of numerous Canada Council grants and received the prestigious KM Hunter Artist Award in 2002. Mark works in a variety of media including drawing, sculpture, photography, installation, sound, video and public interventions.

*Hold that Thought* is a work in neon with programmed failure units by Toronto based multimedia artist Kelly Mark. This site specific work was first exhibited in the Nuit Blanche Festival in 2006 where it was installed on the front facade of the Church of the Redeemer at Bloor & Avenue Road in downtown Toronto. Several of the letters were programmed to fail or sputter (flicker on and off) at random intervals.

The artist imagined this New Media installation installed at a street intersection or a busy public area of the city, a hectic place where people might be encouraged to pause. This sign asks us to stop, slow down our minds, think and "hold the thought" even if for only a moment out of our busy day. The temporal nature of this fleeting moment becomes a unique and personal experience for each viewer.

**In support of the Vancouver Biennale, the artist has created a limited edition of 5 maquettes, 3 of which will be available for purchase at the gala auction.**

For more information visit: [www.ireallyshould.com](http://www.ireallyshould.com)



# Marie Khouri

CANADA/FRANCE (BORN 1960-)

## LE BANC

Olympic Canada-Line Station

**Media:** White Concrete Lafarge

**Size:** 335.28cm (132in)

**Weight:** 5000lbs, 2267kg

A 'rising star' in the art and architectural design world, Marie Khouri celebrates her first public art installation with the debut of *Le Banc*, a white cast-cement bench that is 11ft long. *Le Banc* is defined by fluid curvatures, free-form arcs and circular seating space. Khouri has stripped away what does not comprise the essence of the work and emphasizes torsion and movement. Khouri likes to shift from intricate, worked surfacing to very pure contemporary forms in her pursuit of danger and challenge, pushing the boundaries of herself and her medium. This to her is creativity.

Khouri has led a nomadic life, uprooting from Lebanon to Spain, Canada and then France. She began her career as a language interpreter before completing her course in sculpture at the prestigious L'Ecole du Louvre in Paris. Her experience in formalism and scaling, endows her work with an innate and essential structural framework and academic imprint.

With the installation of *Le Banc* at Olympic Station along the new rapid transit Canada Line, she has received significant media and museum attention, including inclusion in *Architectural Digest*, *The Vancouver Sun* and *CBC News*, as well as commissions in France, the USA, Canada and Mexico.

For more information visit: [www.khouri.net](http://www.khouri.net)

Interviews with the artist by Accent Art can be watched on YouTube. Visit: [www.youtube.com/watch?v=PIzaAH6G1vQ](http://www.youtube.com/watch?v=PIzaAH6G1vQ)



# In Transition: New Art from India

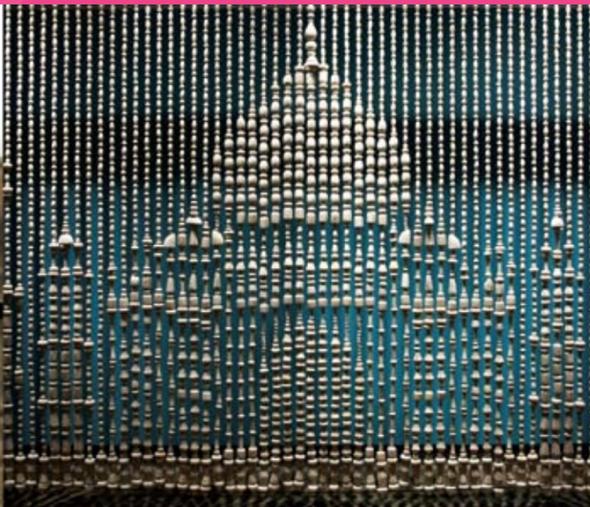
## Richmond Art Gallery and Surrey Art Gallery

From April 26th to June 13th 2010, the Vancouver Biennale and the Richmond Art Gallery presented a new exhibition highlighting India's most recognized contemporary artists. *In Transition: New Art from India* featured installation-based work by Shilpa Gupta, Reena Kallat, TV Santhosh, Sudarshan Shetty, artist collective Thukral & Tagra and Hema Upadhyay.

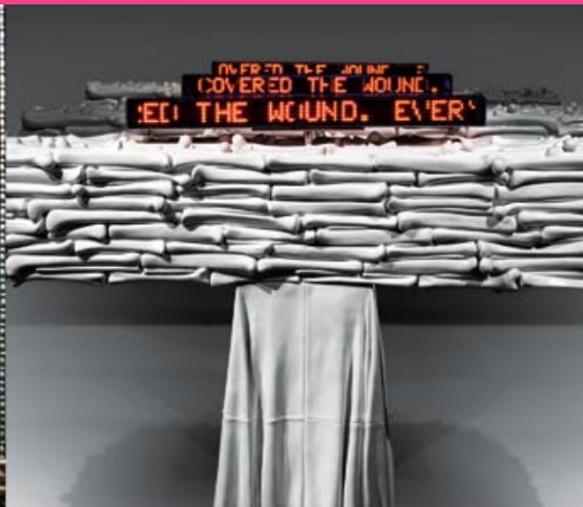
An expanded exhibition that included art work by Ranbir Kaleka and an additional wall installation by Thukral & Tagra moved to Surrey Art Gallery in January 2011. This exhibition was unique in its focus on the response from contemporary Indian artists to their country's period of remarkable growth and transformation. With an eye on India's past and a view to the future, these artists are examining the social, political, economic and religious implications of becoming a major world economy.



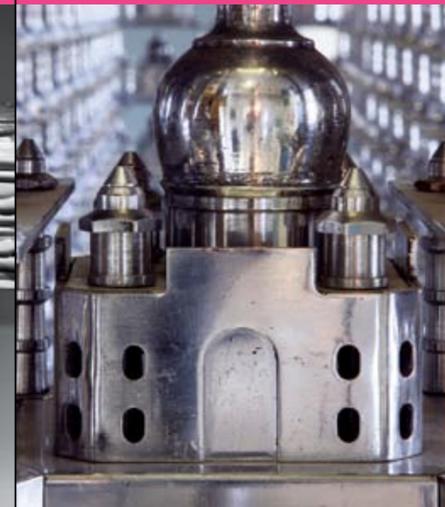
SHILPA GUPTA



REENA SAINI KALLAT



TV SANTHOSH



SUDARSHAN SHETTY



THUKRAL & TAGRA



HEMA UPADHYAY



RANBIR KALEKA

# Shilpa Gupta

MUMBAI (BORN 1930-)

## NATIONAL HIGHWAY , NO.1 (EN ROUTE SRINAGAR TO GULMURGH)

Richmond Art Gallery

**Media:** Single-channel video projection

**Length:** Film 6min, 10 sec.

**Weight:** 1000lbs, 454kg

Shilpa Gupta uses common modes of representation and technology, the familiarity of which helps make the work accessible to the viewer. As in *National Highway 1*, her work often addresses the ideas of borders and territorial politics. In this work she presents the viewer with a shifting landscape, the road between Srinagar and Gulmurg, in the troubled Kashmir region. In the video the beauty of the landscape is glimpsed through views of the trees, towns and fields, and shots of people by the side of the road. Gupta makes us aware of the psychological pressure often felt by visitors to an emergency state such as Kashmir, which has been debilitated by the forces of militarization and surveillance since the late 1980s.

In this video installation the viewer encounters what appears to be a record of a road-trip, tracking along a pastoral landscape in a blur of speed and distance. However, the video/experience is occasionally halted whenever a soldier is spotted in the landscape. Each time a soldier appears on the screen, the image stops, stutters and repeats, then returns to normality for a time, only to experience the next soldier and the next jolt. This sighting of soldiers at regular intervals could be read as a testimony to "sleeping and time, a visual exploration of duration and rupture that allows us to see deep into a situation."

For more information visit: [www.flyinthe.net](http://www.flyinthe.net)



# Reena Saini Kallat

DELHI (BORN 1973-)

## LUNAR NOTES

Richmond Art Gallery/Surrey Art Gallery

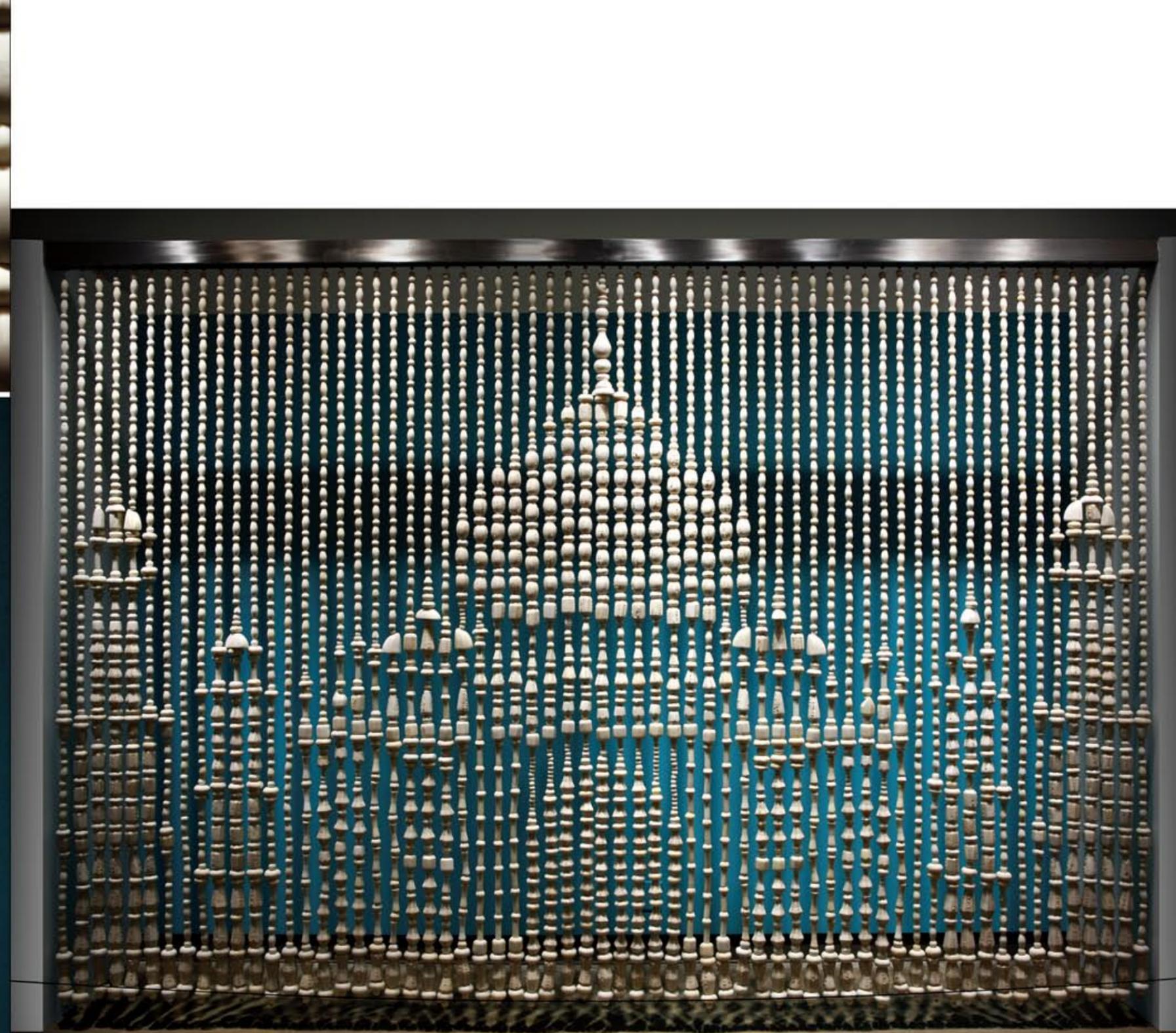
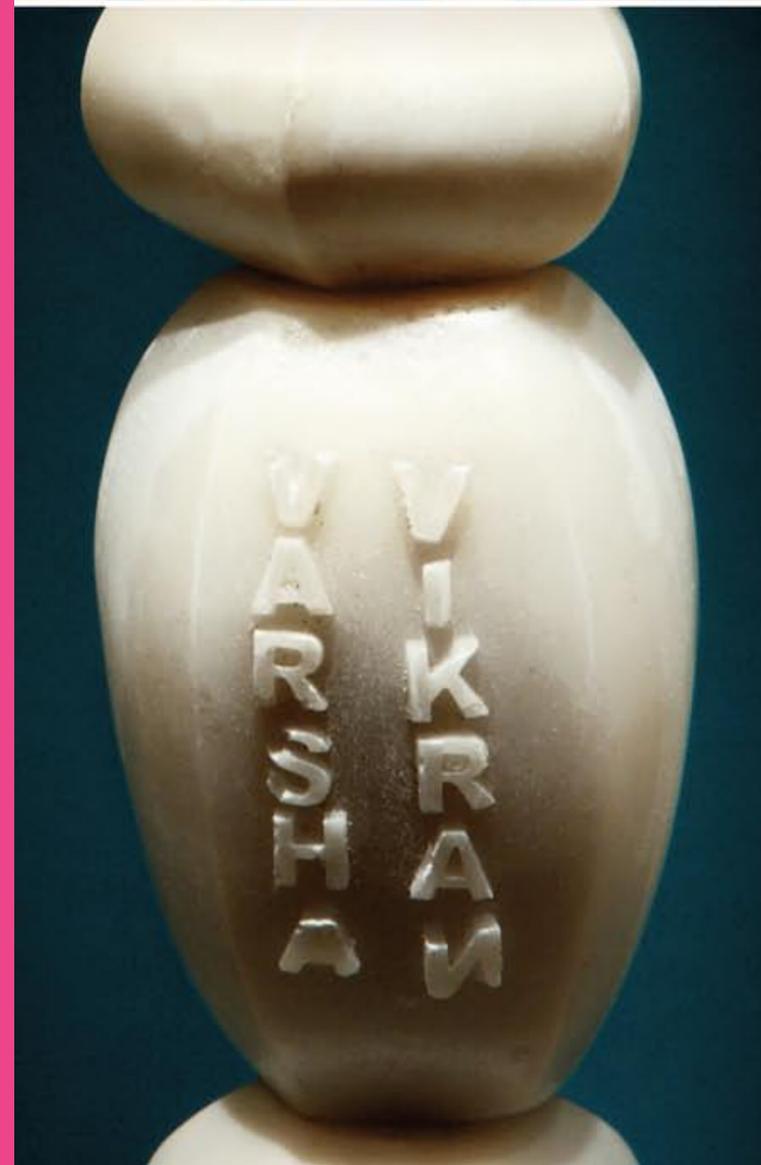
**Media:** Bonded marble, photographic prints

**Size:** Curtain 274cm x 381cm (108in x 150in),  
Photos 22 1/4 inches x 15 1/2 inches each

**Weight:** 1023lbs, 464kg

Reena Kallat's work often explores the places where the public and the private intersect. *Lunar Notes* and the accompanying photographic installation, *Anonymously Yours*, grew out of the artist's fascination with what she calls "love-graffiti"—testaments of affection in the form of names or initials scratched on the walls in public places. Her work often incorporates names, which act as the stand-ins for personal identity. *Lunar Notes* consists of hundreds of bounded-marble beads, each carved with names of lovers, into a curtain. From a distance the beads can be seen to form an image of the Taj Mahal, the now public monument built as the ultimate symbol of love. Like the *Taj Mahal*, *Lunar Notes* balances between the public and the private, the monumental and the intricate. Yet, where the mausoleum has traversed from being a private declaration to a national symbol, the curtain has conjoined the two realms, in a sense democratizing it, by literally inscribing the image with individual names.

For more information visit: [www.reenakallat.com](http://www.reenakallat.com)



# TV Santhosh

KERALA (BORN 1968-)

## LIVING WITH A WOUND

Richmond Art Gallery/Surrey Art Gallery

Media: Fibreglass, Metal, LED Panels

Size: 153cm x 213cm x 76cm (60in x 84in x 30in)

Weight: 2210lbs, 1005kg

TV Santhosh is one of the emerging stars in Indian Contemporary Art having set auction records and been involved in worldwide museum shows including *Dark Materials* at the GSK Contemporary show, Royal Academy of Arts, London and *Continuity and Transformation* by Provincia di Milano in Italy. His solo exhibitions have included, *FALSE PROMISES*, at London's Grosvenor Gallery and *Nature Morte* garnered him wide-spread recognition in Mumbai and New Delhi.

The themes of violence and injustice run through Santhosh's art practice. Drawing on reports and images from the media, Santhosh combines text and repetitive sculptural forms to comment on both the persistent nature of violence and how, through recurrence, it becomes the norm. Conceived after the terrorist attacks in Mumbai, *Living with a Wound* consists of three sculptural forms styled as skeletal remains. LED panels mounted on top of the pieces scroll a text recounting the story of an unknowing participant in medical testing:

"...Today I understand that the surgery that was done on me without anaesthesia was done purposely with tools that weren't sterilized to cause infection...A part of the experiment was also to observe my ability to work with the wound and how far I could bear its pain..."

On a primary level, the work speaks about reopening old wounds but in the larger context, speaks of the relation of a society to the violence of global terrorism.

For more information visit: [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)



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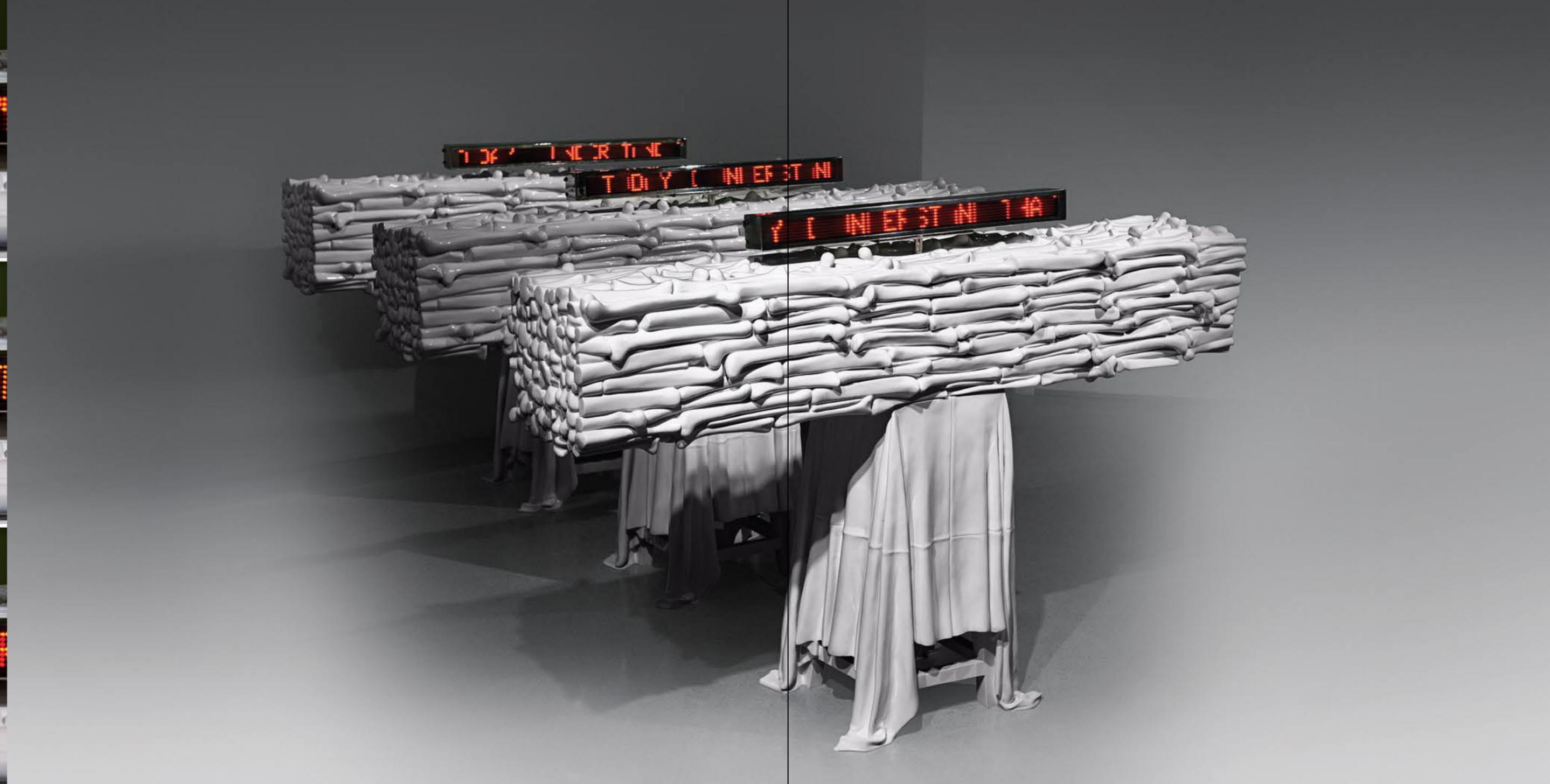
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For more information visit: [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)



# Sudarshan Shetty

MANGALORE, KARNATAKA (BORN 1961-)

## TAJ MAHAL

Richmond Art Gallery/Surrey Art Gallery

Media: Steel, video

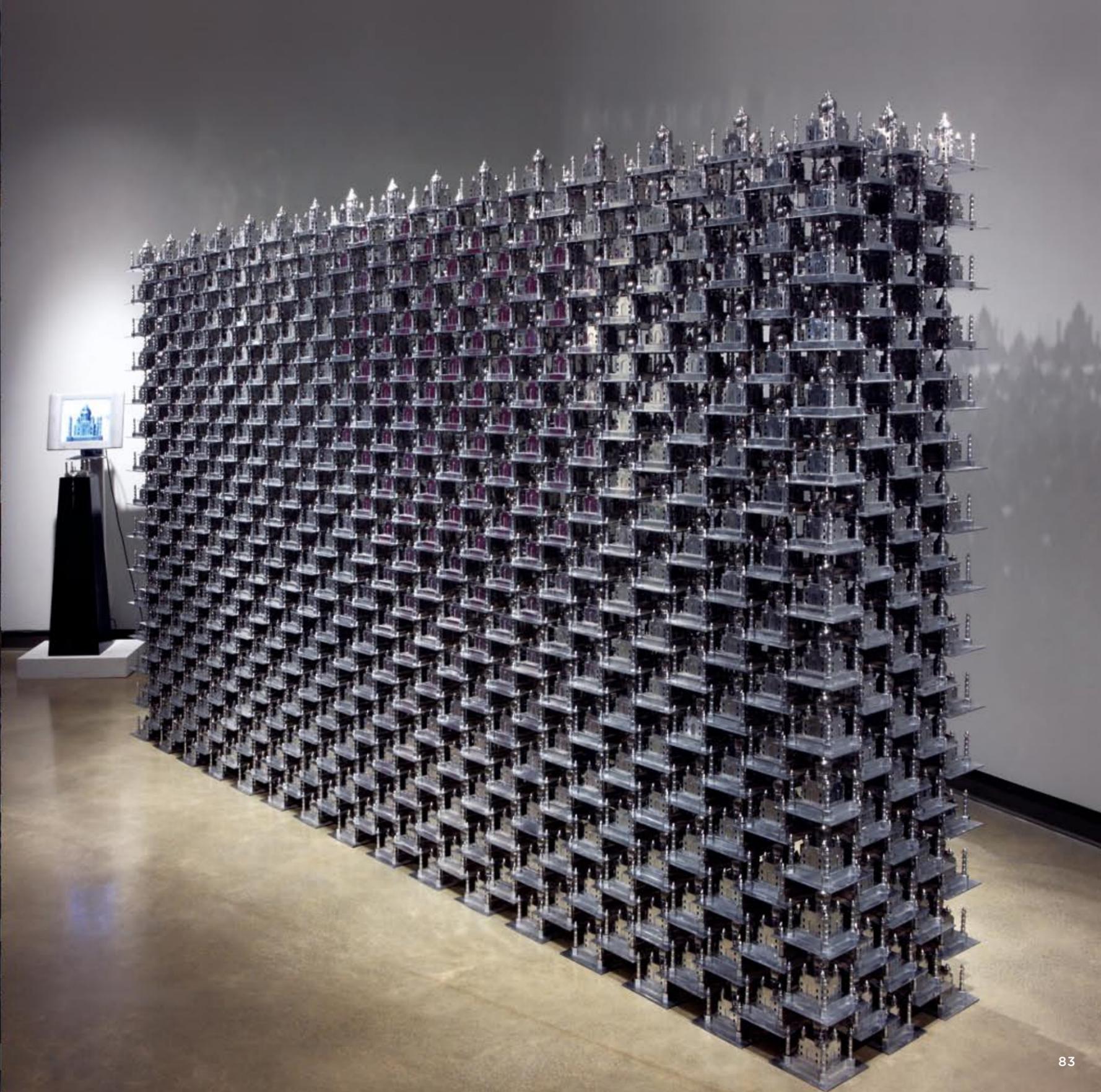
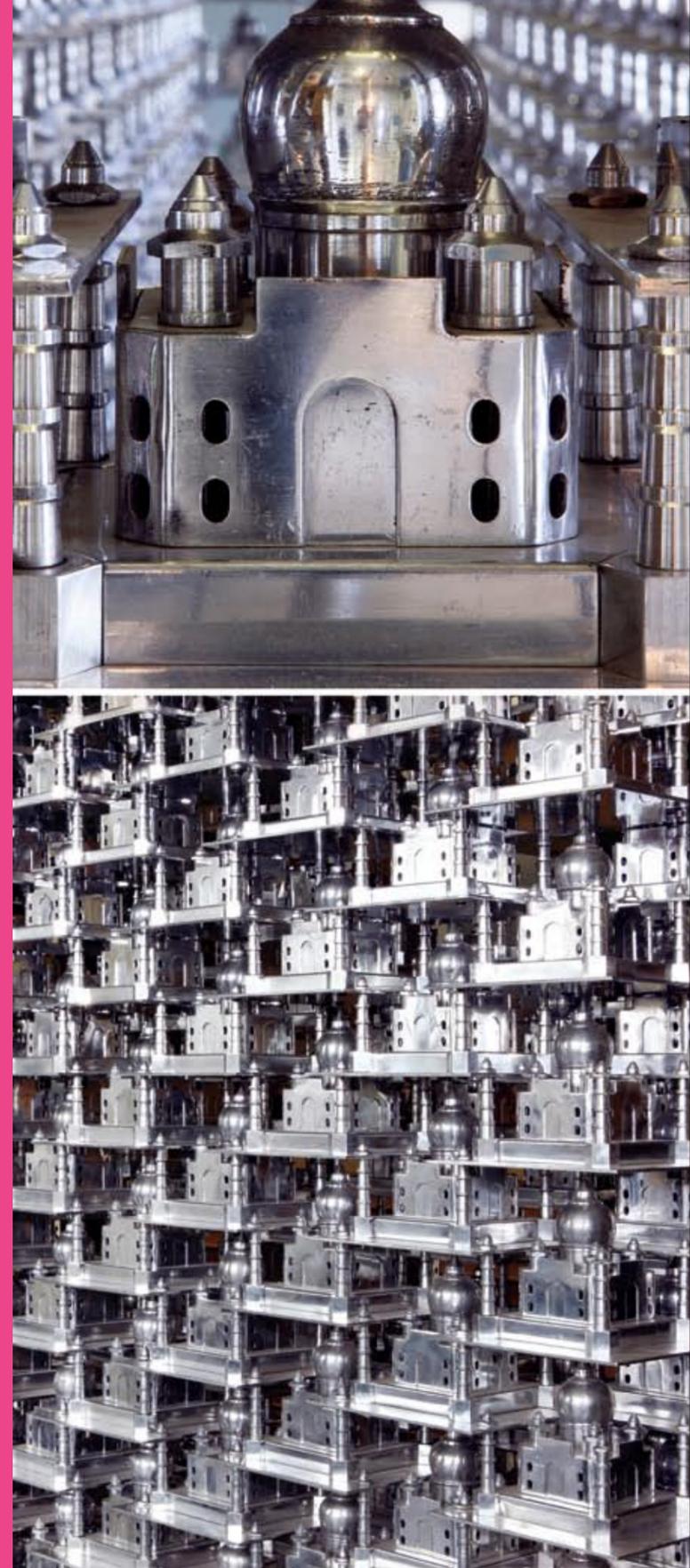
Size: 213cm x 175cm x 434cm (84in x 69in x 171in)

Weight: 1500lbs, 680kg

Sudarshan Shetty's work reflects on the nature of contemporary Indian society and the objects that define it. Working with mechanically-reproduced multiples of common objects, the artist attempts to reveal the many meanings that lie beyond face value. In *Taj Mahal*, Shetty has created hundreds of miniature reproductions of the historic shrine, bolted together to form a monumental block. Re-scaled and repeated the image is transposed from its original context and meaning to become decorative, nearly meaningless. Near the installation, a video of the Taj Mahal is overlaid with an image of flames, reinforcing this idea of destruction. With this video we are meant to understand the process of disintegration in meaning, in the same way the monument has migrated from private gesture through national symbol, to a ubiquitous image robbed of potency, akin to the tourist souvenir. In this sense, the piece reflects the notion of absence. In the first instance, the Taj Mahal stands in monument to a dead wife, in the second; it stands as a symbol of a (constructed) notion of national identity.

The artist's strategy of radically altering the scale of the objects and his choice of steel as material is also intentional, serving to reorient the viewer's perception and act as a commentary on the everyday, the contemporary nature of society, its economy and its road to modernisation.

For more information visit: [www.gallerieske.com](http://www.gallerieske.com)



# Jiten Thukral

JALANDHAR, PUNJAB (BORN 1976-)

# Sumir Tagra

NEW DELHI (BORN 1979-)

## KEEP OUT OF REACH OF CHILDREN (TANK) & MORNING

Richmond Art Gallery/Surrey Art Gallery

Media: Plastic, Resin, Water, Decals, Glass and Corian shelving units

Size: 244cm x 208cm x 30cm (96in x 82in x 12in)

Weight: 2250lbs, 1020kg

Thukral & Tagra are internationally celebrated stars of the young Indian art scene. At 34 years old, their international success is wide-spread with exhibitions in Sydney, Beijing, New Delhi, Brisbane, Tokyo, Seoul, Singapore, Los Angeles, New York, Berlin, Vienna, London and Milan. In 2010, the artists were included in the Centre Pompidou's Indian Contemporary Art exhibition, *Paris-Delhi-Bombay*, along with some of India's biggest names including, Nandini Valli, Jitish Kallat and Anita Dube.

Thukral & Tagra present their work under the trade name of Bosedk Design. *Morning* (wallpaper designed for Surrey Art Gallery exhibit) and *Keep out of Reach of Children* are both part of the faux-industrial line of products that allow the artists to challenge the values of fine art fabrication by using industrial processes to create disposable objects within the context of 'high art'. *Keep out of Reach of Children* plays into this strategy, presenting ordinary plastic bottles on commercially produced shelves while the title repeats a common warning found on everyday household products. *Morning* is beautifully designed pink wallpaper with clouds and flowers but when it is looked at closely the spectator can see that it is littered with the familiar Bosedk products. Through the use of commissioned labels and their strategic placement on the shelving unit the artists reveal the social critique underlying their work.

*Morning* was installed exclusively for Surrey Art Gallery's 'In-Transition: New Art from India' exhibition and is not for sale.

For more information visit: [www.thukralandtagra.com](http://www.thukralandtagra.com)



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# Hema Upadhyay

BARODA, INDIA (BORN 1972-)

## LOCO-FOCO-MOTTO

Richmond Art Gallery/Aberdeen Centre/Surrey Art Gallery

**Media:** Matchsticks, Adhesive, Plywood

**Size:** 183cm x 152cm (72in x 60in)

**Weight:** 300lbs each, 136kg each

Hema Upadhyay, like her contemporaries Subodh Gupta, Jitish Kallat, TV Santhosh, Jiten Thukral & Sumir Tagra and Anjolie Ela Menon, represents a generation of well educated, middle-class artists mirroring the rise and influence of their nation onto the world stage.

Hema has been included in each of the prestigious major western and eastern museum exhibitions bringing international attention to contemporary Indian art and the transition from religious iconography and mythology to social, political and economic issues impacting the nation and world.

Hema won the Tenth Indian Triennial in 2001 and her work has been included in *The Empire Strikes Back: Indian Art Today* exhibition at the Saatchi Gallery, London, *Facing East* at the Manchester Art Gallery, *Chalo India; A new Era of Indian Art* at Mori Art Museum, Japan and *The Power of Ornamentation*, Orangery Lower Belvedere, Vienna, Austria, among others.

*Loco-Foco-Motto* represents a familiar theme and focus of Upadhyay, referencing fragility, vulnerability, transition and gender-based femininity. Using a material that is highly flammable, Hema creates an environment of anxiety, tension and danger with her six chandeliers constructed out of 750,000 blue, red and white matchsticks that transform into beautiful and elaborate pieces of art.

For more information visit:

[www.mattress.org](http://www.mattress.org) or [www.richmondartgallery.com](http://www.richmondartgallery.com)



# Ranbir Kaleka

PATIALA, PUNJAB (BORN 1953-)

## CROSSINGS

Surrey Art Gallery

**Media:** Four channel video projection onto acrylic on canvas

**Size:** 190cm x 254cm each (75in x 100in)

**Weight:** Video projection on canvas

Since transiting from painting to video in the 1990s, Ranbir Kaleka has used video as his medium for innovation. *Crossings* is a four-channel video, projected over painted panels. Previously shown at the Venice Biennale in 2005, *Crossings* shows Kaleka's skills as a painter and his fascination with video and new media. The images cover subjects and situations bordering reality and fantasy, touching on the flux and stability of what it means to be human.

Ranbir Kaleka studied at the College of Art, Punjab University and the Royal College of Art, London. Kaleka was awarded the National Award from the Lalit Kala Akademi, New Delhi and his work has been exhibited in New York, Chicago, Madrid, London, Mexico City, Barcelona, Sydney, Venice, Vienna, Berlin, Tokyo, New Delhi and Mumbai.

Ranbir Kaleka makes his Canadian debut with the 2009 - 2011 Vancouver Biennale and Surrey Art Gallery.

For more information visit: [www.rkaleka.com](http://www.rkaleka.com)



# AES+F

## RUSSIAN ART COLLECTIVE

TATIANA ARZAMASOVA, LEV EVZOVICH, EVGENY SVYATSKY,  
AND VLADIMIR FRIDKES

### LAST RIOT February 3rd - April 3rd, 2011

Richmond Art Gallery

**Media:** Dibond Mounted Prints

**Size:** *The Tank and the Waterfall*, 90cm x 150cm (35in x 59in)

*Tondo #5*, 90cm x 90cm (35in x 35in)

**Weight:** N/A

AES+F are a collective of four Russian artists who work in photography, sculpture, and mixed media.

The artists began working as the AES Group in 1987 with Vladimir Fridkes joining in 1995, when the group became known as AES+F.

The group's video *Last Riot*, shown at the 2007 Venice Biennale, was one of its most impressive shows. The film presents the viewer with an imagined future, digitally manipulated, where snow capped mountains sit next to desolate beaches, neon dragons rest atop oil platforms, planes collide without flames, and a band of attractive teens enact violence on one another without consequence. A panoramic epic, it is projected on triptych screens within an imagined world. The fantastical landscape forms the backdrop to scenes where male and female, victim and aggressor are one and the same.

The film orchestrates a variety of political and cultural concerns of our time with exclusive specificity, such as the showcasing of adolescents in military garb. It projects a new world where societal structures are broken down and rebellion unfolds.

For more information visit: [www.aes-group.org](http://www.aes-group.org)



*The Bridge*



*The Tank and the Waterfall*



*The Carrousel*



*Tondo #3*



*Tondo #5*



*Tondo #16*



*Tondo #16*



*Tondo #23*



*Tondo #24*

# Jim Denevan

USA (BORN 1961-)

## SAND DRAWINGS SPANISH BANKS, VANCOUVER

**Media:** Environmental Art and Photography

**Size:** 92cm x 152cm (36 x 60in) x 4

**Weight:** N/A

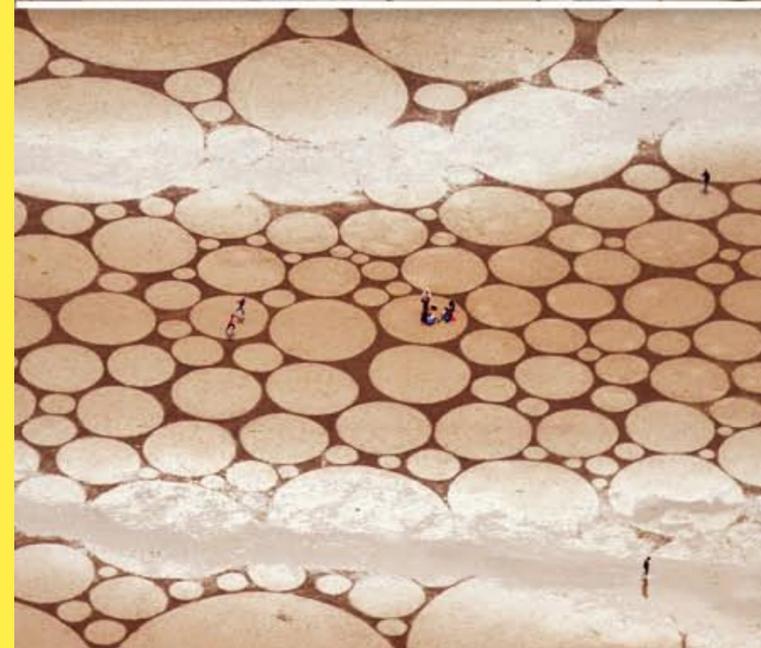
Jim Denevan's earth drawings transcend the boundaries of scale, emphasizing the ethereal, fragility and fluidity of life and nature where nothing is constant but always in a state of renewal.

Denevan's drawings are part of the largest freehand drawings in the world and his recent art making has extended to include pristine open spaces of earth from the snow fields of Siberia to the dry lake beds of Nevada to his most recent sand drawing on the beaches of Spanish Banks, Vancouver.

On the 23rd of June 2010, Jim Denevan created his free-hand drawing at Spanish Banks with the help of 15 Vancouver Biennale volunteers. Work on the drawing began at 9.00am; the work was photographed from a helicopter at 12.15pm and was washed away by the high tide by 2.00pm. *Sand Drawings* was the most temporary of all the Biennale installations and was the first time a drawing of this sort had been done in Canada.

Jim Denevan makes his Canadian debut with the 2009 - 2011 Vancouver Biennale. For more information visit:

[www.jimdenevan.com](http://www.jimdenevan.com)



# Soren Dahlgaard

DENMARK (BORN 1973-)

## THE DOUGH PORTRAITS

Media: Posters/Photography

Size: 2 Collector Edition portfolios = 10 posters at 33cm x 48cm (13in x 19in)  
& 3 Special Edition posters at 121cm x 183cm (48in x 72in)

Weight: N/A

A rising star with exhibitions and performances at several of the world's most prestigious institutions and venues, Danish artist Soren Dahlgaard made his Canadian debut with his public art performance, *The Dough Portraits*, at the 2009 – 2011 Vancouver Biennale. Vancouverites were invited to participate and collaborate with the artist in the creation of this photo series in September 2010.

Originally launched at the Danish National Gallery in 2008, *The Dough Portraits* project continues to travel throughout the world, including exhibitions in London, England, Brasilia, Brazil, Kosovo and the Maldives.

According to Dahlgaard, the dough head represents an identity in transition. "It is quite a universal idea, since people from all cultures of the world can relate to both identity and dough, in the form of bread, nan, noodles, and pasta. Yet, when the dough is placed on the face of people and in an art context, the familiar object transforms into something different."

The Vancouver Biennale Dough Portraits will be visible throughout the City of Vancouver and surrounding communities through a guerrilla campaign of posters and pamphlets at transit shelters and public spaces that direct viewers to the Biennale website.

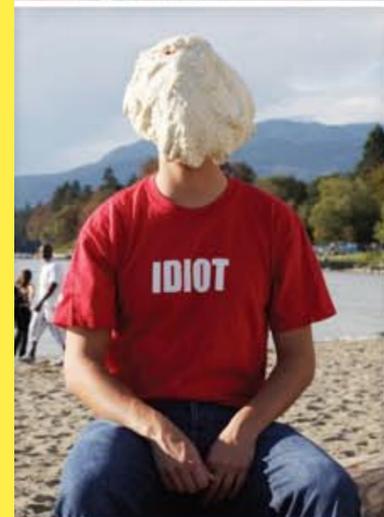
For more information visit: [www.sorendahlgaard.com](http://www.sorendahlgaard.com) or [www.rohdecontemporary.com](http://www.rohdecontemporary.com)



Dough Portraits  
By Soren Dahlgaard  
Vancouver Biennale  
2009-2011



Dough Portraits  
By Soren Dahlgaard  
Vancouver Biennale  
2009-2011



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Vancouver Biennale  
2009-2011



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Vancouver Biennale  
2009-2011



Dough Portraits  
By Soren Dahlgaard  
Vancouver Biennale  
2009-2011



Dough Portraits  
By Soren Dahlgaard  
Vancouver Biennale  
2009-2011

# Konstantin Dimopoulos

GREECE (BORN 1954-)

## THE BLUE TREES

Richmond and Port Moody

**Media:** Environmental Performance Art

**Size:** N/A

**Weight:** N/A

Konstantin Dimopoulos created *The Blue Trees* to highlight worldwide social and environmental issues, specifically global deforestation. Like many of his other art works, colour, line, form and repetition are critical elements of the installation of Konstantin Dimopoulos. Using linearity to define space, Dimopoulos's sculptures create an uncluttered simplicity.

In 1998, with an established name as a painter, Dimopoulos began to explore movement through the medium of sculpture. In 2001 he created *Pacific Grass* the first wind sculpture in a series commissioned by the Wellington Sculpture Trust for the City of Wellington, which was awarded the Inaugural Wellington Civic Initiative for Sculpture.

In 2009, Dimopoulos was commissioned by Festival Director, Robyn Archer to create a new Installation as part of the Light in Winter Festival for 2009 at Federation Square, Melbourne, Australia. Dimopoulos's works are in collections in the United States, Australia, United Arab Emirates and New Zealand.

*The Blue Trees* project makes its public art debut with the 2009 – 2011 Vancouver Biennale, in collaboration with the City of Richmond and the City of Port Moody.

For more information visit: [www.kondimopoulos.com](http://www.kondimopoulos.com)





## Opening Ceremony, 2009

The launch of the Vancouver Biennale 2009 - 2011 took place on November 10th, 2009 at Morton Park in Vancouver. Mayor Gregor Robertson, Mayor Malcolm Brodie and the Vancouver Park Board Commissioner, Sarah Blyth, were all in attendance to cut the ribbon and officially launch the 22-month 2009 - 2011 Vancouver Biennale!

# Installation

The Vancouver Biennale has had 38 installations to date, including performance and environmental art, at a variety of locations in Vancouver and Richmond. Before the art work can be enjoyed by the public the Biennale, and our partners, work with a range of individuals and organizations to make the sculptures safe and secure. Protech Industrial Movers, John Byrson and Partners, Brandon Thiessen Fine Arts, Pine Blue Enterprises, PS Production Services and many more have enabled the Biennale to achieve safe and inspiring installations.

Each installation is unique, from Kaarina Kaikkonen's recycled clothing piece 'Growing Connections' to Ren Jun's 30 metre stainless steel 'Water #7' to Jim Denevan's 'Sand Drawings' and Konstantin Dimopoulos' 'Blue Trees'. Every installation has been documented and tells its own story.







Above-Pictured from left to right: Charles Jencks, Dennis Oppenheim, Hema Upadhyay, Kaarina Kaikkonen, Sophie Ryder, Charles Jencks

# Public Programming

The Vancouver Biennale is committed to community outreach through its education and public programs which include creating educational materials, sponsoring artist-in-residence programs, presenting professional symposiums and providing free public lectures.

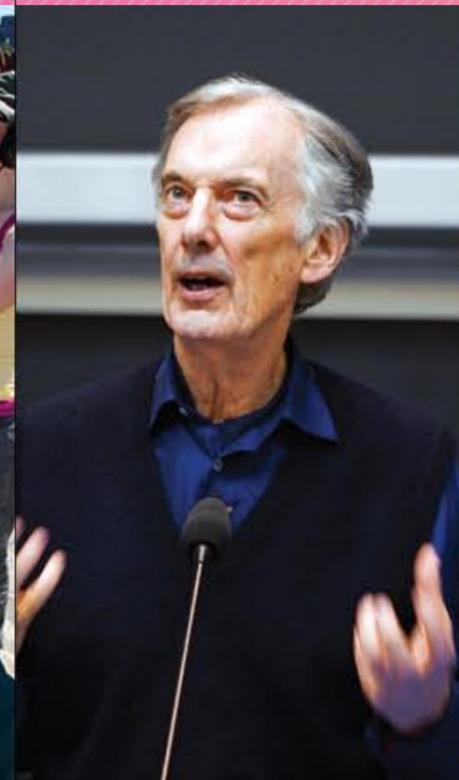
Since the 2009 launch, the Biennale has held 8 artist lectures with world renowned sculptors, landscape architects and contemporary artists. In October 2009, Charles Jencks, considered the 'Father of Postmodernism', gave the first Biennale lectures at Simon Fraser University and The University of British Columbia. Jencks is an internationally renowned speaker and innovator in regard to art in public spaces, and one of the most influential architectural theorists working today. These lectures were Charles Jencks' first public talks in Vancouver and Canada. In the spring of 2010, the Biennale partnered with the Richmond LuLu Series, welcoming Dennis Oppenheim and Hema Upadhyay. Dennis Oppenheim also gave lectures at Langara College and Capilano University respectively. During May 2010, the Biennale sponsored three artist-in-residence programs including Sophie Ryder at Arts Umbrella, Kaarina Kaikkonen at VanDusen Botanical Garden and Hema Upadhyay at the Aberdeen Centre.

A 2 1/2 day symposium titled 'BIG IDEAS: Encountering Space' will conclude the public programming of the 2009 - 2011 Biennale by inviting many of the world's most influential minds in science, technology, literature, art and digital media to discuss the ever expanding concept of 'public' space.

The primary goals of the Biennale's programs are to foster critical thinking and interactive learning within our community, while educating and increasing understanding of art in public spaces. With the support of our partners and the public, the Vancouver Biennale 2013 - 2015 will move forward in organizing more public events and educational programs for the communities of Vancouver, Richmond, Port Moody and Surrey.



Pictured from left to right: Sculpture Signage & 'Inspiration Lives Here' Poster



## Education-VB Learn

Education is a priority mandate of the Vancouver Biennale. The Vancouver Biennale is committed to community outreach through its education program. In 2010, the Biennale Education team created a FREE online learning website [www.vblearn.ca](http://www.vblearn.ca).

The new website includes 17 lessons plans and self-guided tours all specifically designed to encourage active, engaged-inquiry based learning utilizing the 2009-2011 Vancouver Biennale installations. VB Learn's goal is to develop fully inclusive, cross-curricular, inquiry based lesson plans that are easily accessible and fun to explore. Full-day and half-day self-guided public art walking tours are available for art programs, families and visitors to view and download. Each tour package is complete with route maps, public art and other points of interest details.



### The K-Crew Detectives: Case of the English Bay Bandits

The Vancouver Biennale is pleased to introduce "The K-Crew Detectives: Case of the English Bay Bandits", a fun game designed for parents to play with their preschool children or for children age 8 and up. This "Where's Waldo-meets-Cluedo" game creates a world where both kids and adults can explore a stylized English Bay whilst discovering clues and solving the mystery of the stolen sculptures!

[www.kcrewgame.com](http://www.kcrewgame.com)



# BIKENNALE

Celebrate the Vancouver Biennale with a day of cycling the city - along the beaches, streets and park areas on a specially designed cycling route. The 2011 Spring BIKENNALE is the second event of its kind to take place during the 2009 - 2011 Biennale. Special entertainment will be taking place at a number of the Biennale sites during the day of the ride which covers downtown Vancouver, VanDusen Botanical Garden, Queen Elizabeth Park and Richmond.

The BIKENNALE encourages people to bike for fun and exploration on beautiful routes while gaining exciting information about our temporary art work. This day-long public cycling event is unique, as it combines active participation and fun in the outdoors with an international art & cultural experience. The route will take riders to more than 38 Sculpture, New Media and Performance installations throughout Vancouver and Richmond.

The cycling map of the Biennale Great Ride will be available and widely distributed after the Spring event which can be used for self-guided cycling during the tenure of the 2009-2011 Vancouver Biennale Exhibition through June 2011.

A cycling map of Biennale Great Rides can be downloaded from the Biennale website, picked up from the office or collected from tourist centres and hotels throughout Vancouver and Richmond. The Biennale will begin de-installing the 2009 - 2011 artworks in June 2011, in preparation for the 2013 - 2015 Vancouver Biennale.





## Aberdeen Centre

Indian artist Hema Upadhyay spent three weeks at Richmond's Aberdeen Centre creating 6 matchstick chandeliers as part of the 2009 - 2011 Vancouver Biennale. Hema constructed the collection of chandeliers, with the help of volunteers, out of 750,000 unused blue, red and white matches. One of the matchstick chandeliers was displayed at the Richmond Art Gallery as part of the exhibition, *In Transition: New Art from India*, while the other 5 were exhibited at the Aberdeen Centre (2010) and Surrey Art Gallery (2011).

Baroda born and Mumbai based, Hema often works in mixed media with themes that focus on issues of gender, personal identity and migration in India. Imagery of Indian religious symbols and feminine references are often present in her work.

For more information visit: [www.saatchi-gallery.co.uk/artists/hema\\_upadhyay](http://www.saatchi-gallery.co.uk/artists/hema_upadhyay)

## VanDusen Botanical Garden

VanDusen Botanical Garden has been an active partner throughout the 2009 - 2011 Vancouver Biennale. The spectacular 55-acre garden in the heart of Vancouver has matured into a botanical garden of international stature since opening to the public in 1975. VanDusen's collection includes 11,500 accessioned plants representing more than 7,300 plant families and 255,000 individual plants from around the world. The plant collections represent ecosystems that range from tropical South Africa, to the Himalayas, to the South America and the Mediterranean, across Canada's Boreal forests and Great Plains to plants native to our own Pacific Northwest. Special cultural highlights include three 2009-2011 Vancouver Biennale installations; *Growing Connections* by Kaarina Kaikkonen (Finland), the *Emotional Geometry* collection by SEBASTIAN (Mexico) and *Minotaur and Hare* by Sophie Ryder (England).

VanDusen Botanical Garden provided dedicated volunteers to help Kaarina Kaikkonen create her spectacular installation, supported the Biennale's 2010 Lecture Series and, along with the Mexican Consulate and The Vancouver Biennale, welcomed 14 sculptures by the world renowned artist SEBASTIAN to the Garden as part of Mexico Fest 2010.

For more information visit: [vancouver.ca/parks/parks/vandusen/website](http://vancouver.ca/parks/parks/vandusen/website)



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The Gao Brothers  
Patrick Hughes  
Hema Upadhyay  
Toni Latour  
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Jiten Thukral & Sumir Tagra  
TV Santhosh  
Marie Khouri  
Soren Dahlggaard  
Jim Denevan  
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## Thank-you's:

**To all who have contributed time, energy and resources in making the vision become a reality. Your faith and belief have begun the legacy.**

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During this Biennale, the installation by the GAO Brothers, *Miss Mao Trying to Poise herself at the top of Lenin's head*, created a media and Internet frenzy, garnering thirty-one days of consecutive news coverage worldwide. The debate between politics and the rights of artistic freedom of expression was inspiring and a critical reminder about the impact and necessity of art in the public domain. This enlivened public debate is a critical dimension and is part of what art-making is all about, to inspire, engage and sometimes enrage! Minimally it is to stimulate, to interrupt our everyday movements and to, if only for a moment, divert our thinking.

There are many backroom stories that make up the Biennale and many unsung heroes that have made this exhibition possible. We exist because of the dedication, commitment and passionate support of the Board, Ambassadors, advisors, public relations teams, politicians and friends of the Biennale who freely gave up their time, energy and resources to help us realize our vision of the 'Open Air Museum'. These are the real champions that bring great art to public spaces for everyone to enjoy.

This catalogue serves many purposes. It is a publication that honours the participants and their place in Contemporary Art history, it is an auction and sales guide for international art collectors, and a beautiful book for those who want to experience and re-experience the magnificence of our cities' public spaces. We hope it to be a gift of thanks to our biggest supporters - the artists, the community of visitors, sponsors and the collectors. With our second Vancouver Biennale coming to a close, we have learned much. By being alert to the evolving economic times, technology, cultural and political shifts, we are a centre for cultural dialogue and exchange. Public space itself is changing, as the definition of what is 'public space' evolves and the 'real' interchanges with the 'virtual'.

We hope you join us in that exploration.

**Barrie Mowatt,**

President / Founder

# VANCOUVER BIENNALE

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