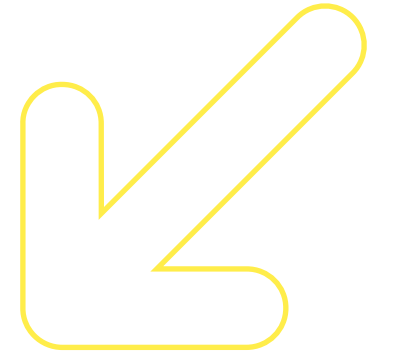
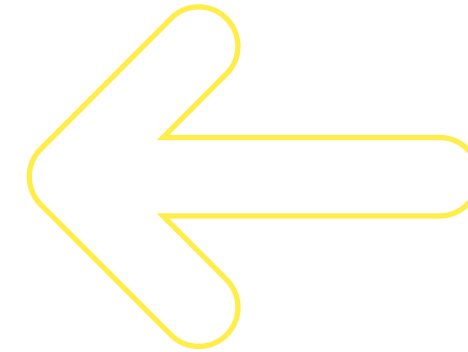
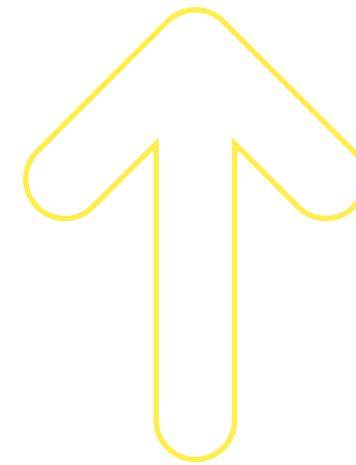


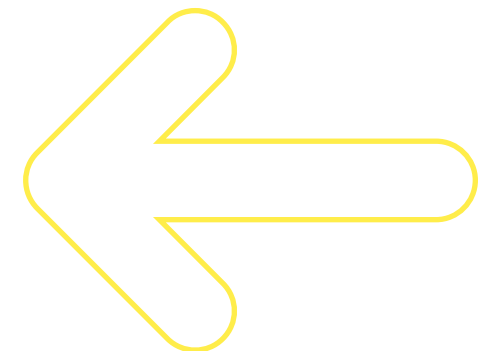
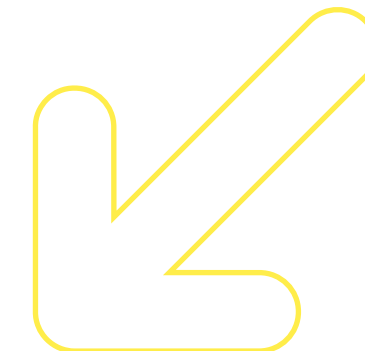
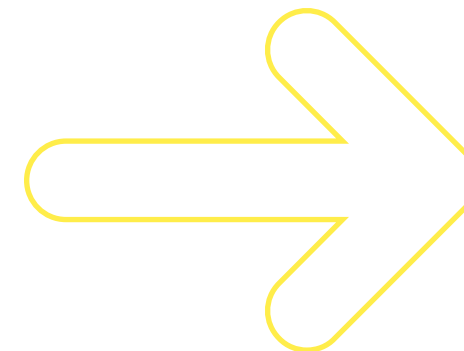
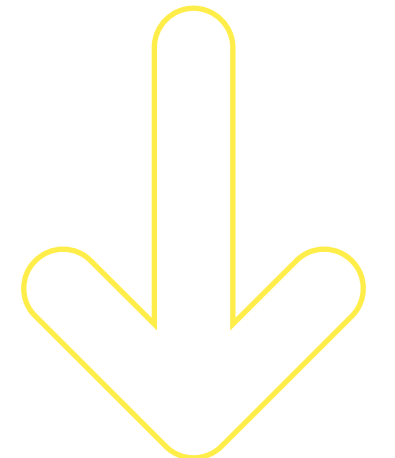
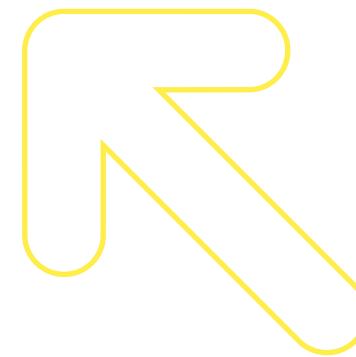


A 2x9 grid of pink arrows. The top row contains arrows pointing down-right, up-right, right, down, down-left, up-left, left, up, and up-left. The bottom row contains arrows pointing left, down, down-left, up-left, left, up, up-left, up-right, and right.



**VANCOUVER
BIENNALE**

2014-2016



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CREDITS
WRITERS:
Ammar Mahimwalla
Jessa Alston-O’Conner
Katherine Tong
Barrie Mowatt
EDITED BY:
Barrie Mowatt
Murray Nichol
PHOTOGRAPHERS & VIDEOGRAPHERS:
roaming-the-planet
Tiffany Blaise
Dan Fairchild Photography
Scott Douglas
Shane Koh
David James
K.K. Law
Steven Chou
Glen Thomas Thompson
Mike Browne
phoenix45photo
Noel Septimo
Perspective Lab
Amna Rathore
Juliana Bedoya
Ted McGrath
Maks Fisi
Dave Brown
Janice Horne
Clement Woo
Kevin King
Goran Basaric
Grant Mattice
Heinz Ruckemann
Rose Catriona
Greg Wint
Michael Cox
Geoff Webb
DEMIN Photography

VANCOUVER BIENNALE 2014-2016

With the theme of **OPEN BORDERS CROSSROADS VANCOUVER**, the 2014 - 2016 Vancouver Biennale clearly lived up to the words that were most frequently used to describe this bi-annual, two-year international art exhibition: **diversity, engagement, accessibility, and resiliency.**

With a commitment to transforming public spaces where people live, work, play, and transit and to exhibiting great art as the catalyst for dialogue, learning, and social engagement, the 2014 - 2016 Vancouver Biennale's visionary programming reflected the current times and foreshadowed the future.

This third biennale was the culmination of a decade of public-art interventions that re-imagined the public space as a more human, engaging, interactive "open air museum." We brought the finest artistic talent from six continents together to share, create, and dialogue in an open and free society while they developed networks and gathered experiences that would enrich both their individual art practice and impact the communities in which they visited and worked.

The Vancouver Biennale is unique among biennales in that ours is a largely self-funded, freely accessible exhibition extending over a two-year period. Our installation venues are made possible through partnerships with private landowners and participating cities. In the 2014 - 2016 Biennale, four Metro Vancouver communities joined the City of Vancouver in hosting major installations. The cities were the historic river-port City of New Westminster, the one-time capital of the Province of British Columbia and current transportation hub of the region; the mountainside harbour City of North Vancouver overlooking the City of Vancouver; the upscale City of West Vancouver; and the rapidly transforming, one-time resource-dependent City and District of Squamish, now the adventure gateway to the outdoors, home to a new generation of environmentalists, and one of the fastest-growing communities in the province.

In addition to these five cities, six other Metro Vancouver communities participated in the Biennale's BIG IDEAS learning programme, which brings the total number of school districts participating over the decade to eleven and the number of schools to 125. Given new technologies and digital communications, BIG IDEAS — unlike the Biennale's Open Air exhibitions and Residencies — rarely has a respite in between exhibitions. In 2017, the Biennale's educational curriculum will go nationwide, and in 2018, via licensing agreements with Chinese and South American partners, BIG IDEAS will be implemented internationally.

New to this Biennale and destined to become a core programme of future Biennales was the highly successful, visionary International Artist Residency Programme, which saw 36 artists from 14 countries participate. During these curated, fully-funded six-week residencies (both rural and urban), rising young stars, in collaboration with citizens in the communities in which they worked, gave public lectures, led workshops, and created public interventions — a first for many of the artists.

Residency artist installations such as the 16-foot-tall totem of suitcases (*Crossing Borders Maa'bar*) by Syrian refugee Tammam Azzam, the 26-foot-long solar-powered neon installation *This Beautiful Day* by Australian Kristin McIver, and the 3-foot-high carved wooden letters *I Have a Dream* by Indian activist-artist Shweta Bhattad strongly reflected the diversity, not only in the residency artists' cultural backgrounds, subject matter, materials, and audience reach, but also the investigative nature of their research and the synthesis of their findings as they integrated their projects into local settings.

Whereas the residency artists reflect "emerging talent," the Open Air artists are seasoned and renowned, mid-career or senior artists. Within the 2014 - 2016 Vancouver Biennale Open Air alumni, two artists were named by the international art press to "Top 10" lists of 2016: Brazilian Vik Muniz (*Wolf*) and Chinese dissident Ai Weiwei (*F Grass*), both setting the stage for high-impact, engaging, thought-

provoking, large-scale, site-specific public installations referencing location, the natural environment, and themes of open borders and resiliency.

In addition to international artists, the 2014 - 2016 Open Air exhibition included artworks by two Vancouver artists. Marcus Bowcott's site-specific, environmental-themed 33-foot-tall installation consisting of a stack of cars on a 300-year-old first-growth tree trunk (*Trans Am Totem*) captured the attention of the press and media and the ire as well as the hearts and minds of local viewers, many commuting by car, bike, or rapid transit. Dominating a median of land between a double-lane highway and the Millennium Line of the SkyTrain metro system, the installation emphasized the place-making effect that public art can have on creating and defining identity for both a neighbourhood and a city. Toni Latour's site-specific, 30-foot-long neon artwork *let's heal the divide*, installed on a building's façade in the heart of downtown Vancouver, addressed the socio-economic, political, and cultural points of disconnect present in the surrounding neighbourhoods (and indeed our world today).

Among our many firsts of the 2014 - 2016 Vancouver Biennale was the gifting of 7 public artworks as a Legacy, valued in excess of 2 million dollars, by Open Air artists Hugo França, OSGEMEOS, and José Resende (all from Brazil), to 3 of our partnering communities (Squamish, Vancouver, and New Westminster). We also launched two worldwide initiatives, *The Blue Trees* by Australian artist Konstantin Dimopoulos and *I Have A Dream Gardens* by Indian artist Shweta Bhattad, which have now spread to 4 continents. Our first mural project, created by the Brazilian twins OSGEMEOS, was the 360-degree *Giants* mural painted on the six 70-foot-high silos at the Ocean Concrete worksite on Granville Island, in the heart of downtown Vancouver. In transforming both the Island and Vancouver's cityscape, this artwork helped engage the City of Vancouver (and its residents) in a dialogue about street art as public art, resulting in Vancouver's first officially sanctioned Mural Festival in 2016.

Since the first Vancouver Biennale in 2005 - 2007, accessibility to information and news has become instant. With ever-expanding social-media platforms, new highs for viewership have been set, and our reach now stretches beyond the physical boundaries of our 11 partnering cities (and the 24 million onsite viewers) to include *virtually* the world. A day doesn't go by without someone somewhere in the universe posting a message or photo about a Biennale installation or artist. Fuelling this publicity and popularity in 2015 and highlighting our Open-Air installations was the UK-based *The Guardian* newspaper's naming of three of the Vancouver Biennale's Open Air artworks (*A-Maze-ing Laughter* by Yue Minjun, *Engagement* by Dennis Oppenheim, and *Human Structures* by Jonathan Borofsky) in its Top 10 list of the "best of public art" in the world: another Vancouver Biennale first.

With our third Biennale having come to a close, this publication becomes our legacy and archive of the many events, installations, and celebrations that have engaged millions, helped transform public space throughout Metro Vancouver, and raised the consciousness of viewers about the transformative nature of the arts and the importance of maintaining open borders and honouring diversity. Our ability to host this two-year event is a direct result of, and tribute to, the many people, both locally and worldwide, who participated in the creation and realization of the 2014 - 2016 Vancouver Biennale, as well as those who engaged with the Biennale installations through on-site experiences or digital visits via the worldwide web. To you I am most appreciative. You have helped us celebrate the best of our city and our nation: commitment to neighbourhoods and tactical urbanism; support of environmental efforts (especially Vancouver's "Greenest City" initiative); and celebration of freedom of speech, diversity, and human rights.

Thank You, Merci, Obrigado, 謝謝, Dhanyavaad, Shukran, Shukriyaa, Gracias, Dziękuję Ci, Arigatoo, Gomabseubnida

 **BARRIE MOWATT**
Founder/President

Public Art
Vancouver

- 01

**PUBLIC FURNITURE I
URBAN TREES**
Hugo França
Spanish Banks West Beach
- 02

VANCOUVER NOVEL
João Loureiro
3474 Point Grey Road, West Point Grey
- 03

ECHOES
Michel Goulet
Kitsilano Beach
- 04

GIANTS
OSGEMEOS
Ocean Concrete, Granville Island
- 05

**STEAM ROLLER -
BIG PRINT PROJECT**
A) Betsabée Romero
New Leaf Editions, Granville Island

B) Soo Sunny Park
New Leaf Editions, Granville Island
- 06

LOVE YOUR BEAN
Cosimo Cavallaro
Charleson Park
- 07

WALKING FIGURES
Magdalena Abakanowicz
City Hall Canada Line Skytrain Station
- 08

**HUMAN STRUCTURES
VANCOUVER**
Jonathan Borofsky
Hinge Park, Olympic Village
- 09

I HAVE A DREAM
Shweta Bhattad
290 W 3rd Ave
- 10

CM²
Filé de Peixe (Collective)
Make Design Studio
- 11

POTLATCH BY AN 'INDIAN!'
Sajan Mani
Make Design Studio
- 12

BIRD WRAP
Ivan Eyre
Pacific Central Station, Thornton Park
- 13

TRANS AM TOTEM
Marcus Bowcott
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**STUDY FOR FUTURE ROCK,
#1 AND #2**
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Dr. Sun Yat-Sen Classical Chinese Garden
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LET'S HEAL THE DIVIDE
Toni Latour
Vancouver Community College
- 16

F GRASS
Ai Weiwei
Harbour Green Park
- 17

**UNTITLED (LIVE DRAWING
PERFORMANCE)**
Hiraku Suzuki
Coal Harbour Community Centre
- 18

HOME BY THE SEA
Luis Fernando Pelaez
Devonian Harbour Park
- 19

JASPER
John Clement
Robson & Jarvis St
- 20

A-MAZE-ING LAUGHTER
Yue Minjun
Morton Park
- 21

ENGAGEMENT
Dennis Oppenheim
Sunset Beach Park
- 22

217.5 ARC X 13
Bernar Venet
Sunset Beach
- 23

THE OTHER SIDE
Sumedh Rajendran
Dunbar Community Centre
- *

WATER #10
Ren Jun
Cambie St & River Road, Richmond
- **

THE BLUE TREES
Konstantin Dimopoulos
Simons Store & Park Royal Centre,
West Vancouver

- A

**SCULPTURE/
PUBLIC PERFORMANCE**
- B

LEGACY ARTWORKS
- *

LOCATED IN RICHMOND
- **

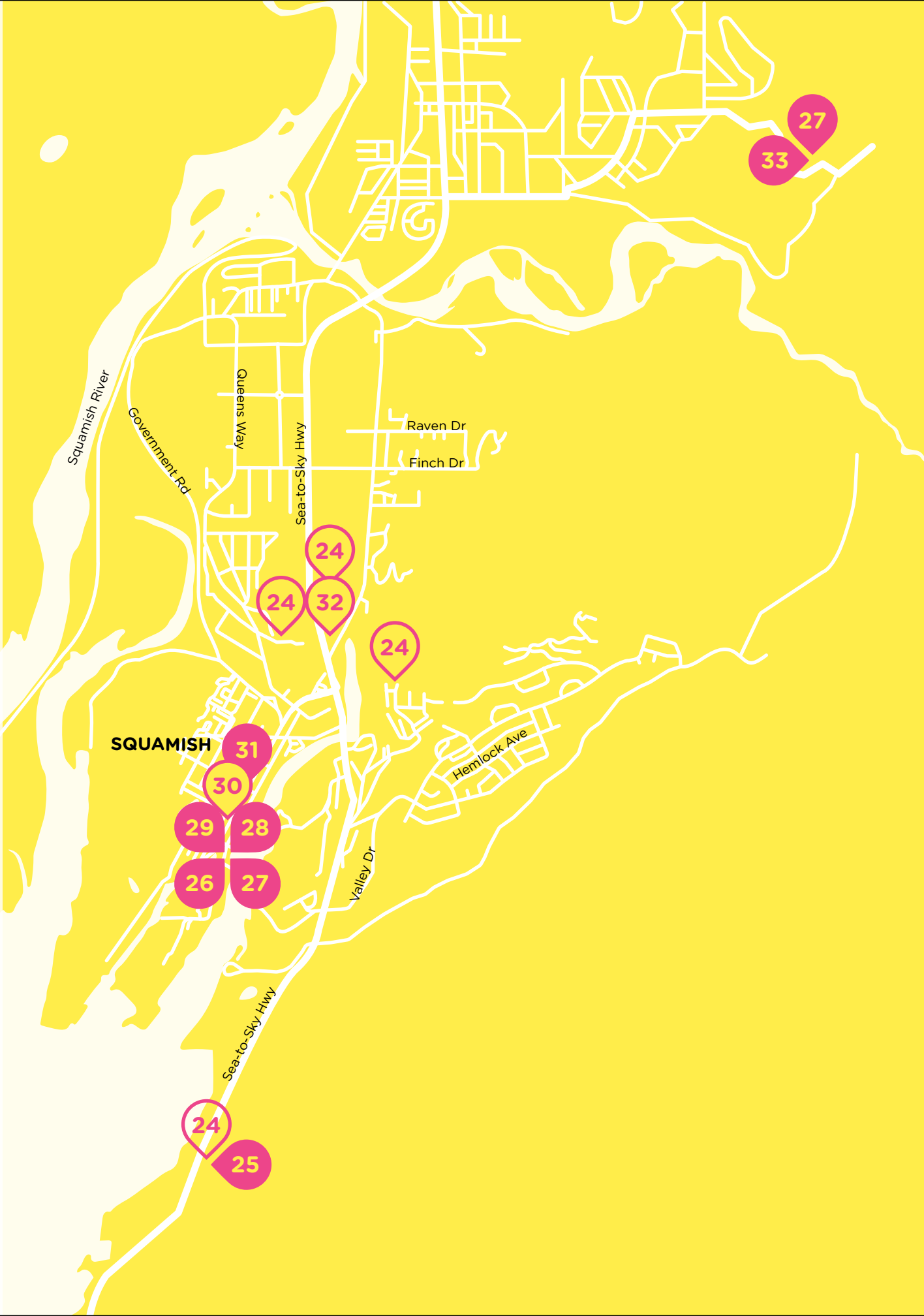
LOCATED IN WEST VANCOUVER



Public Art
Squamish

- 24 PUBLIC FURNITURE I URBAN TREES
Hugo França
Sea-to-Sky Gondola,
Hospital Hill Park,
École Les Aiglons,
Rose Park
- 25 ILLUSORY CONSTRUCTS
Jonathan Luckhurst
Sea-to-Sky Gondola
- 26 THIS BEAUTIFUL DAY (HALTH SKWILE TE-STAAS)
Kristin McIver
Waterfront Park
- 27 THE BLUE TREES
Konstantin Dimopoulos
Waterfront Park,
Coast Mountain Academy at Quest University
- 28 UNTITLED (WOLF)
Vik Muniz
Waterfront Park
- 29 BREATH SONG
Sumakshi Singh
37717 Cleveland Ave
- 30 THE SQUAMISH WORKING PAPERS
Hasan Hujairi
Squamish Public Library
- 31 I HAVE A DREAM COMMUNITY GARDENS PROJECT
Shweta Bhattad
2nd Ave & Victoria St
- 32 SALISH SEA LAB
Chris Landau & Miguel Horn
Squamish Adventure Centre
- 33 CROSSING BORDERS
MAA'BAR
Tammam Azzam
Coast Mountain Academy at Quest University

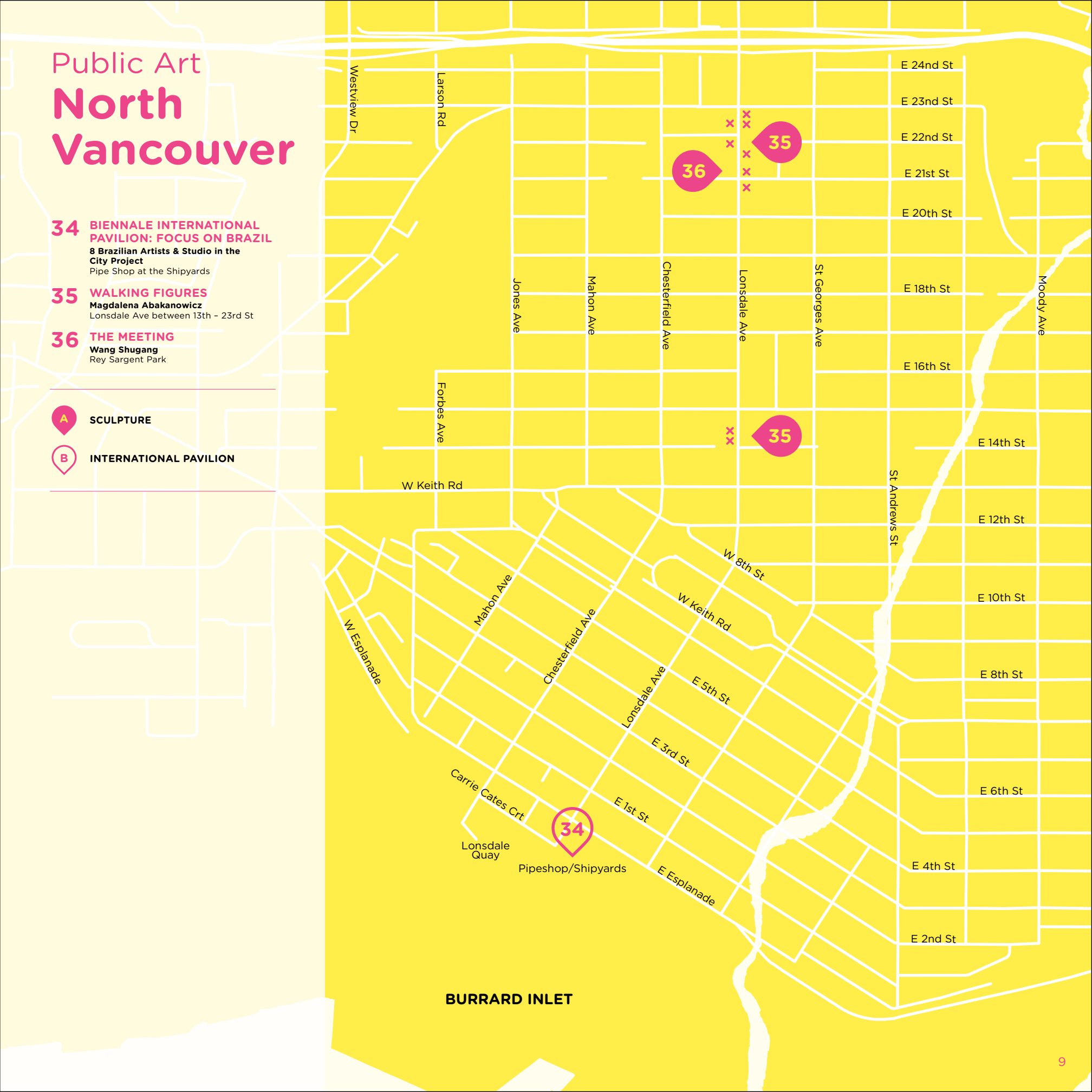
- A SCULPTURE
- B LEGACY ARTWORKS



Public Art
North Vancouver

- 34 BIENNALE INTERNATIONAL PAVILION: FOCUS ON BRAZIL
8 Brazilian Artists & Studio in the City Project
Pipe Shop at the Shipyards
- 35 WALKING FIGURES
Magdalena Abakanowicz
Lonsdale Ave between 13th - 23rd St
- 36 THE MEETING
Wang Shugang
Rey Sargent Park

- A SCULPTURE
- B INTERNATIONAL PAVILION



Public Art
New
Westminster

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PUBLIC FURNITURE / URBAN TREES

Hugo França

Waterfront Esplanade, between Renaissance Square and Reliance Court
- 38

THE BLUE TREES

Konstantin Dimopoulos

Westminster Pier Park, Front & Fourth St & New Westminster City Hall, Royal Ave & Sixth St
- 39

WOW WESTMINSTER

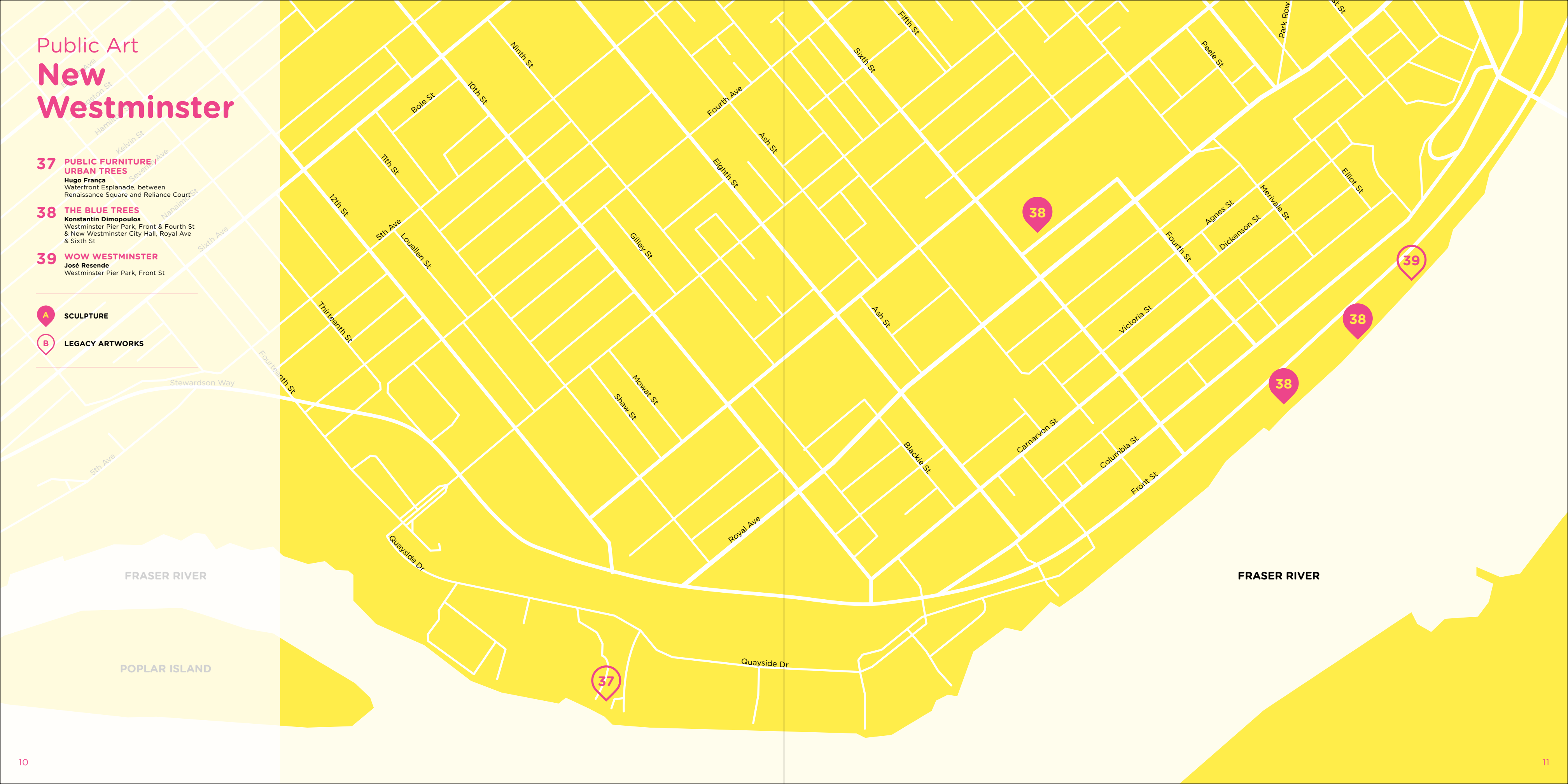
José Resende

Westminster Pier Park, Front St

- A

SCULPTURE
- B

LEGACY ARTWORKS



Biennale Artists
International
Participation

AUSTRALIA

Kristin McIver

AUSTRIA

Andreas Strauss

BAHRAIN

Hasan Hujairi

BRAZIL

Filé de Peixe, Gisela Motta & Leandro Lima, Hugo França, João Loureiro, José Resende, Juliana Cerqueira Leite, Marcelo Moscheta, Mariana Manhães, Nathalia García, OSGEMEOS, Paulo Climachauska, Raul Mourão, Túlio Pinto, Vik Muniz

CANADA

Cosimo Cavallaro, Ivan Eyre, Jenn Tenn-Yuk, Jonathan Luckhurst, Karen Lofgren, Marcus Bowcott, Michel Goulet, Toni Latour, Vivian Fung

CHINA

Ai Weiwei, Lu Lu & Tian Xiaogeng, Ren Jun, Wang Shugang, Yue Minjun

COLOMBIA

Luis Fernando Peláez

EGYPT

Konstantin Dimopoulos

ENGLAND

Peter Liversidge

FRANCE

Bernar Venet, VNB

INDIA

Rathin Barman, Sahej Rahal & Pallavi Paul, Sajan Mani, Shweta Bhattad, Sumakshi Singh, Sumedh Rajendran

JAPAN

Hiraku Suzuki

MEXICO

Betsabeé Romero

POLAND

Magdalena Abakanowicz

SOUTH KOREA

Seung Woo Back, Soo Sunny Park

SYRIA

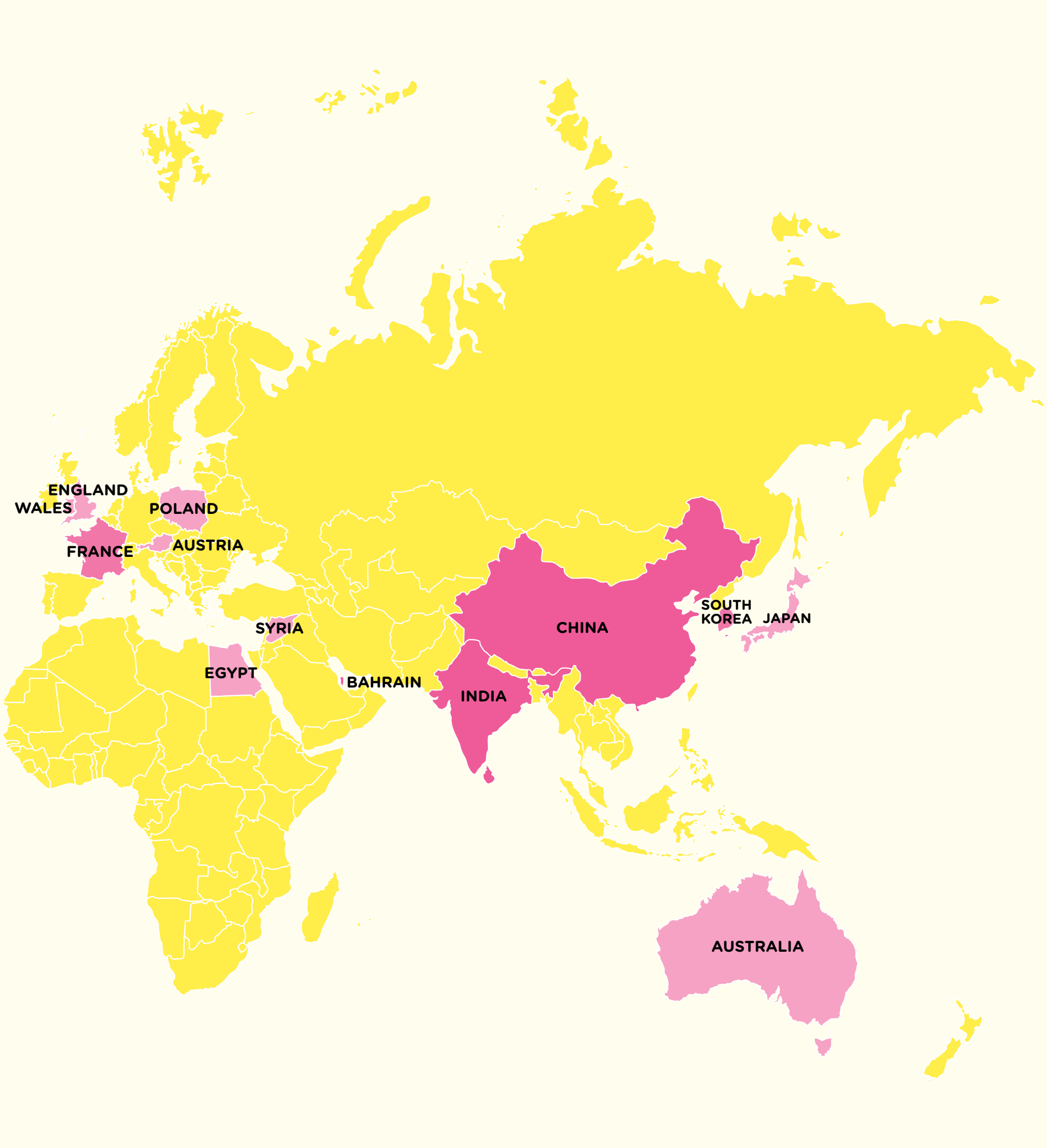
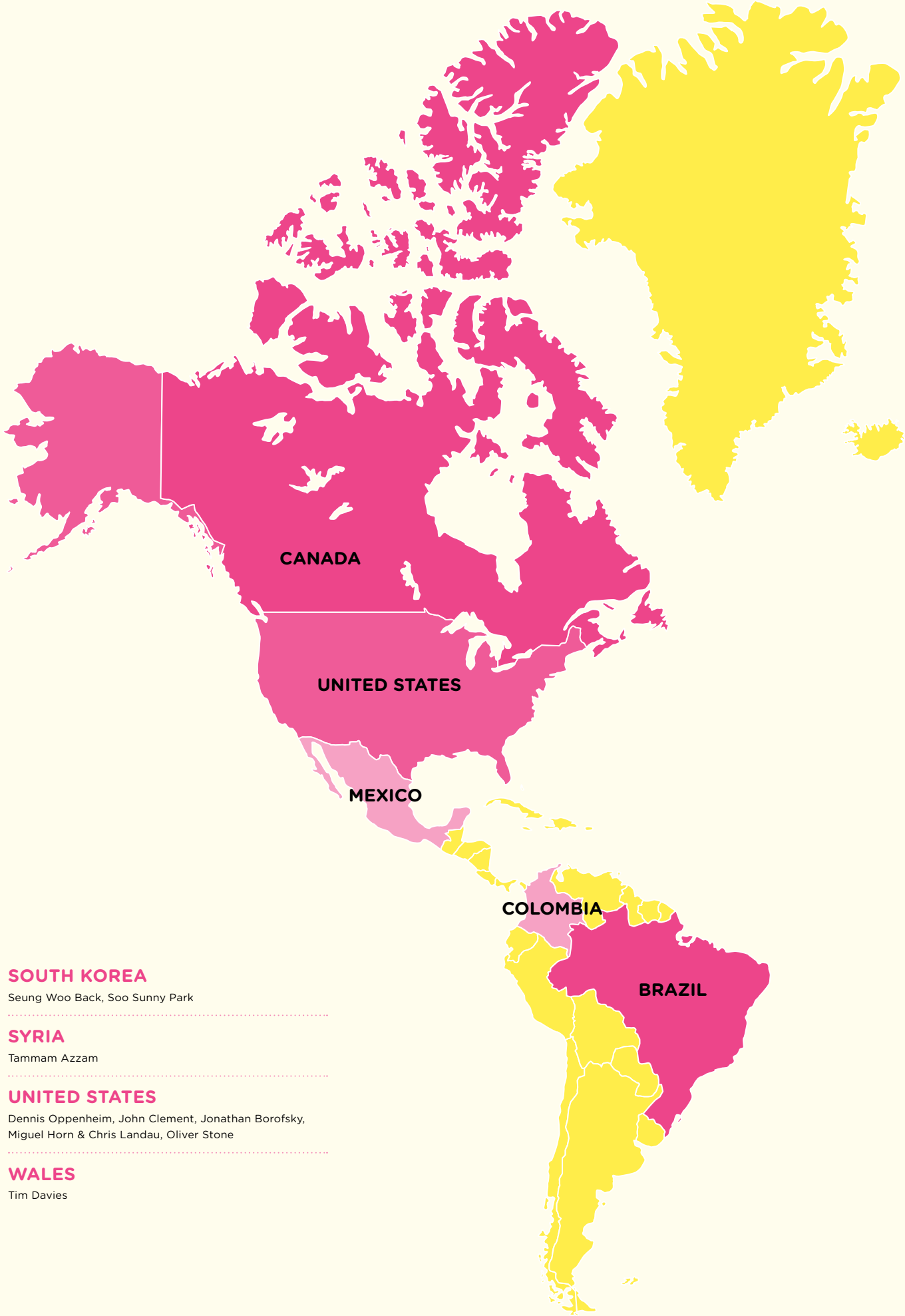
Tammam Azzam

UNITED STATES

Dennis Oppenheim, John Clement, Jonathan Borofsky, Miguel Horn & Chris Landau, Oliver Stone

WALES

Tim Davies



VANCOUVER BIENNALE PAST

The Vancouver Biennale was founded with a vision to transform the image of Vancouver as a city solely prized for its outdoor recreational lifestyle supported by spectacular natural beauty, to one of a vibrant urban community where great art in public places is a reflection of our cultural diversity. Indeed, the Biennale’s OPEN AIR MUSEUM exhibitions have helped Vancouver, a city where large-scale sculptures and artistic interventions compete with the mountains and oceanside beaches, attain its persona as the most liveable city in the world.

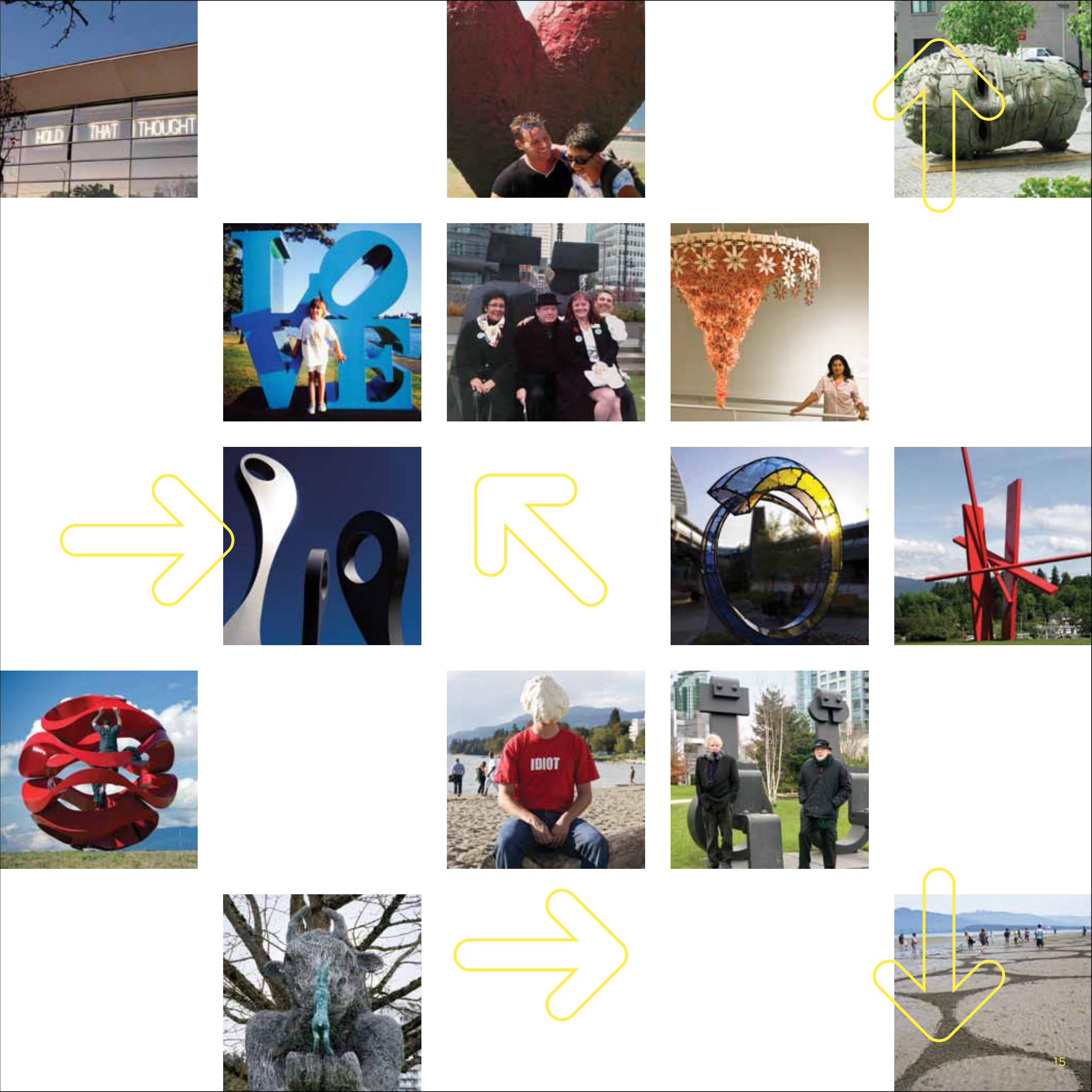
➔ The precursor to the Vancouver Biennale was a public-art event known as Open Spaces, launched in 1998 along a one-block stretch of the English Bay Seawall with 9 international artists exhibiting large-scale sculptures for a period of 4 months. This exhibition was sponsored by the Buschlen Mowatt Fine Art Gallery with in-kind support from the Vancouver Park Board. In recent years the primary sponsor of the Biennale has been the Buschlen Mowatt Nichol Foundation. Subsequently, two additional large-scale public sculpture exhibitions were held in 2000 and 2003, each expanding in number of installations, length of exhibition, geography, cities, and public response. The success of these 3 events, heralded by the press, citizens, tourists, elected officials, and the Park Board administration, set the tone for the creation of the Vancouver International Sculpture Biennale/Biennale internationale de la Sculpture de Vancouver, a not-for-profit, charitable organization.

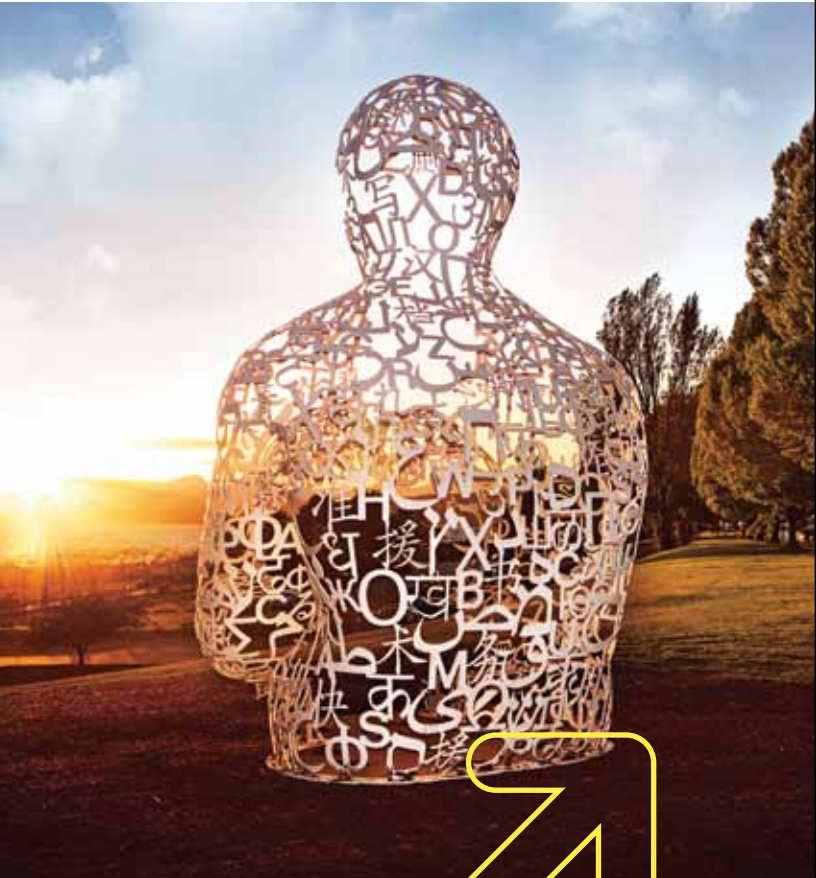
The Vancouver Biennale, as it is more commonly known, has held 3 two-year-long exhibitions in 2005 - 2007, 2009 - 2011 and 2014 - 2016, presenting works by some of the most influential artists of the 20th and 21st centuries. With each exhibition the focus has been on

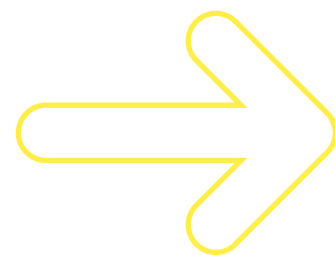
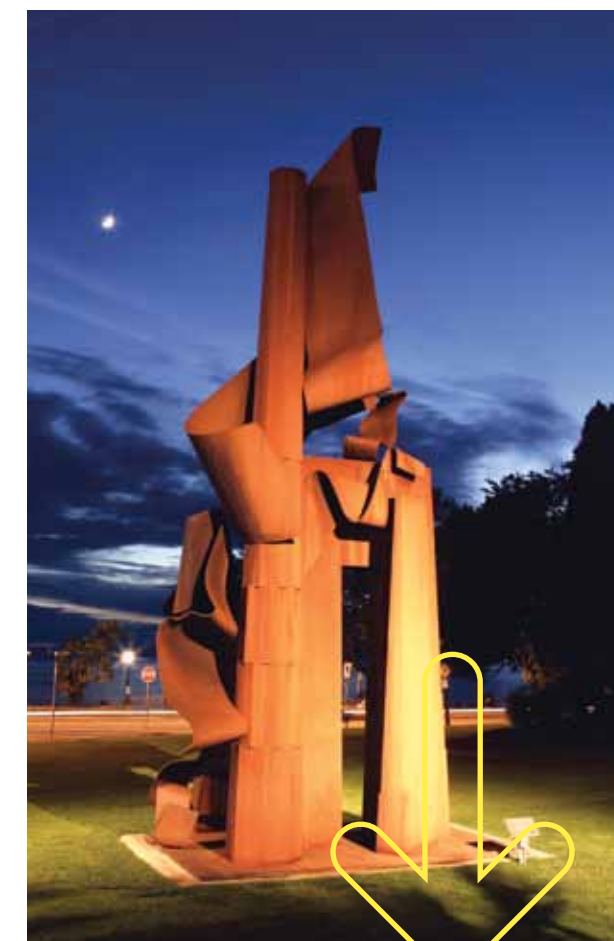
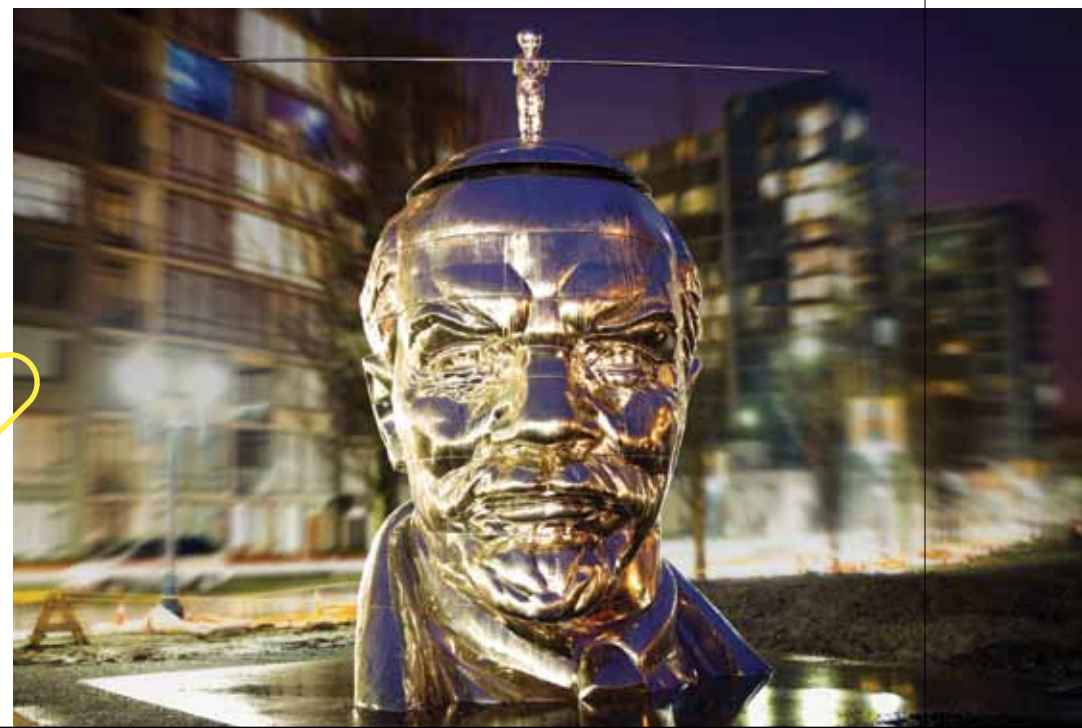
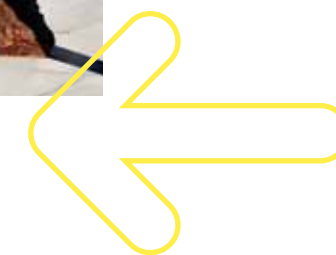
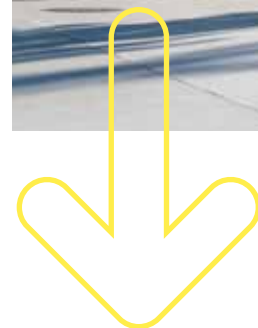
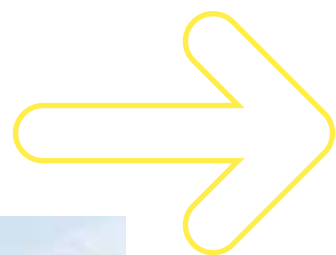
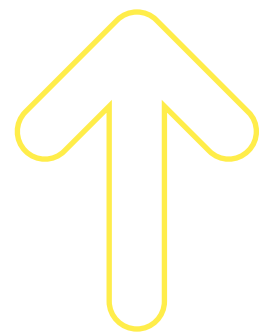
fulfilling our mandate of transforming public space — with art as a catalyst for learning, community engagement, and social action — and redefining neighbourhoods where people live, work, play, and transit.

The curatorial vision for the various exhibitions during the past decade reflects the changing times. What began with a focus on the beauty of sculptural medium and form now includes artworks, installations, and interventions that reflect the current dialogue in many areas of our society — political, socio-economic, and cultural, among others. Our exhibition has grown immeasurably since the first project to include several other complementary programs (BIG IDEAS learning program, International Artist Residencies, CineFest Live, BIKennale/ WALKennale) that contribute to the Open Air installations and which in themselves initiate dialogue amongst locals and visitors alike.

I invite you to peruse the following images of artworks that have graced our exhibitions during the last many years. It is these works that have helped to re-define art in public spaces, locally, nationally, and internationally, and inspired us to re-imagine urban environments in local communities.







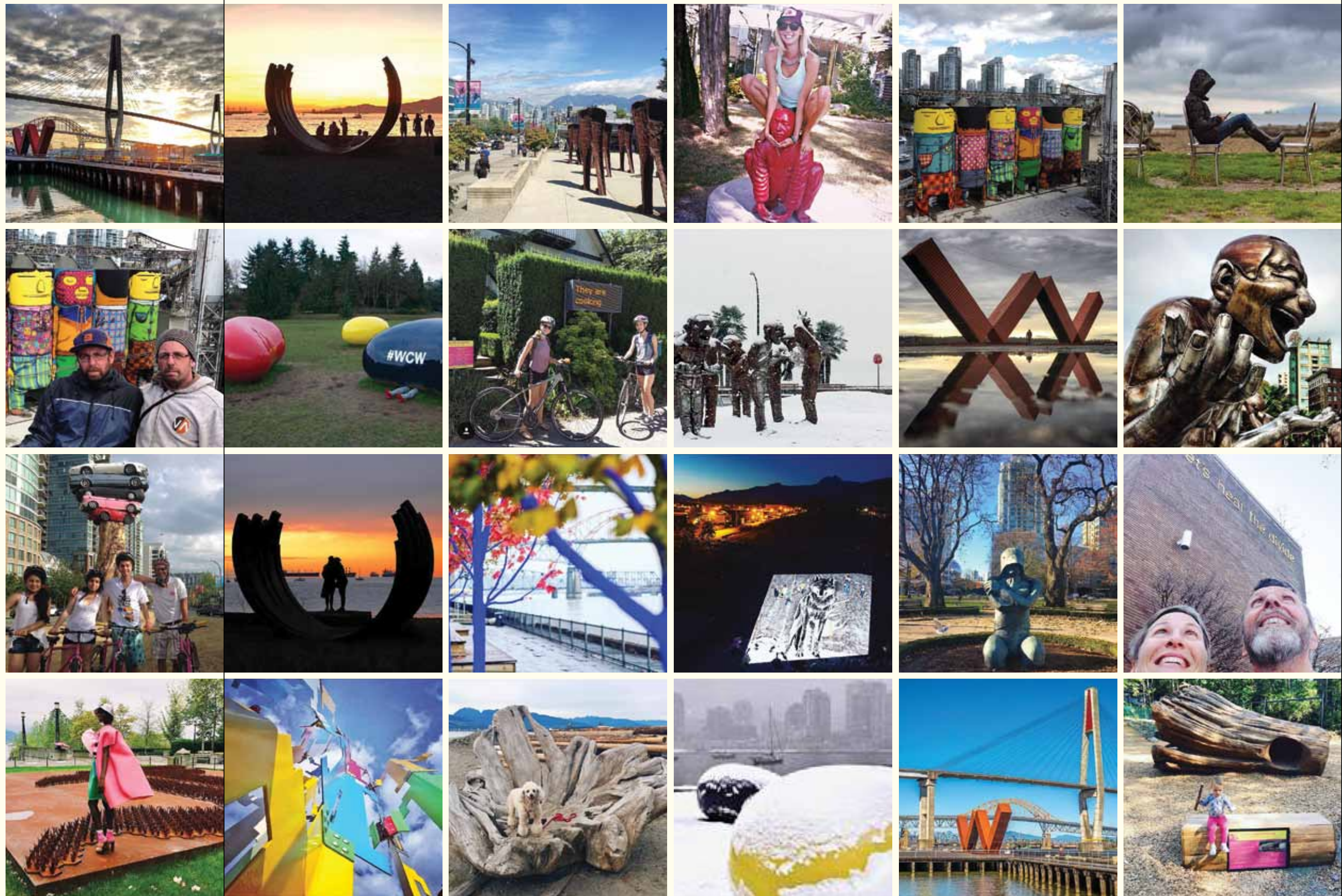


OPEN AIR MUSEUM

The Open Air Museum is a signature
Vancouver Biennale, celebrating large-scale art in the city.

The Open Air Museum is a signature program of the Vancouver Biennale, celebrating large-scale art installations by world-renowned artists in high-visibility public spaces across Metro Vancouver. Each exhibition transforms the urban landscape, creating fully accessible and globally inspired cultural experiences where people live, work, play and transit.

The 2014 - 2016 exhibition featured 29 artworks by leading contemporary artists from around the world including Ai Weiwei, Vik Muniz, Jonathan Borofsky, and OSGEMEOS, in addition to two local artists invited to participate with site-specific artworks. Each artist responded to the Biennale's mandate by creating works in diverse media, engaging communities in dialogue about contemporary issues of human rights, identity, transportation, socio-economic marginalization, deforestation, social media, and privacy. Several of these installations have become iconic place-makers, playing a vital role in building vibrant, livable, and healthy neighborhoods that showcase Metro Vancouver as an international destination for the arts.



Left to right / top to bottom: @the_werst_; @laurielogan99; @renjieb; @julka_zwierciadlowska; @osgemeos; @vancouverama; @osgemeos; @iheartstencils; @_ourwholesomelife_; @vanparkboard; @craige13; @maryjulkowski; @van_biennale; @ming_cubed; @joyce_kam; @van_biennale; @jibattlesix; @van_biennale; @alex.s.yu; @kake2kale; @selenacao; @van_biennale; @annbadjura; @_tequilamockingbird

02

Location: 3474 Point Grey Road, Vancouver
Media: LED screen, metal posts
Dimensions (H x W x D): 2.14 x 1.37 x 0.58 m (7' x 4'5" x 1'9")
Weight: 63.5 kg (140 lbs)

VANCOUVER NOVEL

→ João Loureiro

B. 1972, Brazil

Vancouver Novel by João Loureiro, of São Paulo, Brazil, explores the shifting boundaries between public and private life in an era marked by social media and reality TV. Situated in one of Vancouver’s most exclusive waterfront neighbourhoods, the installation features an LED screen in front of a house with a hedge – a ubiquitous Vancouver landscape feature for single family houses that marks the physical boundary between public and private space.

Blurring the boundaries between fact and fiction in the physical and virtual worlds, *Vancouver Novel* cycles through a series of 25 statements which weave a poignant fictional narrative of the daily lives of the residents behind the hedge. These one-minute snippets of domesticity, banal and ominous, underscore an appetite for continuous content consumption and our ever-growing obsession with social media and status updates.

As cyclists, pedestrians, and joggers pass by, they are curious and intrigued by the intensely personal narrative, broadcast for the world to see. Is there a cost to our seemingly insatiable appetite for information and instant public comment? *Vancouver Novel* asks us to consider the narrowing chasm between our public and private lives.



06

Location: Charleson Park, Vancouver
Medium: Fibreglass resin
Dimensions (H x W x D): 1.4 x 2.74 x 1.22 m (4'6" x 9' x 4') each
Weight: 320 kg (705 lbs) each

LOVE YOUR BEAN



→ Cosimo Cavallaro

B. 1961, Canada; living and working in the United States

Love Your Bean is a delectably fun and candy-coloured grouping of three enormous, larger-than-life jelly beans that have transformed a green waterfront park space along the False Creek seawall into a destination for playful interaction for people of all ages. In the artist's intentional irreverence, the sculptures blur "the boundaries of fine art" by encouraging viewers to actively participate and engage with the artworks by touching, climbing, and taking photos, thereby rediscovering, in the artist's words, "the child within." For Cavallaro, the bean is a simple shape that is easily understood as a womb, a place of comfort where one seeks solace.

In keeping with his approach to public art, Cavallaro often uses familiar materials, including edible perishables and highly tactile imagery in new ways to excite and disturb the viewer. He responded to the Vancouver Biennale's theme of *Open Borders / Crossroads Vancouver* by creating a work with high visual impact that encourages one to break rules and cross boundaries.



@travelontellus



07

Location: City Hall Canada Line Station, Vancouver
Media: 9 cast-iron figures
Dimensions (H x W x D): 284 x 135 x 71 cm (112 x 53 x 28 in) each
Weight: 650 kg (1433 lbs) each

WALKING FIGURES

→ **Magdalena Abakanowicz**
B. 1930, Poland

Walking Figures is a group of nine headless, cast-iron figures, commissioned specifically for the inaugural 2005 - 2007 Vancouver Biennale. The dynamism inherent in this artwork, which was created subsequent to the artist's large-scale public installation of 106 figures at Grant Park in Chicago, echoes the pedestrians' sense of movement in their daily commutes to and from the transit station.

Created by Magdalena Abakanowicz, one of the most influential artists of our time, the nine-foot-tall walking figures exhibit a sombre tone that references both time and loss. Through these sculptures, she explores the transformation of the individual within a group as



a reference to the human condition of a "mindless herd mentality" that has periodically shaped our world throughout history. This work is deeply influenced by the artist's personal experience of war and loss, having lived through oppressive regimes under which art and all aspects of society were narrowly defined and tightly controlled.

Each sculpture was cast at an industrial foundry in Śrem, near Poznań (Poland), and although each figure shares a similar shape, the artist created models for each figure to ensure that each sculpture was unique and different, as is the case with each human approaching the transit station.



Location: Hinge Park, Olympic Village, Vancouver
Media: 64 painted and moulded, galvanized steel figures, each 183 cm (6 ft) tall
Dimensions (H x W x D): 7.3 x 5.1 x 5.1 m (23'11" x 16'9" x 16'9")
Weight: 2,560 kg (5,644 lbs)

HUMAN STRUCTURES

→ **Jonathan Borofsky**
B. 1942, USA

Jonathan Borofsky is one of the most important sculptors of our times.

Human Structures Vancouver is a site-specific installation that has become a destination for gatherings and a focal point of the newly formed Olympic Village neighborhood, a real-estate development created to house athletes and delegations participating in the Vancouver 2010 Winter Olympics. Comprised of sixty-four, 6-foot-high brightly-coloured, pixelated, human-like, interconnected figures creating a 24-foot-high tower, the installation celebrates diversity, universal connectedness, and positivism.

While previous works in the series have consisted of a single tower of figures, this particular *Human Structures* marks the artist's first realization of multiple groupings. As the central structure stretches up to the sky, two smaller configurations form new foundations, alluding to a continuous cycle of growth and confidence in the future. Through this sculpture, Borofsky seeks to nurture a sense of public positivity and connection as we embrace the digital world.

Borofsky's *Human Structures* series began with an invitation to create an artwork for the Beijing 2008 Summer Olympics. This installation has now become a legacy of that event.



Location: Thornton Park across from Pacific Central Station, Vancouver

Media: Bronze

Dimensions (H x W x D): 2.44 x 1.15 x 1.3 m (8' x 3'8" x 4'2")

Weight: 370 kg (815 lb)

BIRD WRAP

→ **Ivan Eyre**

B. 1935, Canada

Bird Wrap is a monumental bronze sculpture of a kneeling man cloaked in the visage of a bird. Towering over the heads of visitors emerging from Pacific Central train station at Thornton Park, this bronze sculpture is a contemporary reference to the building's Beaux-Arts architectural style and to the animistic symbology of the indigenous peoples on whose land it sits. Drawing deeply from legend and archetype, the uneasy union of man and beast in this work harkens back to timeless references engaging the viewer to challenge perceptions of space, time, history, and the human condition.



Over the course of Eyre's celebrated career, he has returned time and again to certain motifs through which he explores deeply personal notions of self and identity. Central among these motifs is The Birdman. Translating this figure into three-dimensional form represents a significant conceptual leap for Eyre, who first garnered critical acclaim as a painter. Few artists could have created an artwork that both commands and celebrates a public space and which concurrently respects the space's history and architecture.



13

Location: Quebec Street and Milross Avenue, Vancouver
Media: Five restored vanity cars (Trans Am, BMW, Honda Civic, Volkswagen Rabbit, Mercedes Benz) and a salvaged 300-year-old West Coast Cedar tree supported by an inner steel column
Dimensions: 10 x 5.2 x 2 m (33' x 17' x 6'7")
Weight: 11,340 kg (25,000 lbs)

TRANS AM TOTEM

➔ **Marcus Bowcott**
B. 1951, Canada

Trans Am Totem is a site-specific installation that has transformed a vacant traffic median along an ever-increasing busy traffic corridor into a green space that has added to the identity of the neighborhood and become a flashpoint for discussion on the role of the automobile in the future of the city.

As the City of Vancouver continues to develop the “Greenest City” initiatives via investment in public transportation, infrastructure, and bike lanes, *Trans Am Totem* is a timely and important catalyst for discussion about the city’s future and the role of transportation in people’s lives. It is a constant reminder of our dependence on fossil fuels and the city’s commitment to build an environmentally sustainable, liveable, and accessible city.



Historically, this site was a shoreline of tidal flats and an old-growth forest with massive Cedar and Douglas Fir trees in the traditional territories of the local indigenous peoples of the Musqueam, Squamish, and Tsleil-Waututh Nations. At the beginning of the 20th century, the False Creek neighbourhood became an industrial zone of sawmills and beehive burners, ringed with ever-increasing collections of log booms. In preparation for Expo '86, the mills were removed, and the area transitioned into a residential neighborhood with tower blocks, commercial businesses, and entertainment centers surrounded by rapid transit and highways, as it remains today. This artwork is a time capsule for future generations, as a point of discussion and engagement with the history and transformation of the site.



@ch1ssssato



15

Location: Vancouver Community College, Vancouver
Medium: Single white neon tube
Dimensions (H x W x D): 0.76 x 9.14 x 0.03 m (2'6" x 30' x 1")
Weight: 35 kg (77 lb)

LET'S HEAL THE DIVIDE

→ **Toni Latour**
 B. 1975, Canada

In the spirit of hope, the warm white glow emanating from this neon installation calls for action, collective healing, and inclusion, emphasizing the need to address the many socio-economic, political, and cultural points of disconnect in Vancouver. This site-specific work, located on the façade of the Vancouver Community College (VCC) building on West Pender Street directly across from Victory Square (the historic centre of Vancouver’s commercial district), responds to the exhibition theme by reflecting upon the physical, socio-economic, political, and other divides that have separated the Downtown Eastside (DTES) neighborhood, one of the most impoverished postal codes in Canada, from the adjacent commercial district, one of the wealthiest in the country.

The use of neon in this work echoes Vancouver’s history. At its height in the 1950s, there were over 19,000 neon signs illuminating the busy commercial and industrial districts. Subverting the commercial use of this one-time ubiquitous medium, Latour and her artwork send an alternative message: a beacon to community members to remind them of the necessity for ongoing healing in this diverse neighbourhood and beyond.



@Van_Biennale · Nov 10
#letshealthedivide: this **#VanBiennale**
#publicart seems very relevant. What's
 the 1st step? **#dialogue** **#poli** **#uspoli**
#Trumpocalypse **#TrumpRiot**



Location: Harbour Green Park, Vancouver

Medium: 1,328 cast-iron hexagonal tiles

Dimensions (H x W x D): 13.5 x 13.5 x 0.38 m (44'4" x 44'4" x 1'3")

Weight: 26,245 kg (57,860 lbs) including metal base

F GRASS

→ **Ai Weiwei**

B. 1957, China

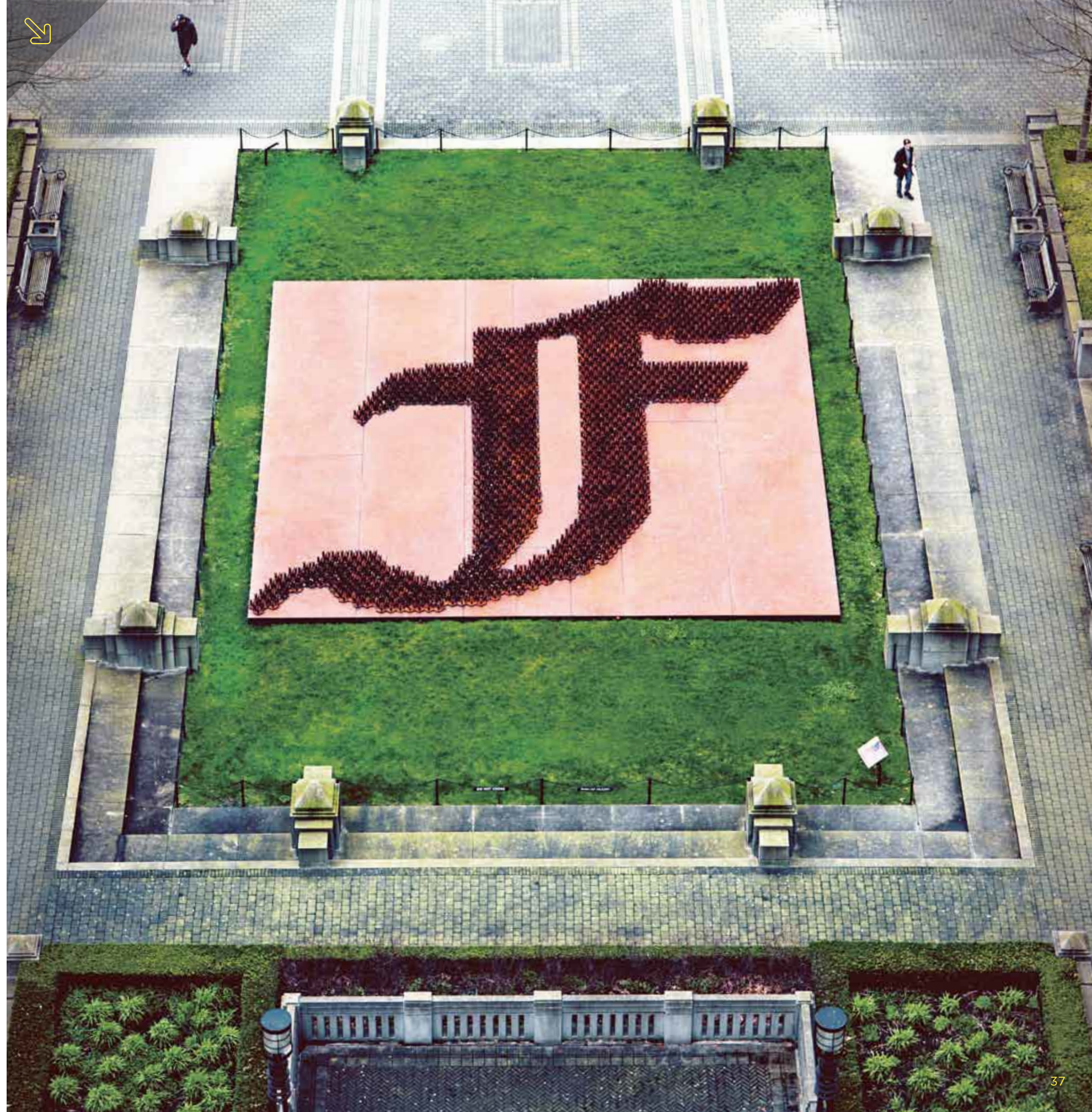
Having been commissioned by the Vancouver Biennale to create an artwork for the 2014 – 2016 exhibition, the celebrated Chinese artist/activist Ai Weiwei (while still under house arrest in 2013) chose this pristine, picture-postcard location in the City of Vancouver, renowned for its waterfront grassy parkways, to make a bold, visually arresting statement about the importance of freedom of expression, human rights, and the resiliency of the human spirit.

Viewed from above, the 1,328 cast-iron hexagonal tufts of grass collectively form a calligraphic “F.” Grass is a metaphor for our society, fragile yet resilient as well as Vancouver’s preoccupation with green lawns and the liberal viewpoint on grass-marijuana. While the viewer is struck by the artwork’s indestructible materiality, he is concurrently reminded about the collective strength, beauty, and resiliency of countless faceless individuals in society fighting against oppression



and persecution. In China, the character for “grass” is “cao” and is pronounced “tsao” (the same as the F-word obscenity), which Ai Weiwei has often used interchangeably as a defiant act against government censorship on websites and online discussions.

With *F Grass*, Ai Weiwei is protesting the Chinese government from Canada, where freedom of speech and the right to political protest are guaranteed in the Canadian Charter of Rights and Freedoms. In doing so, he reminds us that freedom has a long-fought history, with many throughout the world still fighting the battle.





@Van_Biennale · Nov 13

#RainOrShine, we're having some "F" #fun
at #AiWeiwel's #VanBiennale #artwork,
#FGRass, an imp't work in #humanrights
dialogue. #freedom



2015 International Residency Artists: Jonathan Luckhurst (Canada), Kristin McIver (Australia), Rathin Barman (India), Tammam Azzam (Syria)



Location: Devonian Harbour Park, Vancouver
Medium: Rough sheet metal with a concrete base
Dimensions (H x W x D): 3.2 x 2.3 x 1.2 m (10'5" x 7'7" x 3'11")
Weight: approximately 3,670 kg (8,091 lbs)

HOME BY THE SEA

→ Luis Fernando Peláez

B. 1945, Colombia

Framed by the shoreline of Coal Harbour, *Home by the Sea* explores the poetic potential of space, providing a place of respite along the boundary between land and ocean. Fracturing the iconic shape of a house into two halves, Peláez forces us to reflect on the borders between industrial and natural, earth and sea, inside and outdoors. This work offers a poetic expression of the 2014 – 2016 Biennale's theme – *Open Borders/Crossroads Vancouver*.

The artist describes the form, an abstracted house split in two, as "opened in the centre, closed at the sides, a nest of wind and night. Simple like iron, open like noon and old as life." The narrow pathway at the heart of the sculpture invites personal reflection upon the borders—natural and conceptual—that we cross every day.



The 10.5-foot sculpture, cast in rough sheet metal, references Coal Harbour's history as a maritime hub. Exposed to the elements, the exterior industrial metal has developed an organic patina of rust over time. In contrast, the interior surfaces of the work have a polished mirror finish, inviting a reflective, introspective moment of solitude for viewers to seize and enjoy.



Location: Robson Street and Jarvis Street in Vancouver

Medium: Painted tubular steel

Dimensions (H x W x D): 366 x 305 x 259 cm (144 x 120 x 102 in)

Weight: 272 kg (600 lbs)

JASPER

→ John Clement

B. 1969, USA

Jasper is a whimsical, striking sculpture by Brooklyn-based artist John Clement. The artist's trademark steel spirals, painted in bold primary colours, engage passersby to stop and play. With the intertwining coiled spirals challenging the inherently rigid properties of tubular steel, the result is an implied movement with the sense of twisting right out of the ground. This Vancouver Biennale Legacy sculpture was commissioned by the 2005 - 2007 Biennale and made possible through funding by Jason Soprovich, the Gary Segal family, and the Lorne Segal family.

Sited at a busy intersection in the heart of the city's commercial shopping district on Robson Street, this artwork has helped transform Vancouver into an Open Air Museum for the enjoyment of locals and tourists alike.

"Each work," John Clement explains, "is informed by the lineage of pieces, mine as well as others that came before. All I can ask is that my process continues, further expanding my understanding of my own voice, and of the simplicity and beauty that lie in the three-dimensional composition of line and form that is sculpture."



Location: Sunset Beach Park, Vancouver

Medium: Plexiglass, aluminum, rolled steel, paint, electric lights

Dimensions (H x W): 640 x 853 cm (252 x 336 in)

Weight: 1,588 kg (3,501 lbs)

ENGAGEMENT

→ Dennis Oppenheim

1938 – 2011, USA

Created by Dennis Oppenheim, one of the most influential and respected artists of the 20th century, *Engagement* was commissioned by the Vancouver Biennale for the inaugural 2005 – 2007 Open Air Museum exhibition.

Engagement provides a picture-perfect Sunset Beach backdrop for romantic photo shoots and memorable celebrations, therein transforming this oceanside green space into one of the most popular place-making destinations in the city of Vancouver.

Engagement is created in the “Pop Art” style where an every-day object is taken out of its domestic environment and re-conceptualized as a monumental sculpture re-examining the object’s role and identity in contemporary society. Created at a time when same-sex marriage was legislated in Canada (July 2005), this work continues to be a strong symbol of cultural freedom, diversity, and tolerance.

In 2015, Vancouver’s West End neighbourhood was recognized as one of the “Great Places in Canada,” an award bestowed by the Canadian Institute of Planners. *Engagement*, along with *A-maze-ing Laughter* and *217.5 Arc x 13*, are three Vancouver Biennale public-art installations in this neighbourhood that contributed toward this national recognition.



22

Location: Sunset Beach, Vancouver
Media: Corten steel
Dimensions (H x W x D): 353 x 447 x 300 cm (139 x 176 x 118 in)
Weight: 5,500 kg (12,125 lbs)

217.5 ARC X 13

→ **Bernar Venet**
 B. 1941, France

Bernar Venet’s monumental artwork *217.5 Arc x 13* is part of his “Arc” series of sculptures illustrating the beauty, balance, and malleability of raw steel and is titled for its precise mathematical composition. Each corten steel beam in the sculpture nests and curves at the same angle, providing a sense of balance and grace. Venet often employs mathematical manipulations of this industrial material to explore the interconnected relationships amongst nature, humanity, and the universe.

The artwork’s sighting along Vancouver’s Sunset Beach capitalizes on the city’s spectacular and natural setting. Its metal curves also serve as a reminder of the city’s rich history as a maritime port.



“Whether they are molten red in the setting sun or charcoal black and silhouetted against a wide bright sky, the thirteen arcs mark out a precise geometry that draws us closer to land, water, and light,” says Venet. This work has become a landmark in the city’s English Bay neighbourhood.



SCULPTURE



28

Location: Waterfront Park, Squamish**Media:** Earth, rocks, logs and wood chips**Dimensions (H x W):** 30 x 17 m (98'5" x 55'9")

UNTITLED (WOLF)



→ Vik Muniz

B. 1961, Brazil

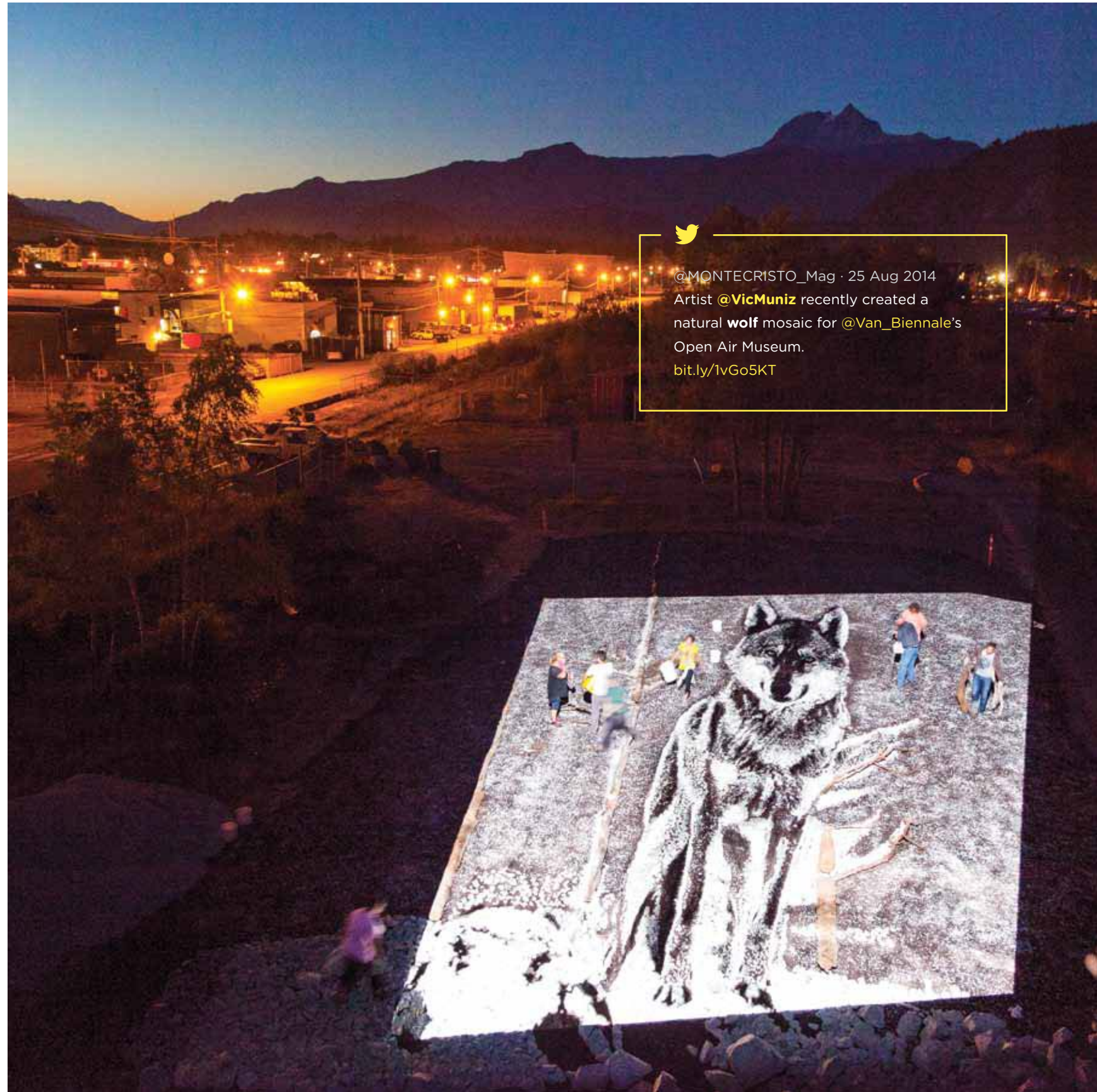
"Art is the stuff of transformation," says Vik Muniz, the celebrated Brazilian artist and creator of *Wolf*.

In conversation and collaboration with Squamish First Nation elders, Muniz chose the image of a wolf, a pack animal representing the spirit of collaboration and community, which, due to industrialization and settler encroachment, has disappeared from the Squamish Valley. Guided by a large-scale projection, hundreds of volunteers worked every night for three weeks using salvaged natural materials to make this 98-by-55-foot earth mosaic. Once completed, a twenty-foot viewing platform was constructed to provide visitors with an elevated perspective of the wolf. Over a period of 12 months, the stones, logs, and wood chips that had created the image of the wolf became overgrown and, in keeping with the cycle of life, receded back into nature.

Like Muniz's past monumental earth-work projects, the Biennale project was also memorialized — via a signed, limited-edition C-print, created exclusively for the Biennale (edition of 15, 32-by-24-inch prints).

This artwork, his first large-scale land-art installation in Canada (and North America), is a continuation of Muniz's practice of creating large-scale land-based portraits emphasizing environmental change and celebrating the identity of marginalized communities and their economic relationship to natural resources.





35

Location: Lonsdale Avenue, North Vancouver
Media: 9 cast-iron figures
Dimensions (H x W x D): 284 X 135 x 71 cm (112 x 53 x 28 in) each
Weight: 650 kg (1433 lbs) each

WALKING FIGURES

➔ **Magdalena Abakanowicz**
 B. 1930, Poland

Walking Figures is a group of 9 headless, cast-iron figures over 9 feet tall created by Magdalena Abakanowicz, one of the most influential sculptors of the 20th and 21st centuries.

Installed individually on sidewalks between 13th and 23rd streets along Lonsdale Avenue, the City of North Vancouver’s busiest shopping corridor, these larger-than-life, headless sculptures have transformed the urban streetscape, generating controversy whenever they are discovered.



Through these sculptures, Abakanowicz, in exploring the transformation of the individual, encourages discussions about history, identity, memory, and art in public spaces. This artwork is deeply influenced by the artist’s personal experiences of war and loss, having lived through oppressive regimes under which art and all aspects of society were narrowly defined and tightly controlled and where, unfortunately, public populations behaved mindlessly.



Location: North Vancouver, Rey Sargent Park
Medium: Eight painted bronze figures
Dimensions (H X W): 92 x 75 cm (36 x 30 in) each
Weight: 100 kg (220 lbs) each

THE MEETING



@sarah_knows_things

→ Wang Shugang

B. 1960, China

Wang Shugang is one of the leading contemporary artists in the post revolutionary breakout period of the mid 1990s in China, 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.



Location: Westminster Pier Park & the Greens at City Hall, New Westminster; Simons Store & Park Royal Centre, West Vancouver; Waterfront Park & Mamquam Road, Squamish
Media: biologically safe, water-based pigment; 256 trees in City of West Vancouver, 30 trees in District of Squamish, and 31 trees in City of New Westminster
Dimensions: 1.83 to 5.49 m (6 to 18 ft) tall

THE BLUE TREES

→ Konstantin Dimopoulos

B. 1954, Egypt; Australia

First launched in the 2009 - 2011 Vancouver Biennale, *The Blue Trees* has since become an award-winning, ever-growing, global environmental public-art initiative on 4 continents. Selected as “one of 60 ideas that have changed the world” by the 2013 Danish Design Awards and winner of the 2014 UK Climate Week Award, *The Blue Trees* brings environmental consciousness and social action together through community participation.

In the artist's words, “Globally, deforestation is occurring at a rapid pace in remote areas invisible to the majority of urban residents. By colouring trees with an environmentally safe, ultramarine blue pigment, a colour not usually associated with nature, *The Blue Trees* highlights the environmental importance of trees. The striking bright colour arrests attention and temporarily transforms a familiar urban landscape while drawing attention to the vital importance of trees as the lungs of the planet, for without them life on Earth is unsustainable.”



In the 2014 - 2016 Biennale, Dimopoulos and 350 volunteers from 3 Metro Vancouver cities pigmented 317 trees in high-visibility public locations. Six unique *Blue Trees* installations were created: five used existing street and parkland trees, and the sixth involved 175 gifts of 1.83-metre (6-foot) trees for participants to take home and plant, promulgating Vancouver's “Greenest City” initiative and the artist's vision while also raising awareness and encouraging discussion about trees and deforestation.





@joyce_kam



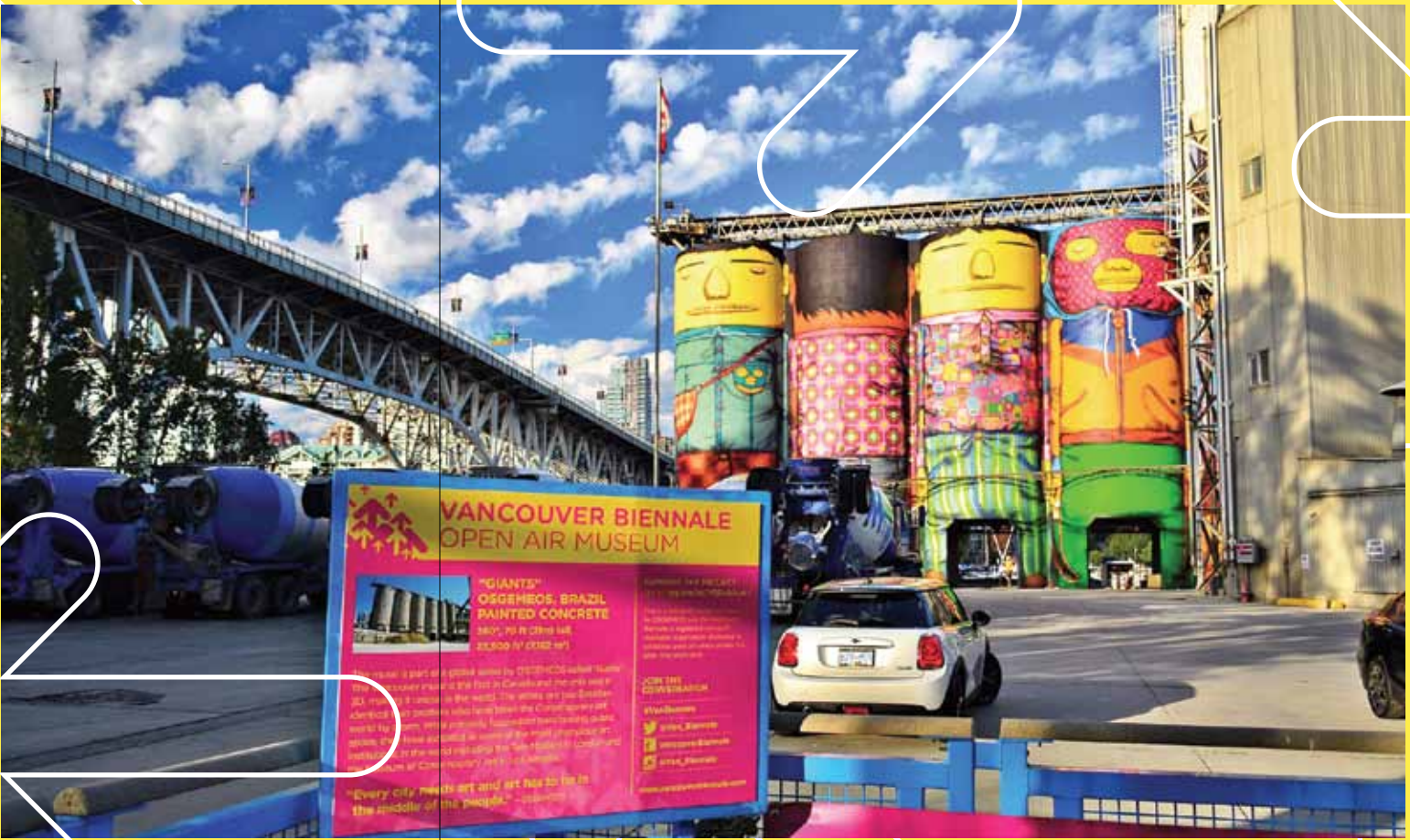
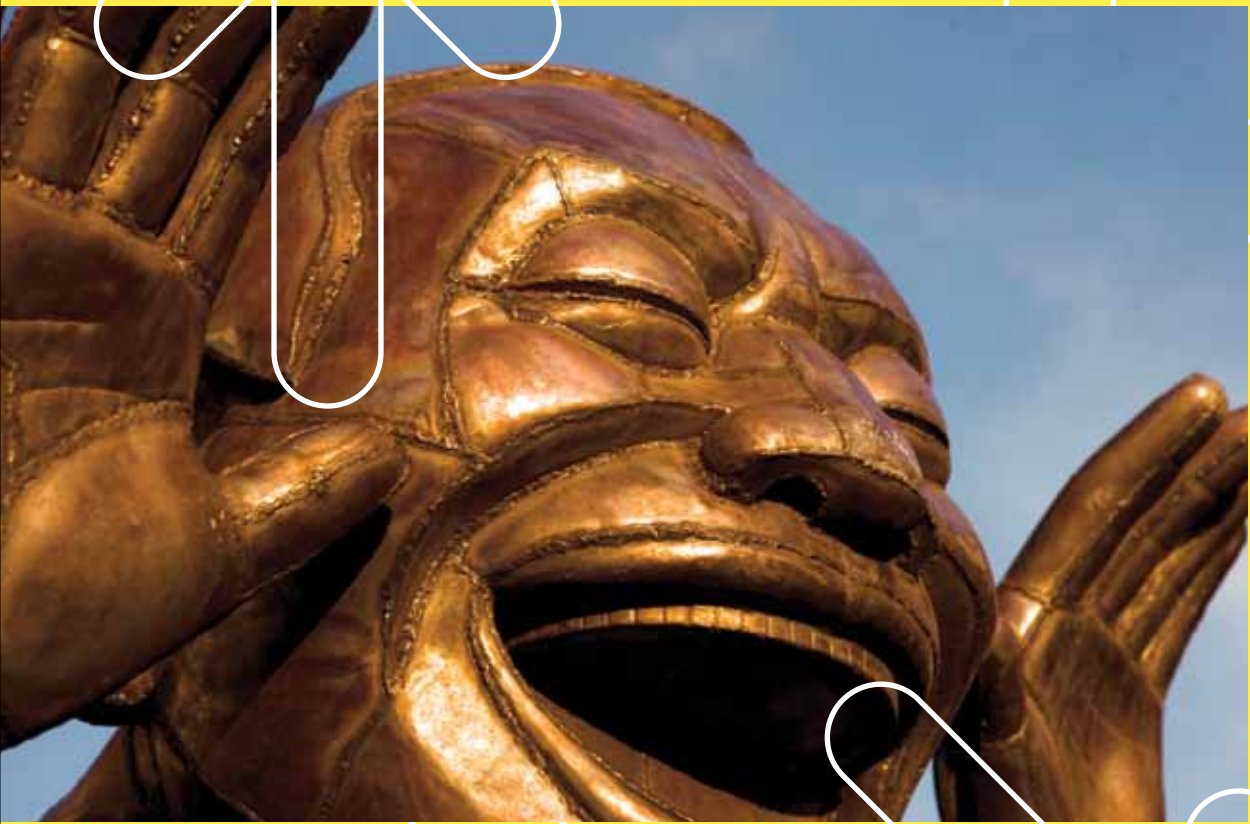
LEGACY

Committed to building a LEGACY of cultural assets for the benefit of generations to come, the Vancouver Biennale is a not-for profit charitable organization that has facilitated the acquisition of over \$4 million dollars' worth of public art in its host cities.

Legacy Artworks from previous exhibitions include *A-maze-ing Laughter*, the only public-art installation in Canada to be nominated one of the "Great Places in Canada"; Michel Goulet's *Echoes* situated alongside one of Vancouver's most frequented beaches; and Ren Jun's gracefully fluid *Water #10* in the city of Richmond. For the 2014 - 2016 exhibition the Biennale is proud to add *WOW Westminster* by José Resende (New Westminster), *Giants* by OSGEMEOS (Vancouver), and seven *Public Furniture / Urban Trees* artworks by Hugo França (Squamish) as Legacy Artworks/permanent gifts to the partner communities.

Other artworks presently on loan to the City of Vancouver with the hope that they will become a Legacy Artwork and a permanent part of the Open Air Museum are Magdalena Abakanowicz's *Walking Figures*, Dennis Oppenheim's *Engagement*, Bernar Venet's *217.5 Arc x 13*, and John Clement's *Jasper*.

Each of these artworks supports the Biennale's mission to engage visitors of all ages, transform neighbourhoods and communities, and redefine public space.



Location: Kitsilano Beach in Vancouver
Medium: Sixteen unique stainless-steel chairs
Dimensions (H x W x D): 92 x 42 x 36 cm (36 x 16.5 x 14 in) each;
entire installation: 0.92 x 11 x 0.36 m (3' x 36' x 1'2")
Weight: 45 kg (101 lbs) each

ECHOES

→ **Michel Goulet**
B. 1944, Canada

Echoes is a group of sixteen one-of-a-kind stainless-steel chairs created by renowned Canadian artist Michel Goulet. Each chair bears an inscription in French or English of disjointed phrases and dreamlike thoughts. The chairs have been positioned so that when sunlight hits at the perfect angle, the words are projected onto the ground below as one continuous poem. Providing a place of respite, the work engages passersby to pause and connect with others.

Echoes (a 10-chair installation) was first exhibited at Sunset Beach as part of the Biennale's 2005 - 2007 exhibition. During the 2009 - 2011 exhibition the work was expanded to 16 chairs and moved to Kitsilano Beach. *Echoes* was donated to the City of Vancouver in 2011 by the Vancouver Biennale Legacy Foundation, via financial support from the artist as well as the Buschlen Mowatt Nichol Foundation.

Michel Goulet received the Order of Canada in May 2013, and the City of Vancouver proclaimed Michel Goulet Day on April 16, 2013, in recognition of the artist's significant contribution to the city. He has also received the Paul-Émile Borduas career award (Quebec) in 1990 and the Governor General's Award (Canada) in 2008. His works have been extensively exhibited at national and international exhibitions, and he represented Canada at the Venice Biennale in 1988. He has more than 40 permanently installed artworks on public display in cities across Canada and Europe.

Echoes is Goulet's first major public artwork in Western Canada.





04

Location: Ocean Concrete, Granville Island, Vancouver
Medium: spray-paint mural on six concrete silos
Dimensions (H x W): each silo is 21.3 x 11 m (69'11" x 36'1");
total surface area: 2,183 sq m (23,500 sq ft)

GIANTS

→ OSGEMEOS (Otávio and Gustavo Pandolfo)

B. 1974, Brazil

Viewed by over 11 million annual visitors to Granville Island, *Giants* is the largest and the only three-dimensional mural in the world created by the internationally celebrated twin brothers known as OSGEMEOS. In a grey city filled with glass and concrete architecture, these brightly painted figures have transformed an industrial skyline into an iconic destination visible from several vantage points along the Granville Street Bridge, False Creek waterfront, and the high-end residential towers of Yaletown.

Inspired by the Biennale's sculptural installations, OSGEMEOS responded by creating a one-of-a-kind three-dimensional mural as a dialogue amongst street art, painting, sculpture, and 2D and 3D artworks. This artwork has shaped local perspectives on the social

impact and place-making value of murals, leading to the formation of the annual Vancouver Mural Festival celebrating murals and street art across the city.

Using over 1,600 cans of spray paint to cover the entire 23,500 square feet of six concrete silos, the artists and their team spent two months at Ocean Concrete, an operational concrete plant on Granville Island, working around the noise and constant movement of trucks and materials to create this now iconic artwork.





20

Location: Morton Park at English Bay in Vancouver
Medium: 14 patinated cast-bronze figures
Dimensions: 259 cm (102 in) tall
Weight: 250 kg (551 lbs) each

A-MAZE-ING LAUGHTER

➔ **Yue Minjun**
 B. 1962, China

The most photographed and most visited public-art installation in Vancouver, *A-maze-ing Laughter* captivates multitudes of visitors and inspires endless playful interaction. Having been nominated in the Canadian Institute of Planners’ “Great Places in Canada Contest” in 2013, it was the only work of public art in the nation to receive a nomination. This beloved installation, the quintessential example of public art that irrevocably transforms a local neighbourhood and redefines a public space, helped the West End neighbourhood to win the 2015 “Great Place in Canada - Great Neighbourhood” Award.

In *A-maze-ing Laughter* Beijing-based artist Yue Minjun depicts his own iconic laughing image, with gaping grins and closed eyes in a state of hysterical laughter, elements that contribute to the artist’s signature trademark. A leading figure of Cynical Realism, a contemporary Chinese artistic movement that emerged in response



to the 1989 demonstrations in Tiananmen Square, he uses humour, cynicism, repetition, and an emphasis on the individual to engage viewers and create dialogue.

Thanks to a generous donation from Vancouverites Chip and Shannon Wilson, this 2009 - 2011 Vancouver Biennale artwork became a Legacy Artwork and was presented as a gift to the citizens of Vancouver and all its visitors. Having become an iconic cultural beacon in the city, this artwork will continue to engage the imagination of future generations of visitors from its home in Morton Park in the heart of the city’s West End neighbourhood.





Location: Spanish Banks Beach, Vancouver

Medium: Salvaged tree trunks and roots

Dimensions (H x W x D): 119 x 351 x 300 cm (47 x 138 x 118 in) ; 165 x 201 x 351 cm (65 x 79 x 138 in) ; 170 x 249 x 150 cm (67 x 98 x 59 in)

PUBLIC FURNITURE URBAN TREES VANCOUVER

→ Hugo França

B. 1954, Brazil

At first sight these three sculptural works located at Spanish Banks Beach in Vancouver resemble found objects amongst the countless logs that drift ashore from the logging industry that transports log booms along the coast. However, a closer look reveals a sophisticated design aesthetic, the product of Brazilian artist Hugo França's unique sculpting process that repurposes salvaged trees into beautiful organic curves of sculptural art.

During his two-week sojourn in Vancouver, França and his team used logs and tree roots, some dating back to the 19th century, salvaged from the Sunshine Coast region of British Columbia to create these sculptural works. British Columbians who are familiar with the significant role that the logging industry has played in the development and growth of the province will immediately recognize the origins of França's curvilinear sculptures and appreciate his ability to re-imagine and recycle the by-products of the industry's practices.

França's public furniture draws thousands of pedestrians, cyclists, sunbathers, and picnickers to this popular urban beach sporting spectacular views of the Salish Sea and the downtown cityscape.





Four Locations: École Les Aiglons, Sea-to-Sky Gondola, Rose Park, and Hospital Hill Play Park in Squamish
Medium: Salvaged old-growth tree trunks and roots
Dimensions (H x W x D): 117 x 114 x 185 cm (46 x 45 x 73 in); 208 x 218 x 478 cm (82 x 86 x 188 in); 173 x 381 x 478 cm (68 x 150 x 188 in); 140 x 124 x 366 cm (55 x 49 x 144 in); 87 x 268 x 109 cm (34 x 106 x 43 in); 229 x 249 x 394 cm (90 x 98 x 155 in)

PUBLIC FURNITURE

URBAN TREES

SQUAMISH

➔ **Hugo França**
B. 1954, Brazil

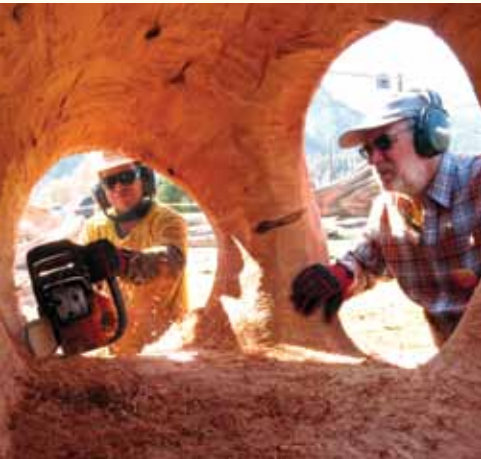
This is the first time in his 25-year-career that artist Hugo França has created public sculpture outside his home country of Brazil. The material that he utilizes for this, his first Canadian sculptural furniture endeavour, is from a local Northwest Coast tree species, resulting in a truly distinct and site-specific Vancouver Biennale project.

During his stay in the District of Squamish, França used discarded trees, roots, and logs, all waste materials donated by the local logging industry, to create 6 large-scale public furniture works. By repurposing the tools traditionally associated with deforestation, the artist and his team offer inspiration for sustainable design. During his two-week stay



the artist was overwhelmed by the generosity and support of local community residents who donated materials and hotel rooms and those who volunteered their time to help source and move large trees for this project.

The Vancouver Biennale and Hugo França are pleased to donate these artworks to four local organizations in the District of Squamish so that the community may experience and connect with these trees and their memories in their newly re-imagined sculptural forms.



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Location: Waterfront Esplanade, New Westminster
Medium: Salvaged Red Cedar tree
Dimensions (H x W x D): 213 x 427 x 183 cm (84 x 168 x 72 in)
Weight: Approximately 900 kg (1,984 lb)

PUBLIC FURNITURE
 URBAN TREES
 NEW WESTMINSTER

→ **Hugo França**
 B. 1954, Brazil

Sited along the City of New Westminster’s Waterfront Esplanade, Hugo França’s sculptural furniture encourages pedestrians, joggers, and cyclists to pause and engage with the beautiful vistas of the Fraser River waterfront. Using a massive salvaged log, França employs a unique sculpting process that respects and accentuates the natural features of the wood, promoting minimal waste while celebrating the beauty of organic curves and imperfections.

The artwork’s location along the celebrated Fraser River reminds the viewer about the importance of this major transportation hub in the settlement and economic development of the province of British Columbia. Noteworthy is França’s ability to take detritus from the logging industry and re-imagine it as a beautiful reclaimed wooden sculpture.



Keeping the memories of the trees alive, the artist offers the recycled pieces of Mother Nature back to the community in new forms as sculpted public furniture that breaks boundaries between function and form.





Location: Westminster Pier Park, New Westminster
Medium: Four 40ft corten steel shipping containers
Dimensions (H x W x D): 10.7 x 42.7 x 2.4 m (35'1" x 140'1" x 7'10")
Weight: 15,422 kg (34,000 lbs.)

WOW WESTMINSTER

→ **José Resende**
B. 1945, Brazil

This gravity-defying, site-specific permanent monumental artwork is an engineering feat that has come to represent the evolving identity of the City of New Westminster. Spanning 140 feet, these 4 forty-foot shipping containers are the largest work in the 2014 - 2016 Vancouver Biennale, precariously cantilevered to form a “W.”

Resende’s use of shipping containers represents the economic activity and flow of goods through trains, trucks and boats along the Fraser River, which has shaped the history and identity of the City of New Westminster and metropolitan Vancouver.

Located along a former industrial site, this work speaks to the displacement of containers and industry from a working waterfront landscape into a world-class park where visitors can explore the industrial heritage of the city. Transformed from its industrial origins, Westminster Pier Park is now the recreational arts and cultural playground for the City of New Westminster. Visible from the surrounding bridges, the Fraser River, three railways, and major highways that transport people and goods through New Westminster, *WOW WESTMINSTER* has become an icon of the city’s transformation to a modern metropolis – home to a new generation of young urban residents.



@denacetosociety





Location: Cambie St & River Road, Richmond
Medium: Stainless Steel
Dimensions (H x W x D): 16 x 1.95 x 1.2 m (52'6" x 6'5" x 4')
Weight: 3,000 kg (6,614 lbs)

WATER #10

→ **Ren Jun**
B. 1961, China

Ren Jun made his North American debut at the 2009 - 2011 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.



SPECIAL PROJECTS

The 2014 - 2016 Vancouver Biennale focused on art in public spaces and the various mediums that celebrate these artworks. As a legacy and documentation of this Biennale, the photographer duo VNB (Virginie Lamarche and Bastien Desfriches Doria) and composer Vivian Fung were engaged to create memorable “snapshots,” commemorating both the artists and their artworks.





VNB

POST/PAST

→ Virginie Lamarche & Bastien Desfriches Doria

Virginie Lamarche, B. 1977, France / Bastien Desfriches Doria, B. 1974, France

VNB, founded by Virginie Lamarche and Bastien Desfriches Doria, is a Bowen Island-based creative studio specializing in fine-art editorial and documentary projects using analogue photography.

The POST/PAST archive that the French artist couple have captured for the 2014 - 2016 Vancouver Biennale Exhibition consists of a unique historical record portraying the Biennale's Open Air participating artists, curators, and residency coordinators in situ. Working with a circa-1920 Eastman 8-by-10 large-format camera system and old emulsion paper negatives hooked to modern-day strobes, Virginie and Bastien photographed the Biennale participants at a multitude of artwork locations in public spaces, resulting in a powerful intersection of documentary, portraiture, and historical narratives.



Barrie Mowatt, Oliver Stone



Betsabée Romero



Juliana Cerqueira Leite



Vivian Fung



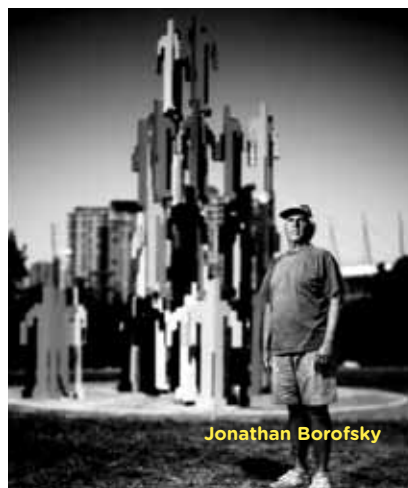
Sumedh Rajendran



Marcus Bowcott



Sojan Mani



Jonathan Borofsky



OSGEMEOS (Otávio And Gustavo Pandolfo)



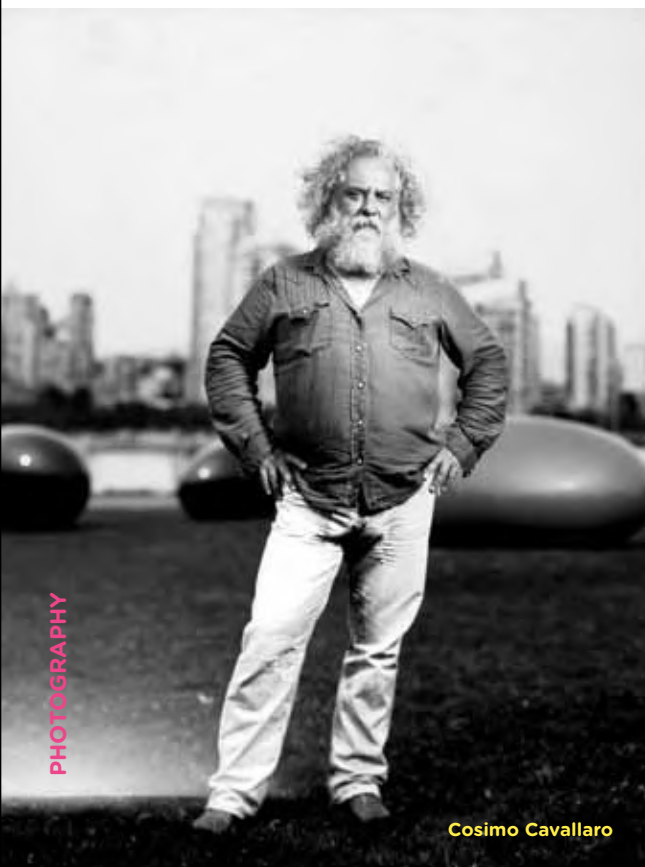
Lu Lu and Tian Xiaogeng



Luis Fernando Peláez



Jenna Tenn-Yuk



Cosimo Cavallaro



Filé de Peixe (Fernanda Antoun,
Fabrício Cavalcanti & Alex Topini)



Peter Liversidge



Marcello Dantas



Nathalia García



Gisela Motta & Leandro Lima



Vik Muniz



Sahej Rahal & Pallavi Paul



Hiraku Suzuki



Seung Woo Back



Karen Lofgren



Toni Latour



Bu Bing



Mariana Manhães



João Loureiro, Marcelo Moscheta



Hugo França



Miguel Horn & Chris Landau



Paulo Climachauska

Location: World premiere at the Orpheum Theatre in Vancouver
Medium: 25-minute orchestral composition
Performance: Sept 26 & 28, 2015

BIENNALE SNAPSHOTS

A COMPOSITION IN
5 MOVEMENTS

➔ **Vivian Fung**
B. 1975, Canada; living and working in the United States

The Vancouver Biennale commissioned the JUNO Award-winning composer Vivian Fung to write a large-scale composition for the Vancouver Symphony Orchestra (VSO). The work received its world premiere at the opening concert of the VSO's 2015 – 2016 season at Vancouver's Orpheum Theatre with Maestro Bramwell Tovey conducting.

This project is Vivian's first collaboration with the VSO, the Vancouver Biennale, and Maestro Tovey, and she is the first composer to be commissioned by the Biennale.

Fung visited Vancouver in 2014 to engage firsthand with many of the artworks displayed in the Biennale's Open Air Museum. What grew out of Fung's interaction with these artworks and discussions with artists is a 25-minute orchestral work that celebrates contemporary art in public spaces. The composition comprises five movements, each based on an artwork in the Biennale's 2014 – 2016 exhibition.



Opening with quiet, whispering tones reminiscent of Sumakshi Singh's meditative performative work called *Breath Song*, the first movement leads directly into "Tree," an earthy, colourful palette of undulating chords inspired by *The Blue Trees* environmental art project of Konstantin Dimopoulos. The middle movement, entitled "Graffiti Mashup," is an homage to OSGEMEOS's fantastical 70-foot-tall, 360-degree *Giants* mural: bold, rhythmically robust, and playfully exuberant. "Interludium: Water Rising" is a short movement that reflects the undulating waves and curves of Ren Jun's *Water #10* stainless-steel sculpture. The concluding movement, "Grass," is a commanding call to action, referencing the defiant *F Grass* sculpture and the powerful activism of its creator, Ai Weiwei.



VANCOUVER BIENNALE

WORLD PREMIERE OF
VIVIAN FUNG'S BIENNALE SNAPSHOTS
COMMISSIONED BY THE VANCOUVER BIENNALE
— CELEBRATING ART IN PUBLIC SPACES

#VanBiennale

SUPPORTED BY Canada Council for the Arts Conseil des arts du Canada

Biennale Snapshots will receive its American premiere by the La Jolla Symphony in San Diego, California, in May 2017.



CINEFEST LIVE

In support of the Biennale's mission to celebrate art as a catalyst for learning and social action, our newly created CineFest LIVE program integrates film into the Biennale's BIG IDEAS education curriculum, via master classes/workshops, public screenings, and digital retrospectives. How better to launch this new program than with four prominent, award-winning artists from three continents?

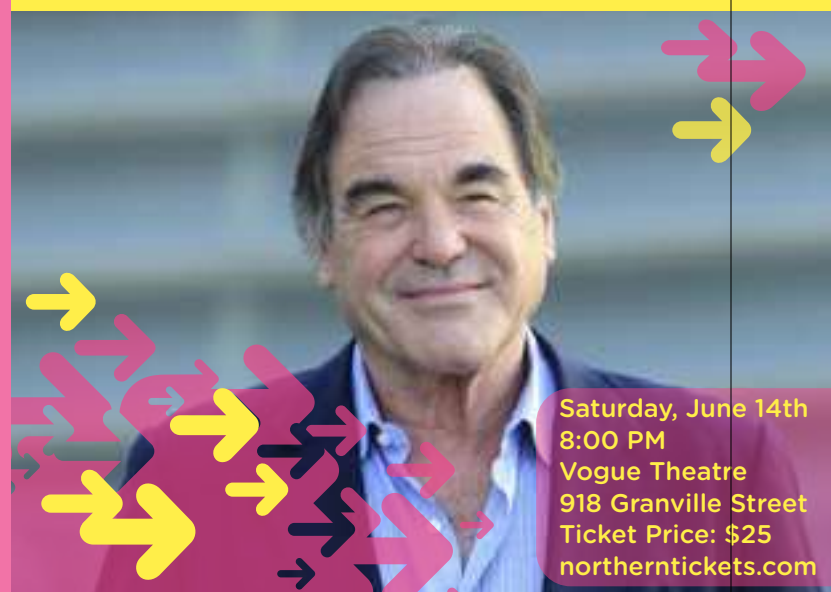
During his five-day visit in June 2014, Oliver Stone attended a screening of an episode from his documentary series *The Untold History of the United States* for students in Coquitlam and held a master class titled "Your First Film" with emerging local filmmakers at Simon Fraser University (Woodward's).

In July 2014, the Biennale presented Academy Award-nominated *Waste Land* and *This Is Not a Ball*, two documentaries featuring world-renowned land artist and photographer Vik Muniz, and two months later we presented *Grey City*, a film featuring the well-known urban Brazilian twins OSGEMEOS (whose *GIANTS* mural graces six concrete silos on Vancouver's Granville Island).

In 2015, we took the CineFest LIVE program online with a digital monthly retrospective of 15 Ai Weiwei-made documentaries and Stone's 12-part series *The Untold History of the United States*. These free cyber offerings, accessible to all, undeniably speak to the theme of the 2014 - 2016 Vancouver Biennale - *Open Borders*.

With the union of art, cinema, and technology, the Biennale is proud to be a facilitator of ongoing dialogue that has the potential to challenge the status quo.

VANCOUVER BIENNALE CineFest LIVE



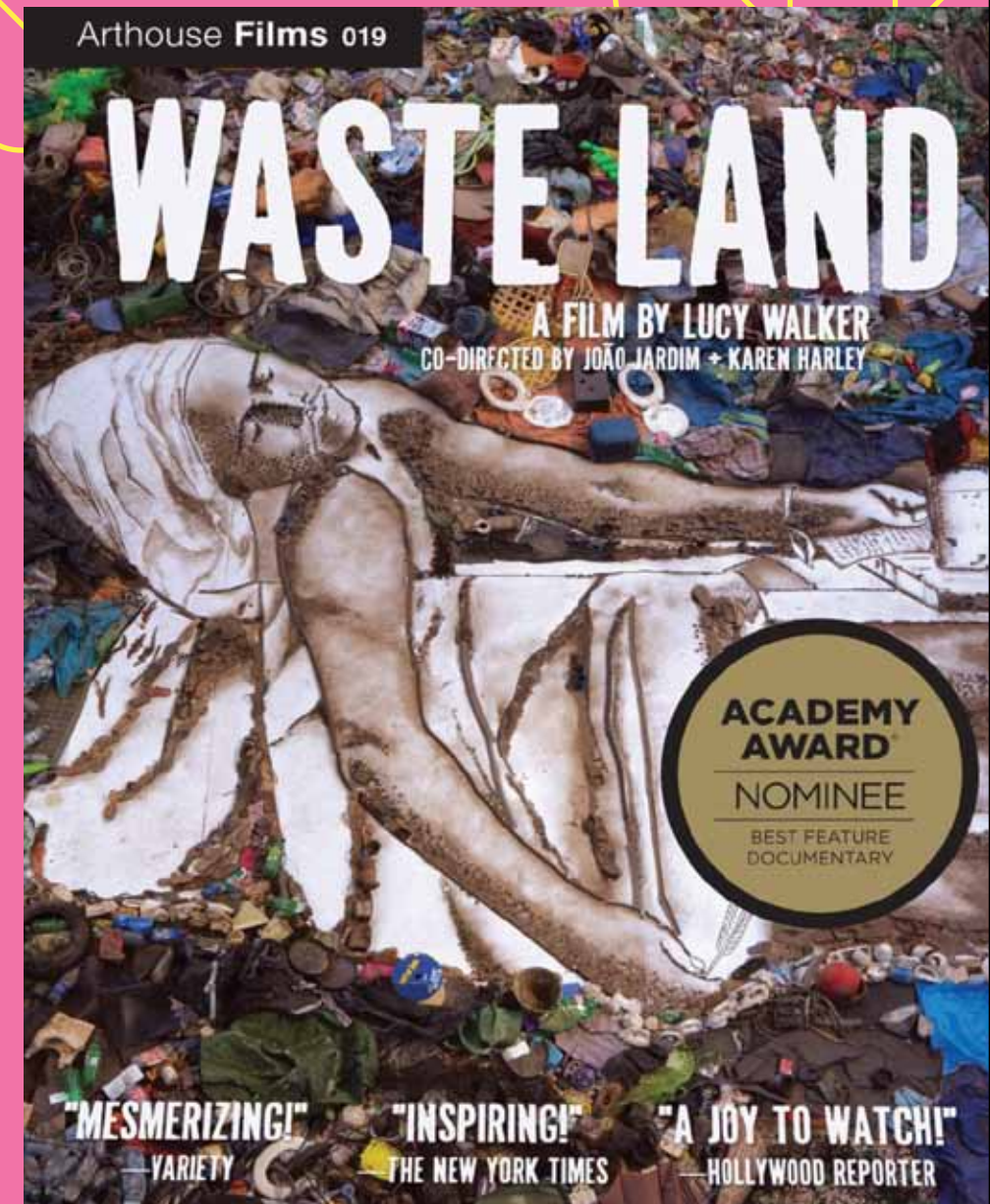
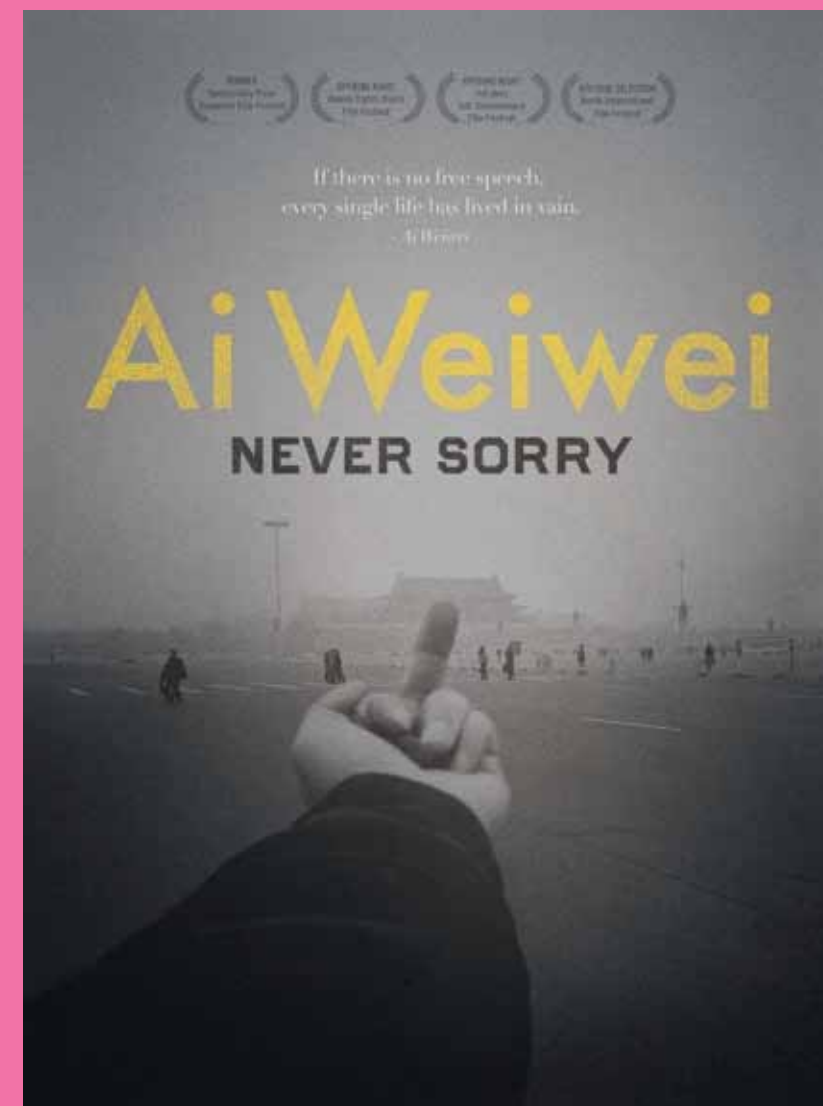
Saturday, June 14th
8:00 PM
Vogue Theatre
918 Granville Street
Ticket Price: \$25
northerntickets.com

AN EVENING WITH OLIVER STONE

- Screening of *The Untold History of the United States - Bush II & Obama: The Age of Terror*
- Moderated discussion and open question period with Oliver Stone.
- Presentation of the Vancouver Biennale Sorel Etrog Lifetime Achievement Award

presented by

VANCOUVER BIENNALE





OLIVER STONE

THE UNTOLD HISTORY OF THE UNITED STATES

→ Oliver Stone

B. 1946, USA

Oliver Stone, winner of multiple Academy Awards, has written and directed over 20 full-length feature films, among them some of the most influential and iconic films of the second half of the 20th century/ early 21st Century; films such as *Platoon* (1986); *JFK* (1991); *Natural Born Killers* (1994); *Nixon* (1995); *World Trade Center* (2006), *Snowden* (2016). Stone's films have reached diverse, international audiences and have had significant cultural impact, several at deep odds with conventional myth.

In June 2014, Stone launched the inaugural Vancouver Biennale's CineFest LIVE with the Canadian debut of his 12- part series, *The Untold History of the United States*, a monumental 12-hour educational documentary of the conventional triumphalist narrative of U.S. history. This series was presented monthly over a 24- month period free via the Biennale's webpage and via the Biennale's BIG IDEAS Educational curriculum.

In the artist's words, "There is a concealed and underreported story of America that must be told." Hence, in this 12-part series, Stone questions the historical narrative surrounding the most powerful people and events that shaped America's complex history in the 20th century; from the end of World War II, the Cold War, to George W. Bush and the Obama Administration.

During Stone's 5 day visit he participated in multiple public events for the Vancouver Biennale, including a professional development master class for 320 aspiring filmmakers and students at Simon Fraser University in downtown Vancouver; a live Q & A discussion with 1,000 attendees at the Vogue Theatre; an afternoon in conversation with 70 young students at Moody Middle School in Port Coquitlam, a Metro Vancouver suburb; and an evening presentation of the Biennale's Lifetime Achievement Award.





CIDADE CINZA (GREY CITY) 2013

→ OSGEMEOS (Otávio and Gustavo Pandolfo)

B. 1974, Brazil

Directed by Marcelo Mesquita and Guilherme Valiengo, this must-see documentary film takes you to the front line of the graffiti war in Sao Paulo. A top doc film of the year, according to Huffington Post, it chronicles one of the most creative resistance movements in Latin American art.

Featuring the work of Sao Paulo based street artists OSGEMEOS, Nina, Nunga and others this film takes viewers to a city whose graffiti talent is internationally renowned and celebrated in museums, galleries and private collections but less beloved by City Hall. *Grey City* finds its drama embodied in a 700 meter-long wall – decorated by OSGEMEOS and others, after it had been painted over gray and erased by City officials.

This special screening of *Grey City* at the Rio Theatre was for donors contributing to the Biennale's first Indiegogo Crowdfunding Campaign that raised \$125,000 to help cover the \$180,000 project costs for OSGEMEOS' largest and first 360 degree public mural *Giants* at the Ocean Concrete plant on Granville Island, in the heart of Vancouver.





THIS IS NOT A BALL & WASTE LAND

→ Vik Muniz

B. 1961, Brazil

Celebrated Brazilian multi-media artist Vik Muniz is renowned for his large-scale, site-specific environmental-art assemblages involving multitudes of people.

In researching his project for Squamish, Muniz met with local First Nations elders and community members, a meeting which resulted in the collaborative creation of *Wolf*, the 30-by-17-metre (98-by-55-foot) environmental earthwork that transformed an inner-city park and spoke to reconciliation and transformation. To celebrate and honour Muniz, the Squamish Nation held a special welcoming ceremony followed by a screening of *Waste Land* at Totem Hall in Squamish.

Vik Muniz also participated in a Q & A at the Rio Theatre in Vancouver after the Canadian debut of his film *This is Not a Ball* in a double-bill screening with *Waste Land*, the Oscar-nominated documentary directed by Lucy Walker.



Waste Land captures the *catadores*, self-designated garbage pickers of recyclable materials at the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. Muniz collaborates with these inspiring characters to recreate photographic images of themselves out of garbage, revealing both the dignity and despair of the *catadores* as they begin to re-imagine their lives.

This is Not a Ball, co-directed by Vik Muniz and Juan Rendon, chronicles Muniz's journey of discovery to learn about the history, cultural influence, and economic impact of soccer as he assembles two monumental installations composed of 20,000 soccer balls at Mexico City's Azteca stadium and in Rio de Janeiro's favela Vidigal.

"One man's garbage is another man's art. That's the lesson in fascinating documentary *Waste Land*."



Left to right: Miriam Fried, Barrie Mowatt, Vivian Fung, Bramwell Tovey



AI WEIWEI FILM RETROSPECTIVE

→ Ai Weiwei

B. 1957, China

Ai Weiwei is one of the most influential and relevant cultural figures of our time, internationally celebrated as a Contemporary artist and tireless human rights activist. The Biennale's BIG IDEAS education curriculum hosted a year-long film retrospective celebrating Ai Weiwei's activist and artistic legacy, drawing upon 15 of the 25 films that he produced. The retrospective was launched at the Rio Theatre with the Canadian West Coast premiere of *Ai Weiwei: The Fake Case* directed by Andreas Johnsen, followed by the equally controversial documentary *Ai Weiwei: Never Sorry* by Alison Klayman. Since Ai Weiwei was prohibited from leaving China, this event was hosted by Global TV's national film critic Katherine Monk.

Monthly online movie screenings through the Vancouver Biennale website featured 15 movies directed/produced by Ai Weiwei that were made accessible to a global audience. These films provide a deeper insight into Ai Weiwei's multiple cinematic perspectives, which address social change within the larger history of film and which also provide a rare opportunity to learn about how Ai Weiwei himself uses film as a tool for raising awareness about human rights and political injustice.



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BIENNALE

INTERNATIONAL PAVILION

FOCUS ON BRAZIL 2014

As part of the 2014 – 2016 Vancouver Biennale, North Vancouver's waterfront heritage Pipefitters Building (occupying a space of 864 square metres/9,300 square feet) was reimagined as a cultural workshop with a focus on Brazilian contemporary art. This newly created community hub afforded eight of Brazil's most significant emerging artists the opportunity to create stimulating, site-specific artworks in the Biennale's 2014 International Residency Program, curated by Marcello Dantas.

Sponsors and Partners: Brazilian Ministry of Culture, the Brazilian Ambassador and Consulate in Vancouver, HSBC Bank Canada, Mayor and City of North Vancouver

Curator: Marcello Dantas

Project Coordinator: Sam Carter

Installation Coordinator: Laurence Heppell

International Residency Coordinator: Camila Ramos Bravo

“Brazil is a country stigmatized by a spectacular image of soccer, carnival, crime and semi-naked women on its beaches. Brazil is much more complex than this distorted view. With this Pavilion, we are trying to compensate the visual aberration of how our culture is seen, and show the Brazilian art scene with all its richness of contemporary thinking, universality and innovation in its creative processes.”

— MARCELLO DANTAS, CURATOR

Special thanks to Consul General for Brazil Ernesto Rubarth and Deputy Consul Gustavo Barbosa; Mayor of North Vancouver Darrell Mussatto; HSBC Executive VP Betty Miao; MLA for North Vancouver Naomi Yamamoto; Senior Curator Marcello Dantas; Pavilion Coordinator Sam Carter; Biennale Board Director Bill MacDonald;

Biennale Residency Coordinator Camila Ramos Bravo; Biennale Open Air Coordinator Ammar Mahimwalla; Biennale Founder/President Barrie Mowatt; Larry Orr, Barb McLean, Lori Phillips from the City of North Vancouver; and all the artists and volunteers.



Left to right: Marcello Dantas, Ambassador Ernesto Rubarth, —, Betty Miao, Hon. MLA Naomi Yamamoto, Councillor Linda Buchannan, Mayor Darrell Mussatto



Left to right: MP Jonathan Wilkinson, Marcello Dantas, Betty Miao, Barrie Mowatt, Ambassador Ernesto Rubarth, Councillor Linda Buchannan, Mayor Darrell Mussatto, Hon. MLA Naomi Yamamoto



Left to right: Mayor Darrell Mussatto, Barrie Mowatt, Coralie Triance



Left to right: Marcelo Moscheta, Leandro Lima, Barrie Mowatt, Paulo Climachauska, Gisela Motta



Left to right: Camila Ramos Bravo, Marcelo Moscheta, Gisela Motta, Leandro Lima, —, João Loureiro, —



Left to right: Ambassador Ernesto Rubarth, Barrie Mowatt

Left to right: —, Sam Carter, Larry Orr, Ambassador Ernesto Rubarth, Mayor Darrell Mussatto, —, Bill MacDonald, Coralie Triance, —, Barrie Mowatt, Cem Demiralp, Paulo Climachauska, Anastacia Hatziefstratiou, Hassan Aziz, Deputy Consul Gustavo Baptista Barbosa, Leandro Lima, Gisela Motta, Marcelo Moscheta, Camila Ramos Bravo, Ammar Mahimwalla, João Loureiro

Medium: Wall drawing and 1,200 clay fortune cookies coated with scarlet lacquer
Dimensions (H x W): The drawing measures 4 x 9 m (13 x 29.5 ft); each cookie is approximately 7.6 to 10.2 cm (3 to 4 in) long.

Paulo Climachauska

B. 1962, Brazil



Left to right: Coralie Triance, Paulo Climachauska, Anastacia Hatziefstratiou, —, —

RED FORTUNE

Paulo Climachauska's works are rooted in the connections amongst economy, society, and art. During his visit to Vancouver, he was struck by the cultural impact and influential role played by thousands of migrant Chinese workers who completed construction of the Canadian Pacific Railway, an accomplishment which united British Columbia with the rest of Canada. *Red Fortune* deals with the opening of economic, geographic, and cultural borders through the flow of migration.

Numerous volunteers worked to create, by hand, 1,200 clay fortune cookies, an event that represents the arduous efforts of the Chinese workers. The artist and his wife hand-wrote a sequence of numbers on the plywood wall (suggesting the multitudes of these faceless labourers) with the result being an enormous image of the Great Wall of China overlaid with train tracks. The interior of each clay fortune cookie is coated in "Chinese Red" lacquer, a colour with cultural associations of good fortune and identity, and, in keeping with modern-day restaurant cookies, many of the cookies have fortunes that suggest a more optimistic future.



Medium: 15 plastic buckets, 15 speakers, amplifiers, 8 tables, wires, water
Dimensions: Variable

Gisela Motta & Leandro Lima

Gisela Motta, B. 1976, Brazil / Leandro Lima, B. 1976, Brazil



Gisela Motta & Leandro Lima



CHORA CHUVA

Chora Chuva—literally translated as "crying rain"—emerged from Gisela Motta and Leandro Lima's exploration of the poetic potential of rain and its impact on Vancouver's notoriously wet and overcast climate. Creating a situation where rain invades an indoor space, this work transforms a typically sheltered and secluded space. The buckets, randomly positioned to capture and contain the leaks, pulsate intermittently, creating a visual experience of rain droplets collecting in a bucket, while hidden speakers emit unexpected sonic reverberations. In staging this indoor shower, the artists invited Vancouverites to experience rainfall through a fresh perspective. For this project Motta and Lima's personal experience of rain was informed by the loud and sudden bursts of tropical thunderstorms in the rainforests of Brazil. In *Chora Chuva* they characterized rain as a condition of transformation and transition.



Medium: Graphite drawing on black PVC; driftwood
Dimensions (H x W): 300 x 370 cm (118 x 146 in)

Marcelo Moscheta

B. 1976, Brazil



ARBOR-VITAE

The Western Red Cedar is British Columbia's official tree and is part of a genus commonly referred to as arborvitae, Latin for "tree of life." In *Arbor-Vitae*, Marcelo Moscheta investigates the historic and economic significance of this "raw material" that has left a lasting impact on the physical and cultural landscape of British Columbia in the form of tree stumps, totem poles, and driftwood.

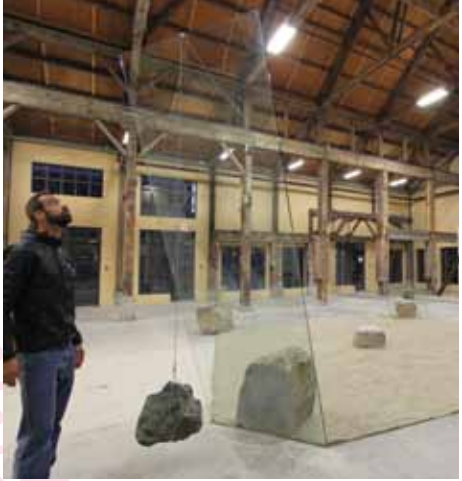
While in Vancouver, Moscheta conducted extensive research at the Museum of Anthropology, University of British Columbia, in order to investigate the complex web of relationships connecting the Western Red Cedar to First Nations cultural rituals of harvesting these trees for carving ceremonial and functional objects such as totem poles, canoes, long houses, masks, and bent wood boxes. Moscheta, inspired by the gigantic tree stumps in Stanley Park (remnants from a logging boom that established Vancouver), created a large detailed graphite drawing of a tree stump on black PVC. Sun-bleached driftwood collected from beaches across Vancouver documents the waste generated by the commercial activity of the logging industry.



Medium: Two sheets of glass, sand, steel cables, and seven boulders
Dimensions (H x W): Glass: 2.74 x 1.83 m (9 x 6 ft). The artwork was exhibited in a space measuring 9.14 x 9.14 m (30 x 30 ft).
Weight: Boulders: 272 kg (600 lbs)

Túlio Pinto

B. 1974, Brazil



NADIR #5

In Túlio Pinto's work *Nadir #5*, illustrating a sizeable confluence of engineering and architectural principles, two panes of glass lean at precarious angles, supported by a web of steel cables and the counterweight of 600-pound stones. The work, and its inherent tension, is a dialogue between the materials and the force of gravity, exploring the coexistence and interdependence of fragile and hard objects in maintaining a carefully balanced harmony. The work's name is derived from the astronomical term *nadir*, which refers to the lowest point of orbit of a celestial sphere from the point-of-view of one standing on Earth. *Nadir #5* creates both a physical and conceptual balance, as industrial and organic materials act together to balance against gravity, inviting the viewer to question physical and natural boundaries. At the same time the artwork is a reflective study of Vancouver's bountiful glass and concrete high-rise towers.



Medium: Animated video, mini projectors, DVD players, LDR sensors, electronic circuits, PVC pipes, styrofoam, electric blowers, loudspeakers, plastic bags, and other materials
Dimensions: Variable

Mariana Manhães

B. 1977, Brazil



MAS (VASOS DE VIDRO BRANCO) / YET (WHITE GLASS VASES)

Mas (vasos de vidro branco) / Yet (white glass vases) is a complex animatronic installation created by Mariana Manhães. The rhythmic activity of the plastic bags inflating and compressing air and projectors looping images of tea pots and indistinct sounds of this mechanical work are controlled by electronic circuits that react and respond to internal stimuli. The whole operation is analogical, which means that every movement is subjugated to possible imprecision and random malfunctions, like any other living organism.

Central to this site-specific work was Manhães' interest in creating alternate forms of interaction and communication pushing the borders of art and technology. Although unintelligible, the mechanical speech sounds phonetically similar to languages, creating a sense that something has been lost in translation. It is this struggle to communicate that gave the work its approximation of life.

Medium: Aquaresin, clay, steel, pigment, glass fiber, burlap
Dimensions (H x W x D): 213.36 x 203.2 x 76.2 cm (84 x 80 x 30 in)

Juliana Cerqueira Leite

B. 1981, USA



∩ [INTERSECT]

Juliana Cerqueira Leite's work \cap [*Intersect*] is a process-based sculpture produced in the negative as a void. Juliana and her collaborator, Roarke Menzies, dug their way upward through 4.5 tons of clay from opposite directions. Using their hands and feet, both worked their way through the wet clay block to meet in the middle, and then each crossed over to exit through the other's side. This hollow space they made was then cast with a plaster resin and the clay removed, revealing the sculpture within. Both the resultant hollowed-out arch and the work's texture revealed their movements and captured their actions as they worked through solid space. Through \cap [*Intersect*], Leite explored the complexities of process-based sculpture and collaborative work, resulting in a 7-foot-tall by 7-foot-wide white aquaresin arch.



Medium: 26 used mattresses and thread
Dimensions (H x W x D): 8.86 x 11.78 x 1.5 m (29' x 38'8" x 4'11")

Nathalia García

B. 1986, Brazil



CASTELO

Castelo, a suspended pyramid of mattresses carefully balanced and woven together, reflects gender hierarchies that assign domestic roles of stitching and needlework as a feminine pastime. Nathalia García's work challenges these hierarchies and stereotypes by affixing and suspending her work from the metal braces and wooden columns of the International Pavilion, a former industrial factory site which was the domain of men. The precariously balanced nature of the work forces us to consider the fragile yet vital importance of the thread that holds this large work together. Each of the twenty-six used mattresses, sewn together by an invisible network of thread, evokes domestic narratives and personal memories of the donors.



Medium: Aluminum tubes and fittings
Dimensions (H x W x D): Swing HD 445 x 478 x 183 cm (175 x 188 x 72 in) and Swing HN 292 x 300 x 478 cm (115 x 118 x 188 in)

Raul Mourão

B. 1967, Brazil



SWING HD AND SWING HN

Raoul Mourão's large-scale, kinetic sculptures *Swing HD* and *Swing HN* combine simple geometric shapes with the complex poetry of motion, gravity, and inertia. At first glance, this two-part work created with four cubes made from aluminum tubes seems to exist as still, minimalist sculptures. However, Mourão transforms these minimalist architectural forms and industrial materials by inviting the audience to push traditional boundaries separating artwork and viewer and to physically thrust the works into motion. Like perpetual-motion machines, Mourão's immense sculptures swing in continuous motion, drawing power from the tension of potential energy. The deceptively simple geometry of these aluminum tubes provided a provocative study in contradictions—unyielding solid metal shapes in constant flux.



Medium: clay, plants, found objects
Dimensions: Variable
Project Mentors: Juliana Buitenhuis & Santiago Ramos

Studio in the City



I BORROW BORDERS

Inspired by the Biennale's theme, *I Borrow Borders* is an installation created by high-school students from the City of North Vancouver participating in the 2014 Studio in the City program in collaboration with the Vancouver Biennale's International Residency Program. This group of eleven apprentice artists assisted Juliana Cerqueira Leite and participated in a workshop on clay molding and sculpting techniques. This wall installation is a result of their journey exploring space, context, and the practices learned while apprenticing with Biennale residency artists.

The group of students decided to build a wall with the leftover clay from Leite's work and incorporated techniques and materials from this artist's practise. The result is a living wall composed of vegetation and recycled materials that was built not to separate and divide sections (and people), but to enable openness, collaboration, and cross-cultural sharing. Materials, patterns, shapes, and the context of the location were borrowed as inspiration to create a wall that connects rather than dissects spaces.



ARTIST RESIDENCY PROGRAM

The INTERNATIONAL ARTIST RESIDENCY PROGRAM supports the professional development of rising stars with unprecedented opportunities for cultural exchange amongst nations and across artistic disciplines.

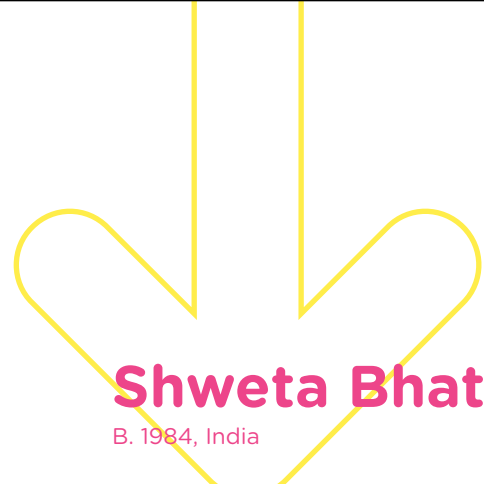
Representing the next generation of talent, 36 emerging artists (selected by national and international curators) from 14 countries representing diverse geographic regions, cultural backgrounds, and artistic practices came together in groups of 4 to 6 for a six-week residency. Working in the communities of Squamish, Vancouver, and North Vancouver, the artists produced public installations or social interventions, based on the Biennale theme and their unique experiences.

For most residency artists this was their first opportunity to work and create in public space, which allowed them to expand their practice and experiment with new forms outside a traditional white-cube museum/gallery setting. They also delivered public lectures and community workshops as a gateway for fostering professional networks between themselves and the local arts community.

The artists join an ever-growing, impressive stable of artist alumni, who will continue to network and collaborate, well after their residencies have concluded.

INSPIRED BY MARTIN LUTHER KING'S
I Have a Dream

“I have a dream that one day...
we will be able to transform the
jangling discords of our nation
into a beautiful symphony of
brotherhood.”



Shweta Bhattad

B. 1984, India

I HAVE A DREAM COMMUNITY GARDENS PROJECT

Locations: District of Squamish, City of Surrey, City of Vancouver and City of Abbotsford

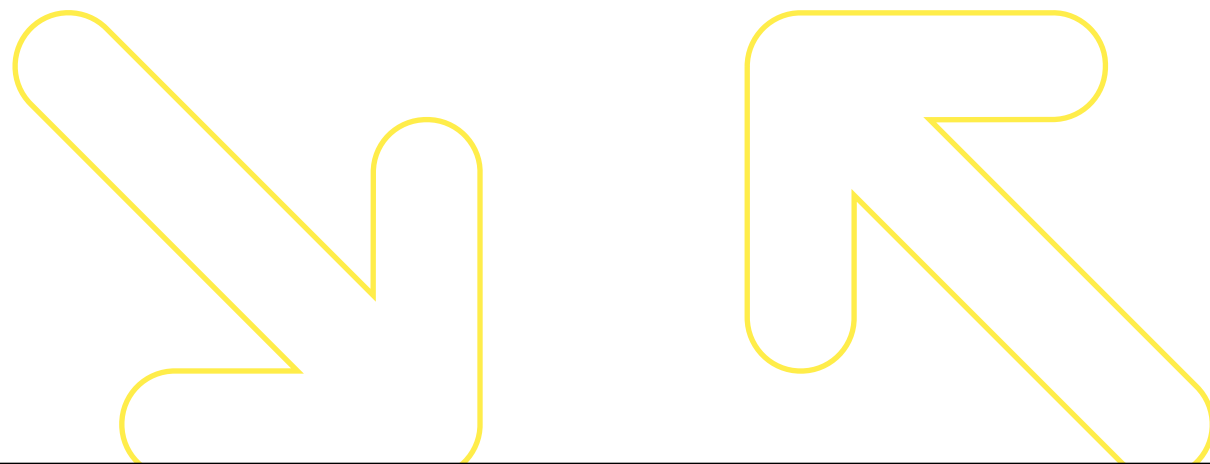
Medium: 11 wooden letters, vegetable and fruit plants

Dimensions (H x W x D): 97.8 x 1,287.8 x 8.9 cm (38.5 x 507 x 3.5 in)

Curator: Pooja Sood

Inspired by Dr. Martin Luther King, Jr.'s "I Have a Dream" speech, Indian artist Shweta Bhattad created the *I Have a Dream* global initiative, transforming gardens into art installations and empowering communities to connect with nature. Farmers, artists, school students, and other community members in 27 countries planted their own *I Have a Dream* garden, spelling out the words in their own language. In creating this project for her Vancouver Biennale residency, Bhattad brought people together to act locally and think globally about sustainable agricultural practices, clean water systems, and food security. The produce from these gardens was harvested and used to prepare community meals, which created lasting relationships and celebrated the social importance of food.

During her residency in Squamish, Bhattad worked with local woodworker Masahiko Masuda to construct the 3-foot-tall *I Have a Dream* sculpture from cedar wood. This artwork has been exhibited at community gardens in Squamish and Vancouver and at the Surrey School Board office. Twelve schools in Surrey were inspired by the artist's project and focused on sustainable food practices as part of their 2015 Vancouver Biennale BIG IDEAS project. In collaboration with the company My Green Space, the Vancouver Biennale distributed over 2,500 seed and vegetable starter packs to families as part of the 2015 Earth Day celebrations in Vancouver. Since her Biennale residency in 2014, Bhattad has continued to initiate projects that highlight contemporary concerns relating to nature, soil, food, and agricultural practices.







Sajan Mani

B. 1982, India

CITIZEN SHIP BURN IT DOWN!

Location: 6-kilometre walk along the English Bay Seawall in Vancouver; community workshops at the Roundhouse Community Centre

Medium: Live performance on September 17, 2014 (captured on video)

Curator: Bose Krishnamachari

Sajan Mani's *Citizen Ship Burn it Down!* performance paid tribute to the perilous voyage and fate suffered by 376 Indians aboard the Japanese ship *Komagata Maru* that sailed from Hong Kong to Vancouver in 1914. Upon arrival in Vancouver, the ship remained anchored for over 2 months, and the passengers were denied entry and were forced to return to India due to Canada's discriminatory immigration policy at the time.

Working with community participants from diverse cultural and ethnic backgrounds to make 376 black paper origami boats, Mani sought to foster a deeper awareness of this historic event and its impact. Cloaked and masked in a costume created from these origami boats symbolizing the immigrants' hopes and dreams, Mani staged a six-kilometre performance walk as a reminder of political borders that continue to restrict immigration.

POTLATCH BY AN 'INDIAN'!

Location: Make Design Studio (257 E 7th Ave, Vancouver)

Medium: Live 5-hour Performance on September 20, 2014

Curator: Bose Krishnamachari

Sajan Mani's five-hour marathon performance, *Potlatch by an 'Indian'!*, was a political statement dealing with the ownership of space. Testing the boundaries of physical and mental endurance, Mani's performance was an act of resistance to historical injustices and discrimination.



Karen Lofgren

B. 1976, Canada

STUDY FOR FUTURE ROCK #1 AND #2

Location: Dr. Sun Yat-Sen Classical Chinese Garden in Vancouver (exhibited from July to October 2014)

Medium: Aluminum and plastic

Dimensions (H x W x D): 117 x 97 x 71 cm (46 x 38 x 28 in) each

Created as a site-specific response to the scholars' stones at the Dr. Sun Yat-Sen Classical Chinese Garden, this artwork is made from the same materials as many single-use consumer items and commercial signage.



Sumakshi Singh

B. 1980, India

BREATH SONG

Location: South Cleveland Avenue along the Squamish Estuary and Spit
Medium: Audio recordings, plexiglass, wood, 10-minute video projection, speakers
Dimensions (H x W x D): plexiglass screen measuring 152.4 x 213.4 x 20.3 cm (60 x 84 x 8 in)
Curator: Bose Krishnamachari

As an aspiring yogi, Singh has been studying breath as the “gap,” the pause between words. In meditation practices, breath is considered a subtle border, a veil between the physical and energy (astral) worlds, the thread tying the spirit to the body. Riding the wave of the physical breath is said to eventually bring us to the borderless place within, where unity with all existence is experienced.

A total of 108 residents (a number corresponding to the 108 breath cycles in pranayama practices) participated in community workshops in the District of Squamish during which their individual exhalations and words were recorded. These pubic contributions were subsequently woven into a 320-word poetic sequence that was projected onto an outdoor, transparent plexiglass screen installed in front of a picturesque backdrop of Stawamus Chief mountain.

As Singh says, **“The intimate breath exhaled by one floats freely on air currents, to be received by another, oblivious of man-made borders; a series of inhales and exhales shared all the way from New Delhi to Squamish.”**



Breathe...
Hypnotic heartbeat
Beginning in
The magic womb of chemistry
Lifeforce births life,
mesmerizing dream of
oceans, whales, birds, forests and trees

Inhale...
Opening
Oxygen runs,
through the blood,
lungs of being
Chi rises from deep sleep
In clouds of yellow light
Light waves connect us
Hold us together
In coloured thankfulness.

Hold...
Gratitude breathes love,
Love breathes Om
The rhythm of creativity
height, depth, breath
a material world
released from Om
A circle begins to run our story
& letting go of Mindfulness,
Letting go of fullness
Forgetting this (ca)
presence
We try to maintain
An awkward balance
on that frozen river
of reflected dreams

noise, death, sex rises
a princess, a rose, a sigh
in reflected rhythms of energy
sporting thoughts
soft, fierce
of beauty
peace and worries,
Shamans cleanse thoughtfulness,
deep calmness
nervous anticipation,
peace, love, comfort
and chemistry
into forgetfulness
in and out
in and out
runs the wind of reflected rhythms

The ego, nafs binding
Blindly building dreams seeming.

exhale...
I felt like I was going to fall asleep
Into Zen,
Into air uncharted,

aaah
16 breaths a minute
of moist Patience
of helpful relief,
No worries,
serenity sighs
a deep release
into
equanimity

Hold...
With Heart open
full
Fierce winds of faith
Transform into
expansive space
ocean of breath
Ocean of belief
Cleansing hypnotic clouds of thought
To reveal the star absolute
The peace essential
That transcends
these reflected rhythms

Breathlessness...
On the circle of Breath
We Let go the Story
Exhale the Nervous Laughter
The ephemeral reflection
the trance of the dream mesmerizing
Hypnotic rhythms of birth, death, rebirth

I have a dream that I would become the
person I dreamt I would...
In silence of peace,
In silence of calmness,
In silence of mindful breath
Dreams may turn to truth.
Colors of helpfulness,
Opening and relaxing,
Restful
and at last revealing,
The way common,
the truth same,
fresh freedom in
Freed OM



Andreas Strauss

B. 1968, Austria

Proposal was not realized.

Jenna Ten-Yuk

B. Canada

MINORITY

Location: Vancouver
Medium: Spoken-word poetry workshops
Curator: Toni Latour

Jenna Tenn-Yuk is a spoken word artist, public speaker, and educator who has performed and spoken nationally at TEDx, Pecha Kucha, Parliament Hill, and numerous conferences.

Minority was a series of spoken-word poetry workshops led by Jenna Tenn-Yuk with participants from Christian, LGBTQ, and feminist communities in Vancouver. Using spoken word as a vehicle for social action and empowerment, Tenn-Yuk led workshops that brought together a diversity of voices and opened borders for dialogue and community healing. According to the artist,

“This dialogue is not about finding the answers, but living the questions and mutually learning from one another. Change takes a long time, but I believe it begins when we listen to one another and come to recognize our similarities and common humanity.”



Seung Woo Back

B. 1973, Korea

CROSS VANCOUVER

Location: 15 transit-shelters in Vancouver (displayed in January and February 2016)
Medium: 5 digital prints
Dimensions (H x W): 173 x 120 cm (68.25 x 47.25 in)

RE-ESTABLISHING SHOT

Location: Templeton Station (Canada Line rapid transit stop in Richmond, British Columbia); exhibition at Centre A in Vancouver
Medium: Digital print on perforated vinyl
Dimensions (H x W): 368.3 x 243.84 cm (145 x 96 in)
Curator: Ken Lum

“The industrial structure and the history of a place characterize and define a city. But as I see it, the contemporary city is being deprived of its uniqueness,” declared Seung Woo Back after his five-week residency during which he extensively explored and documented Vancouver’s urban environment and architecture.

Seung Woo Back’s first artwork, *Cross Vancouver*, is a series of 5 photo-based works showing familiar Vancouver streetscapes sanitized of commercial signage and textual references. Erasing references to locations, Back has transformed familiar cityscapes into void, borderless places creating a palpable sense of alienation. These images capture generic features of post-industrial urban landscapes that are being reproduced, as a result of globalization, in cities across the world. Installed in bus shelters along major thoroughfares, Back’s five images furnished commuters with opportunities to contrast the artist’s reflection of Vancouver’s streetscapes with their own experiences in a city that has grown immeasurably during the last decade.

Back created a second artwork during his Biennale residency, a photographic montage (*Re-Establishing Shot*) documenting urban landscapes from Seoul, Vancouver, Busan, and Tokyo, that was displayed at a rapid transit station near the Vancouver International Airport. The artwork pieces together photo fragments from various places, perspectives, and narratives into a whole that, upon closer inspection, does not contain a fluid visual continuity. Rather, the images end abruptly, resulting in an optical break offering no clues for the viewer. In creating a visual amalgam of indistinguishable urban cityscapes, the artist tellingly reminds us of global homogenization.

In consciously placing Back’s photographs in spaces proffering public engagement, the Vancouver Biennale maintains its mandate of making art accessible in public spaces.



Hiraku Suzuki

B. 1978, Japan

UNTITLED

Location: Coal Harbour Community Centre in Vancouver (June 2014)

Medium: Live Drawing Performance

Curator: Ken Lum

“Every line connects two distant dots. Drawing has always been the crossroad/intersection of direct human circumstance and the long cosmic time since its beginning, and it will continue to be. I hope my drawing work will be a creative mediator, linking subtle memories of the present phenomena with the future,” says Hiraku Suzuki.

Associating the act of drawing as a process for “excavating” memory and identity, Suzuki’s drawing performance expanded the sphere of drawing as a means of reflecting his experiences in Vancouver. Created in collaboration with local sound artists Ross Birdwise, Soressa Gardner, and Joe Rzemieniak, Suzuki’s line drawings drew heavily from his interactions with nature and forms of language including music. During his improvised performance Suzuki crossed dimensions of space, time, and sound to open up and challenge borders within his artistic practice.



Hiraku Suzuki



Sumedh Rajendran

B. 1972, India

THE OTHER SIDE

Location: Dunbar Community Centre, Vancouver (exhibited from July 2014 to August 2015)

Medium: Wrought iron

Dimensions (H x W): 128 X 213.5 X 11 cm (50.5 X 84 x 4.3 in)

Curator: Bose Krishnamachari

Created in collaboration with a local blacksmith, *The Other Side* was installed in a community centre serving multicultural communities. This artwork references the neighbourhood fences that frequently divide community and isolate individuals.



Granville Island Big Print Project

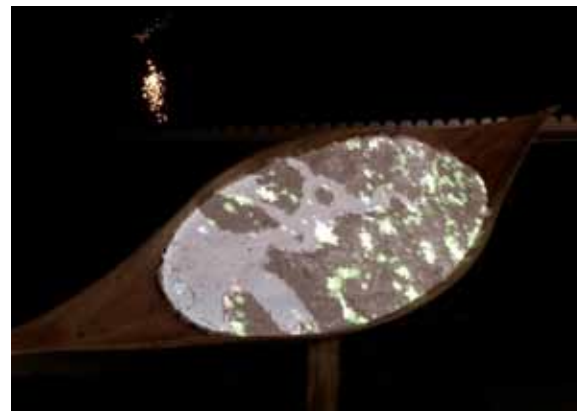
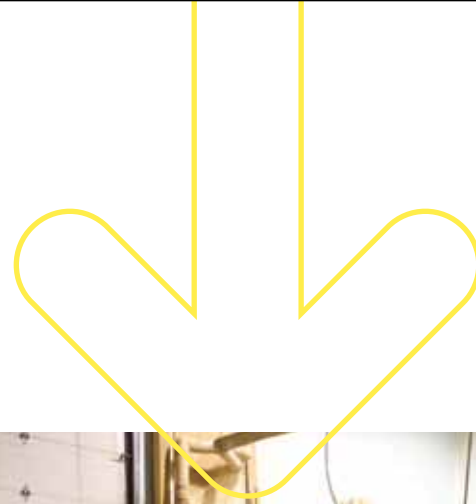
EVERY BOUNDARY IS MADE BY LIVING BEINGS - Betsabeé Romero, B. 1963, Mexico
UNTITLED - Soo Sunny Park, B. 1975, South Korea; living and working in the United States

Location: New Leaf Editions on Granville Island in Vancouver
Medium: Woodblock prints, 2 on fabric and 2 on paper for each artist
Dimensions (H x W): 2.44 x 1.22 m (8 x 4 ft)

Both Soo Sunny Park and Betsabeé Romero participated in the *Big Print Project*, in which large-scale pieces of medium-density fibreboard (MDF) were cut and inked, after which a large steamroller was used to print the designs onto fabric and paper — a first-of-its-kind public print project in collaboration with New Leaf Editions under the direction of master printmaker Peter Braune.

For her artwork Soo Sunny Park incorporated lace-like organic forms, patterns she had explored and researched while in Finland in 2013. This transportation of motifs across international borders speaks directly to the Biennale's theme of *Open Borders/Crossroads Vancouver*. Park also engaged with students at workshops held at community centres in Vancouver.

As one of the 2014 residency group coordinators, Betsabeé Romero facilitated the sharing of ideas amongst a group of young residency artists. During her time in Vancouver, she also participated in the Big Print Project. Inspired by the Biennale's theme of *Open Borders/Crossroads Vancouver*, she created an artwork (*Every boundary is made by living beings*) that references themes of fences, borders, visas, and frontiers.



Miguel Horn & Chris Landau

Miguel Horn, B. 1983, USA / Chris Landau, B. 1978, USA

SALISH SEA LAB

Location: Squamish Adventure Centre, District of Squamish (2014)
Medium: Yellow cedar log, paper pulp, and digital projection
Dimensions (H x W x D): 1.2 x 4 x 1.2 m (4 x 13 x 4 ft)
Curator: Javier Marin

Salish Sea Lab draws from Pacific Northwest Coast First Nations traditions of boat-building techniques combined with digital-modelling technologies to bring attention to the impact of global warming on the local topography and ecology of the Salish Sea Basin. Responding to the Biennale's theme of *Open Borders/Crossroads Vancouver*, the two artists from Philadelphia explored the shifting boundaries of land and sea through a combination of projected animation and fluctuating light on sculptural forms. The central images drawn from local traditions of boat building as well as unique topographical features of this landscape illustrate the interplay amongst cultural traditions, natural environment, and history.

Realization of the artists' project involved multiple individuals and companies in the logging, lumber, pulp and paper, and hand-crafted furniture industries. Instrumental to the achievement of the artists' vision were members of the local Squamish First Nations community, who shared their expertise and traditional techniques of working with a 100-year-old cedar log. Inspired by conversations and observations during their residency, Horn and Landau utilized paper pulp as a three-dimensional canvas for a custom-coded virtual ecosystem and incorporated geographic data and iconic imaginings into the artwork's animation.



Sahej Rahal & Pallavi Paul

Sahej Rahal, B. 1988, India / Pallavi Paul, B. 1987, India

RESERVOIR

Location: Screened at the Adventure Centre in the District of Squamish; available online via the Biennale's website
Medium: Single-channel 13'28" short film
Curator: Pooja Sood

Squamish's natural backdrop heavily influenced Sahej Rahal and Pallavi Paul during their five-week Vancouver Biennale residency in 2014. The duo collaborated to create a 13'28" film in which time as the protagonist roams an imagined post-apocalyptic Squamish, complete with alien-like sculptural forms fabricated by the artists. A reflection on change, technology, infinity, history, and life itself, this film is a proposition toward new ways of seeing, inviting the viewer not only to watch what appears but also to bring to mind what does not.

In exploring the Biennale theme of *Open Borders/Crossroads Vancouver*, Rahal and Paul challenge our understanding of borders

through a futuristic vision of a post-apocalyptic world, where physical borders would seem absurd. *Reservoir* is a direct result of the duo's desire to move beyond customary formal confines in their respective practices to include performance, video games, cinema, and sound.

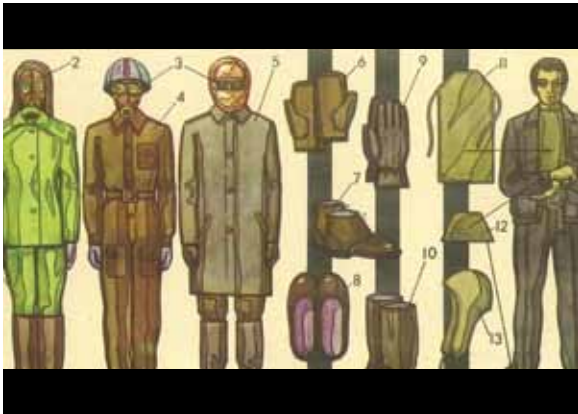
In the artists' words,
"With leaps in technology and newer ways of imaging the world, the notion of national borders seems both a pressing reality but also an imaginary abstraction. In proposing a world far in the future, we hope to be able to evoke a sense of urgency in our contemporary world."



Sahej Rahal



Pallavi Paul



Hasan Hujairi

B. 1982, Japan

THE SQUAMISH WORKING PAPERS

Location: The book is on permanent exhibition in the Squamish Public Library.
Medium: three parts: paper book (edition of 50), workshop series, and sound-art performance
Dimensions (L x W): 23 x 15 cm (9 x 6 in)
Weight: 227 g (0.5 lbs)
Curators: Basma El Hussein/Mahnaz Fancy

Hasan Hujairi, a composer and artist who creates sound-art performances and installations built on his academic interest in historiography and ethnomusicology, brought his unique perspective to the dialogue about art in public spaces.

The Squamish Working Papers, a short 40-page collection of writings, is a response to, and critique of, Hujairi's experiences with the people, abundance of nature, and the mountainous terrain. As an artist from Bahrain, one of the countries that experienced the Arab Spring, Hujairi was especially sensitive to political discussions on the use of public space and the ability of public art to generate dialogue about social, economic, and environmental practices. While in Squamish, Hujairi presented a sound-art performance/lecture about his regional discoveries and also engaged children, families, and fellow residency artists through a series of workshops.

Filé de Peixe

Alex Rio Topini, B. 1979, Brazil; Fernanda Antoun, B. 1981, Brazil; Fabricio Cavalcanti, Brazil

CM² CONTEMPORARY ART COLLECTION

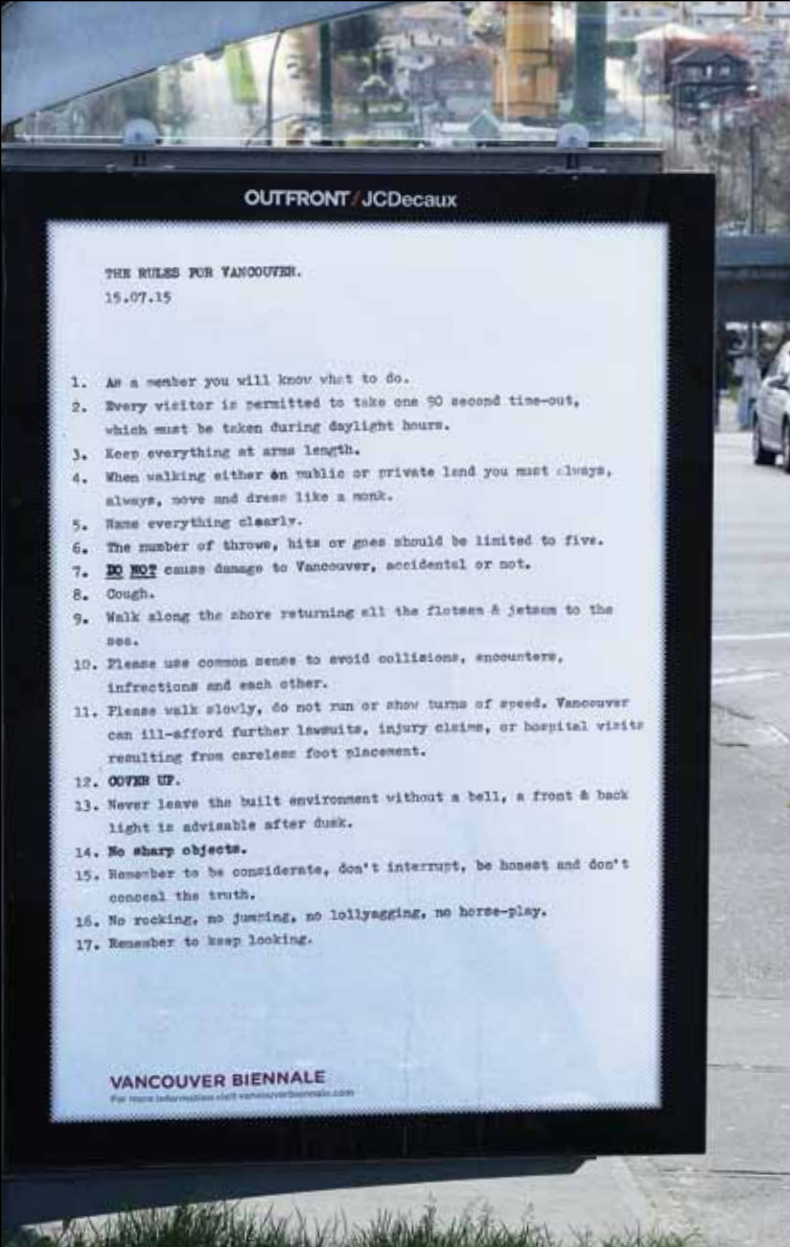
Location: The collection was exhibited at Make Gallery in Vancouver in September 2014.
Medium: One square centimetre of various media mounted on paper, encased in plastic
Dimensions: 1 x 1 cm (0.39 x 0.39 in)
Curator: Luiz Camillo Osorio

Having devised a formula for assessing the value of an artist's artwork, Filé de Peixe's methodology is a critical commentary on the economic practices and politics of the art world where artworks are commodified and fetishized as a means of establishing arbitrary value and deriving profit.

The collective's *CM² Contemporary Art Collection* consists of one square centimeter of over 90 purchased artworks by contemporary international artists, including highly acclaimed Brazilians Cildo Meireles, Ernesto Neto, and Anna Bella Geiger.

During their Biennale residency, the collective travelled throughout Metro Vancouver and to Vancouver Island, where they acquired over 20 new artworks from emerging and established Canadian artists. In keeping with the art world's obsession with monetization, each miniature artwork was accompanied by a signed certificate of authenticity.





Peter Liversidge

B. 1973, England

RULES FOR VANCOUVER

Location: Displayed in 10 transit shelters throughout Vancouver from March 21 to May 1, 2016

Medium: 1 digital print and the worldwide web

Dimensions (H x W): 173 x 120 cm (68.25 x 47.25 in)



During his Vancouver residency Peter Liversidge created 60 art proposals, ranging from practical to hypothetical, amusing to sometimes absurd and fantastical. Some of these proposals will be realized as events and artworks while others will continue to exist solely in a book of ideas. Complete with typographical errors, *Rules for Vancouver* was drafted on an analog Olivetti typewriter. The 17 individual rules (in *Proposal #49*: I propose to write a set of Rules of Vancouver) created for Vancouver challenge and play with the definitions of art.

Installed along busy streets, the framed posters of *Proposal #49* invited the public to participate and respond. This public artwork became even more public via a social-media campaign that received 4,289 views and 2,250 votes while a total of 548 participants imagined and submitted their own rule(s) for Vancouver.

The top 3 out of 17 rules created by Peter Liversidge for the transit poster campaign:

1st Place Rule 4: When walking either on public or private land you must always, always, move and dress like a monk / **577 Votes**

2nd Place Rule 17: Remember to keep looking / **431 votes**

3rd Place Rule 7: DO NOT cause damage to Vancouver, accidental or not / **400 votes**



@Murray_Nichol · 29 Mar 2016

How about “Do not keep everything at arm’s length: take a risk, reach out & dialogue”? **#RulesforVancouver**
#VanBiennale

“Fundamentally, my work is about humanity and its environment, and what informs and creates that environment; how a particular environment is experienced, how it is constructed and how it can be deconstructed through visual art.” – Tim Davies



Tim Davies

B. 1960, Wales

FIGURES IN STANLEY PARK

Location: Screened at Fresh Air Cinema's outdoor summer 2016 series in Stanley Park in Vancouver; available online via the Biennale's website

Medium: Single-channel, single-screen 10'25" HD video

Curator: Hans Ulrich Obrist

Figures In Stanley Park is a video-based artwork created by Tim Davies from footage recorded during his residency in Vancouver. Capturing the serene natural beauty of Stanley Park, Davies' work is inspired by John Cage's famous 4'33" composition, where silence is experienced as a form of reflection. The silent figures appearing and disappearing in the forest reflect the history of First Nations settlements that were displaced from Stanley Park in the late 19th century.



Barrie Mowatt and Rathin Barman



Rathin Barman

B. 1981, India

PLEASE DON'T TWEET THIS!

Location: 3 pop-up installations (mountain biking path on Garibaldi Mountain, Quest University campus, and walking path adjacent to the Eagle Run viewing area in Brackendale Provincial Park)

Medium: Cardboard, household utensils

Dimensions (H x W x D): Table: 91.4 x 152.4 x 66 cm (36 x 60 x 26 in) and 2 benches: 61 x 116.8 x 43.2 cm (24 x 46 x 17 in) each

Weight: 8 kg (18 lbs)

Curator: Bose Krishnamachari

Barman's early impressions of Squamish were shaped by digital interactions with social media and Google Maps that allowed him to virtually explore the expansive rural landscape of the district and engage with local residents. Impressed with the organized structure and precise layout of the community, he was surprised by the lack of opportunities for spontaneous exploration and chance encounters of unmapped spaces, all central elements of daily street life in his hometown of Kolkata.

Please Don't Tweet This! was a temporary pop-up tea stall with a portable table and benches, a familiar sight in Kolkata, created by Barman as a means to facilitate situations of unexpected discovery and engagement. Made from cardboard, a lightweight yet durable material associated with packaging and transporting objects, Barman's furniture installation was relocated to several sites throughout Squamish transforming familiar spaces and generating discussions about social practices and the use of public spaces. The transient nature of this exhibit meant that a precise location for the installation could not be found through virtual explorations of Google Maps or social-media platforms.

Through these pop-up cardboard installations, Barman brought aspects of the unmapped histories and spaces of Kolkata to Squamish.



Tammam Azzam

B. 1979, Syria

CROSSING BORDERS MAA'BAR

Location: A two-part artwork on two sites at Coast Mountain Academy at Quest University in the District of Squamish

Medium: 60 suitcases, clothes, plants, steel, and concrete

Crossing Borders Maa'bar is a sculpture made from more than sixty suitcases, obtained via a social-media campaign through donations made by citizens and local businesses. Tammam Azzam associates these suitcases with troubled memories at airports and border crossings rather than moments of pleasurable escape and relaxing vacations. Following the outbreak of violence in Syria, Azzam was forced to flee to Dubai. Having left behind his painting supplies and other equipment, he challenged himself to adapt and expand his practice to include digital media and street art, both powerful tools for public engagement. Remarkably, it took four attempts to secure a visa in order to enter Canada and participate in the Biennale's 2015 International Residency Program. Indeed, the theme of this Biennale, *Open Borders/Crossroads Vancouver*, is intimately grasped by this artist (and his family).

Some of the suitcases in this artwork are bursting with plants while others contain old photographs. Some carry adventures while others tell a story of misery and exhausted days. Each piece of luggage contains a passenger's memories, documenting diverse and sometimes arduous journeys as it crossed political and cultural boundaries. Having been inspired by the majestic totem poles of the Northwest Coast First Nations, Azzam used some of the donated suitcases to form a towering sculpture as a tribute to all people facing issues of displacement and re-settlement. The remaining suitcases were displayed in lines nearby on a grassy slope to reference the journey that millions of refugees continue to undergo in today's politically uncertain times. The site for Azzam's installation, a school located on university grounds, provides further impetus for engagement, learning, and social action.





Kristin McIver

B. 1974, Australia

THIS BEAUTIFUL DAY (HALTH SKWILE TE-STAAS)

Location: Waterfront Park in downtown Squamish, British Columbia

Medium: Neon, aluminium, solar panels, batteries, a beautiful day

Dimensions (H x W x D): 2.4 x 7.9 x 2.4 m (8 x 26 x 8 ft)

Inspired by the Squamish First Nation's oral traditions and reverence for nature, Kristin McIver created *This Beautiful Day*, a 26-foot-long solar-powered neon sign installed along the ocean inlet in view of Stawamus Chief Mountain.

McIver was invited to participate in several Squamish Nation community celebrations and cultural events, where she regularly heard the phrase "this beautiful day" and where she was touched by the frequent acknowledgement of, and respect for, the land and nature.

Powered by solar panels, this artwork marks the first solar-powered neon artwork created by McIver and is an homage to the sustainable practices and environmental stewardship of Squamish residents.



TALKING CIRCLE

Location: Exhibited at Eagle Run Park, Government Road, Brackendale, District Squamish, British Columbia, in July 2015

Medium: Digital sound file (MP3), 10 freestanding independent speakers and stands, 9 speaker cables, Bluetooth MP3 player

Dimensions: Variable

Talking Circle features sounds recorded in Squamish's natural environment, interwoven with soft whisperings of the phrase "this beautiful day" in the Squamish language (Halh Skwile Te-staas). The artwork is a multi-sensory installation that offers participants an opportunity to transcend their own natural borders while inviting them to appreciate the soundtrack of nature.

Talking Circle consists of 10 speakers (a number that corresponds to the precise number of remaining fluent speakers of the Squamish language), whose circular arrangement invites viewers to immerse themselves in the artwork in order to experience its heightened sense of reality. Through her installation, McIver encourages viewers to listen intently to the sounds that surround them each day and to acknowledge and respect the profound beauty of this environment.

In both of her Biennale residency artworks, McIver highlights environmental concerns and the endangered languages of First Nations communities, two issues that also affect Australia and its indigenous peoples. Cognizant of Canada's Truth and Reconciliation Commission discussions, she selected unceded territory as artwork sites in order to promote further awareness and dialogue.



Jonathan Luckhurst

B. 1979, Canada

ILLUSORY CONSTRUCTS

Location: Panorama Trail at Sea to Sky Gondola, District of Squamish

Medium: Three pigment prints on Honen paper, mounted on salvaged Douglas fir panels; steel rail ties

Dimensions (H x W x D): 175 x 127 x 3 cm (69 x 50 x 1.25 in); 133 x 175 x 3 cm (52.5 x 69 x 1.25 in); 175 x 117 x 3 cm (69 x 46 x 1.25 in)

Placed as an artistic intervention along the Panorama Trail at the top of the Sea to Sky Gondola, *Illusory Constructs* explores the conceptual boundaries separating urban and natural environments. Looking at these three large-scale photographic works (ranging between 4 feet and 6 feet in height and width) alongside breathtaking panoramic views of the mountains and the Howe Sound Inlet, Luckhurst asks us to examine our understanding of nature and man-made environments. These photo-based works were created by capturing images of cubes projected onto a variety of natural backdrops such as large boulders and tree canopies. The geometric cube forms, carved by Luckhurst, represent urban landscapes in their utilitarian, unvariegated, sharp and angular forms.

During his residency in Squamish, Luckhurst experimented extensively with his photographic practice, frequently incorporating paper negatives, photocopies, charcoal, and projections into a layered process of creating photographic works without the use of digital manipulation.

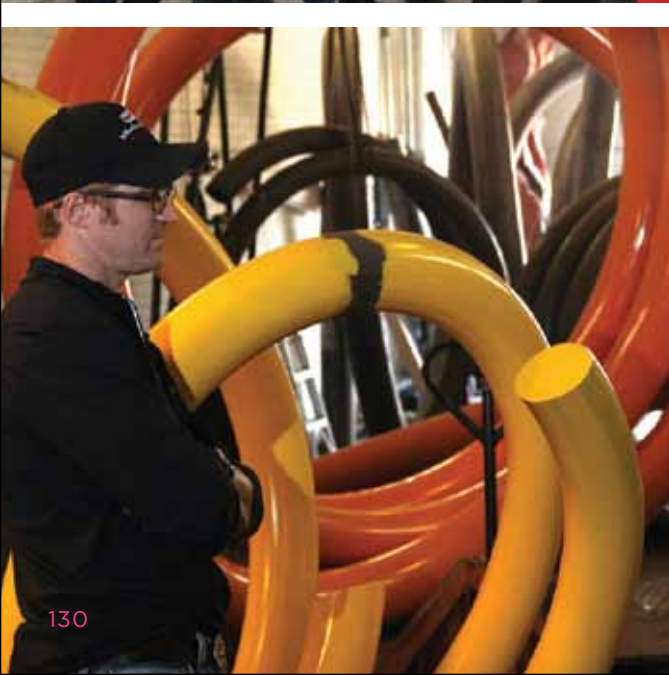




INSTALLATIONS

The 2014 - 2016 Vancouver Biennale installed more than 65 artworks in public spaces over the exhibition's two-year duration at a variety of locations in Vancouver and four Metro Vancouver communities (New Westminster, North Vancouver, Squamish, and West Vancouver). Having a commitment to engage community and transform neighbourhoods, we rely on the ongoing support of sponsoring partners Pro-Tech Industrial Movers, Ledcor and Bryson Markulin Zickmantel Structural Engineers to help us realize these inspiring installations in a safe and effective manner.







BIKENNALE/ WALKENNALE & TOUR DE BIENNALE

From inception the Vancouver Biennale, via its siting of large-scale public-art installations in proximity to where people live, work, play, and transit, has encouraged citizens and visitors to be outdoors, to explore the city and its neighborhoods, and to discover the Biennale's Open Air Museum in their midst. Taking advantage of the temperate climate that permits Vancouverites to be outdoors 365 days of the year and the strongly interactive nature of the digital age, the Biennale has created the BIKennale/WALKennale and a series of online, self-guided mobile tours available at one's fingertips for people of all ages and skill levels to enjoy.

In collaboration with the pan-Canadian Culture Days event held annually in the autumn, the Biennale hosts guided cycling and walking tours combining active participation and fun in the outdoors alongside international art and cultural experiences.

The *Tour de Biennale*, held every three years, is a 120-kilometre international cycling event for serious riders that weaves its way through the Biennale's partnering cities with specific art installations as rest stations.

The Biennale is proud that its *BIKENnale*/*WALKennale* events support the City of Vancouver's Greenest City 2020 initiative.



Vancouver Biennale Education **BIG IDEAS**

The Vancouver Biennale is committed to building a legacy of education, advocacy and social responsibility enabled through art. **BIG IDEAS Education Program (BIG IDEAS)** is an award winning education platform that brings together local artists-in-residence and an inquiry based interdisciplinary curriculum that supports creative expression and transformative thinking for grades K-12.

Learning through Public Arts in Community Setting

Launched in 2010, BIG IDEAS is a project-based learning program that integrates the Vancouver Biennale, current and legacy exhibitions, and the curriculum of the Province of British Columbia's Ministry of Education. BIG IDEAS aims to build a creative, collaborative community connecting educators, learners, artists and researchers who in turn shape the program and strive for innovation in education.

BIG IDEAS in-School brings local artists into schools, via its annual artist collaborator grant, to foster creative, critical and reflective learning opportunities. **To date, more than 8,600 kindergarten to Grade 12 students from 120 schools covering diverse socio-economic demographics in 11 school districts had participated in the program.**

BIG IDEAS Digital provides exemplary instructional samples for teachers and parents throughout the Province. The online multi-media resources are based on past BIG IDEAS school projects and are developed through partnership with the UBC Faculty of Education, program participants, curriculum specialists, and program advisors.

BIG IDEAS Teacher Workshops cover inquiry through public art best practices. The Vancouver Biennale has presented at numerous Provincial and National Teachers Conferences as well as school district-wide ProD Programs.

BIG IDEAS Anywhere is a provincial, national, and global initiative enabling teachers and learners throughout the Province, Canada and the world to access Vancouver Biennale public art as a catalyst in cross-curricular inquiry projects through an online learning toolkit.





The Vancouver Biennale is committed to building a legacy of education, advocacy and social responsibility enabled through art.

DISTINGUISHED ARTIST AWARDS

The Vancouver Biennale Lifetime Achievement Awards were originally created in 2005 to honour sculptors who had made significant contributions to art in public spaces, the art form, and the sculptural medium, areas which, at the time, were under-recognized and which, in the subsequent decade, have become more mainstream as art in public places has become *de rigueur* in urban planning in major metropolitan centres.

The award statuette, a casting of an original maquette (*Hinged Spirit*) by Canada's most recognized international sculptor Sorel Etrog, is presented to Lifetime Achievement Award recipients for their long-standing contributions to the advancement of public art. To date, the Vancouver Biennale has presented six awards in the category of **Sculpture and Public Art**, four in person (Dennis Oppenheim, Sorel Etrog, Yvonne Domenge, and Jonathan Borofsky) and two in absentia (Bernar Venet and Ai Weiwei).

In the 2009 - 2011 Vancouver Biennale, Lifetime Achievement Awards were presented in two additional categories, **Philanthropy to the Arts** and **Curatorial Arts and Scholarship**. For these awards, an original limited-edition, stainless-steel maquette created by Chinese artist Ren Jun was presented. The recipients included Michael Audain and Jim Mockford, long-time General Manager of Vancouver's Listel Hotel, for Philanthropy to the Arts and Shengtian Zheng for Curatorial Arts and Scholarship.

In the 2014 - 2016 Biennale, the awards have been renamed the Distinguished Artist Awards to include artists in other art forms such as cinema and media who not only have distinguished themselves but whose art forms have immeasurably impacted our lives and times. Celebrated filmmaker Oliver Stone was the first recipient of this award.



Sorel Etrog



Bernar Venet



Dennis Oppenheim



Jonathan Borofsky



Barrie Mowatt, Founder and President, Vancouver Biennale; Oliver Stone, award recipient; Jim Crescenzo, actor and drama teacher



Ai Weiwei



2009 - 2011 Awards Ceremony: Michael Audain, recipient Philanthropy in the Arts; Lucille Pacey, presenter, Biennale Board of Directors; Ken Lum, artist and presenter, Curatorial Award; Yvonne Domenge, recipient, Etrog sculpture award; Shengtian Zheng, recipient, curatorial & scholarship award; Lise Magee, recipient Listels Hotel, community philanthropy; Barrie Mowatt, President & Founder, Vancouver Biennale

COMMUNITY

Through its network of 46 community partners, representing arts and cultural organizations in diverse genres, the Vancouver Biennale was able to reach a wide variety of audiences. Inspired by and often working in collaboration with Biennale artists and installations, these organizations organized or participated in film screenings; musical, theatre, and dance performances; lectures; fashion shows; and student-exchange programs. These collaborative and creative events were some of the best artistic programming of the 2014 - 2016 Vancouver Biennale during which art was the catalyst for learning, community engagement, and dialogue across a diversity of artistic mediums. Highlights that represent the Biennale's array of programming include collaborations with writers, photographers, and human-rights advocates through the Indian Summer Festival and photo shoots and fashion shows for Vancouver Fashion Week during which designers and models were inspired by Biennale installations. This series is the realization and legacy of Aradhana Seth's work in Vancouver.

This series is the realization and legacy of Aradhana Seth's work in Vancouver.

#WhereWorldsMeet



SPECIAL THANKS

Alphabetized by first name

Adele Dimopoulos, Alan Gove, Alannah MacPhail, Alessandra Bordon, Andre Nudelman, Anthony Sheldon, Ashleigh Withall, Barbara Keith, Beth Rowntree, Bif Naked, Biliana Velkova, Bill MacDonald, Billy and Dodee Crockett, Blake Bromley, Brady Dahmer, Bramwell Tovey, Brendan McLeod, Brian Parker, Bryan Couture, Cem Demiralp, Cheryl Hendrickson, Chip and Shannon Wilson, Chris Bruntlett, Chris Kennedy, Claudia Cusano, Coralie Triance, Corrie Herings, Daniel J. Pierce, Darrell Mussatto, Dave Peoples, David Crewson, David Helfand, David Loch, David Vogt, David Watson, Donna Sheh, Dr. George Luciuk, Fabio Ghivelder, Frank and Nessa Saniuk, Frank Butzelaar, Gary Klynsoon, Geoff Webb, Gordon Price, Harry van Hemmen, Hassan Aziz, Jack Charles, Jr., Jamal Abdourahman, Jamie Bennet, Jane Gill, Jasmine Levett, Jeremy Rutkiewicz, Jesse Saniuk, Jessica Wallin, Jil Weaving, Jill Marshall, Jim Mockford, Jim Tobler, Joanne Harada, Jocelyn Morlock, Joel Solomon, John Brise, John Coupar, John Harvey, John Markulin, Jon Hewitt, Jonathan Coté, Juliana Buitenhuis, Julien Abril, Karen Henry, Katherine Tong, Kathleen Llewellyn-Thomas, Keleigh Asbury, Ken Plaskett, Kevin Griffin, Kevin Murphy, Kirby Brown, Kirk Chen, Krisztina Egyed, Larry Baloun, Laura Albert, Laura Barron, Laura Bypalko, Leonard Schein, Lesley & John Donaldson, Lisa Ono, Lola Acala, Lori Phillips, Lucille & Russ Pacey, Lukius Kailimang, Maks Fisli, Malcolm Bromley, Masahiko Masuda, Matthew Baird, Maya Donkers, Michael Cox, Michael Hutchison, Michael Moll, Miriam Blume, Misty Paterson, Navid Sariolghalam, Neil Mullen, Nick Pons, Noreen Chamberlain, Nuno Porto, Patricia Heintzman, Peggy Bochun, Peter Braune, Peter Simons, Puja Prakash, Rebecca Neillings, Ric Lam, Ricardo Gomez, Rob and Zina Weston, Rob McCoulloch, Rob Shantz, Rob Teixeira, Rosalind Poon, Russ Davies, Sam Swamy, Santiago Ramos, Sarah Kirby Yung, Shona Black, Sing (JS) Biln, Sirish Rao, Spencer Chandra Herbert, Stephanie Fung, Susanne Tabata, Taís Ribeiro, Terry Howe, Toni Latour, Tracie Yee, Winnie Chung, Yosef Wosk

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Thank You, Merci, Obrigado, 謝謝, Dhanyavaad, Shukran, Shukriyaa, Gracias, Dziękuję Ci, Arigatoo, Gomabseubnida


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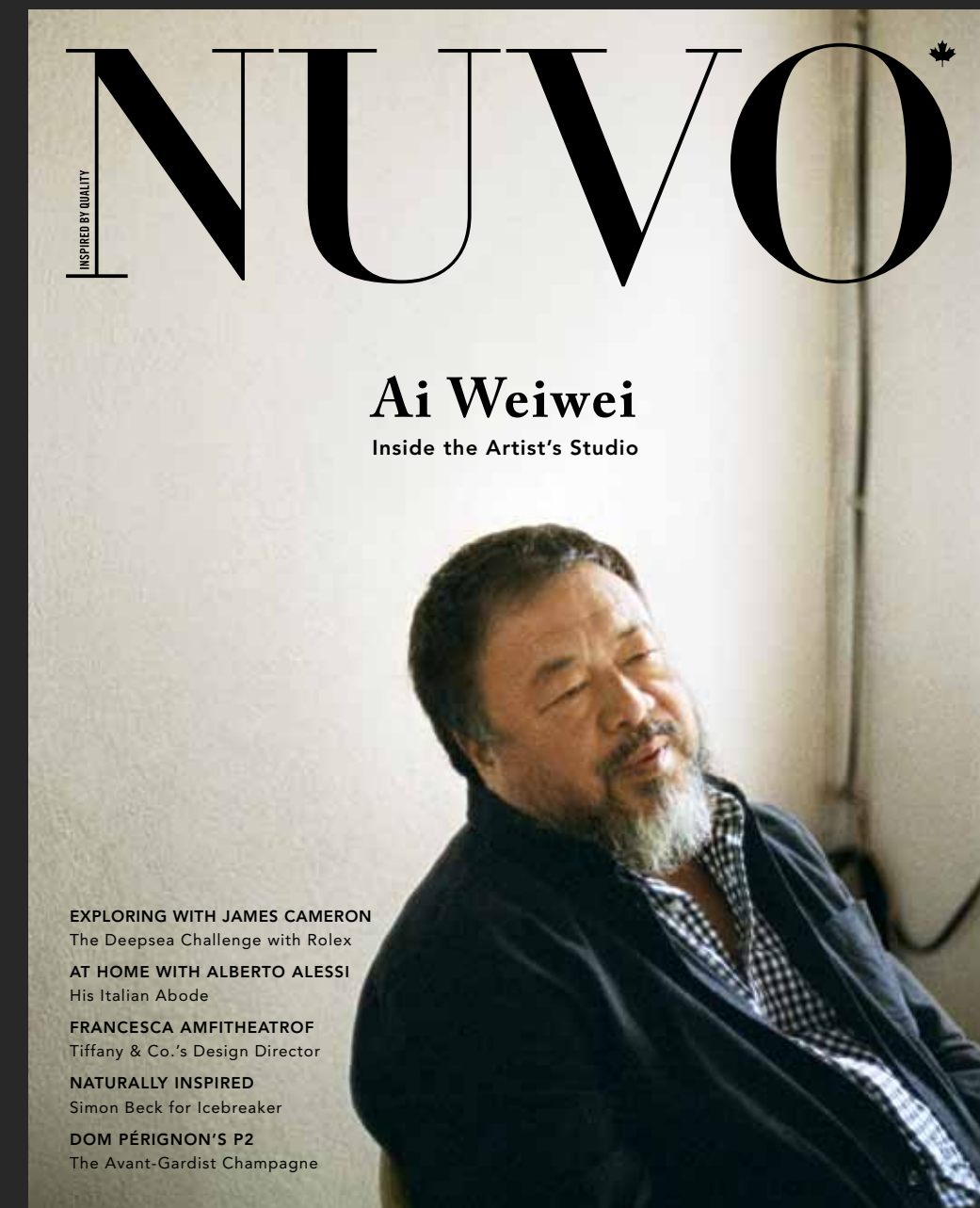
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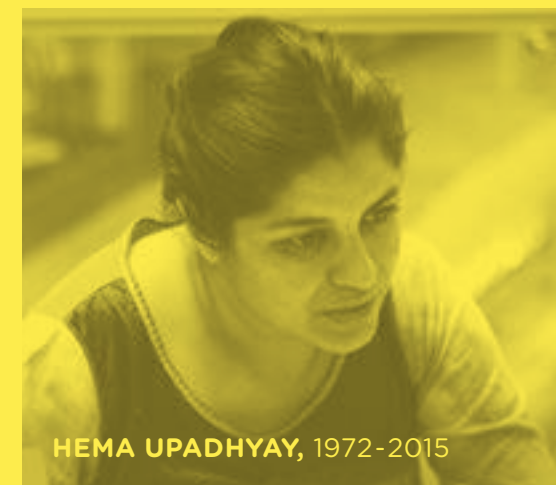
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290 West 3rd Ave
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