

VANCOUVER SCULPTURE BIENNALE

2005-2007

CHRISTIE'S

WELCOME

to the Vancouver International Sculpture

Biennale-Open Spaces Project 2005-2007. This catalogue documents the twenty-four public works of art created by nineteen remarkable contemporary artists from eleven countries. From September 2005 to April 2007, these pieces have captured the attention of millions of viewers as they walked, biked, drove, boated, and jogged around neighbourhood communities and urban beaches of Vancouver.

In its inaugural event as a Not-For-Profit Society and Charity, the Vancouver Sculpture Biennale is realizing the vision and goals of its founding governing and curatorial boards. In a city blessed by nature, magnificent beaches, towering mountains, lush forests and parklands, and a temperate climate that encourages an outdoor lifestyle 365 days per year, Vancouver is the perfect venue to celebrate the art of public sculpture and urban installation.

In a successful example of public-private partnerships, the City of Vancouver Park Board and the Vancouver International Sculpture Biennale have created a cultural arts event that is the first of its kind in the world. Accessible 24/7 and free to the over twenty million viewers that will view these twenty-four installations over eighteen months, the Biennale has also implemented sixteen community-based interactive programs (several with a national and worldwide reach*), some of which are listed below:

- VIP and media launch
- Interactive cell phone self-guided tour*
- K-12 interactive multi-disciplinary educational curriculum*
- Post-secondary, college and university video and multi-media competitions
- Community and intra-school photo competitions
- People's Choice* legacy selection and voting campaign
- Weekly multi-media six month awareness campaign
- Interactive web site*
- Art You Can Feel* award-winning guerilla street campaign
- American Lecture Series*
- Lifetime-Achievement Award*
- Black tie Gala and Auction
- Curatorial Legacy-Gifting program
- Regional intra-school *Biennale Great Race*
- Self guided walking and cycling map tour
- Transit shelters and billboard campaign

CONTINUED ON BACK FLAP

Christie's Auction Conducted By...

**VANCOUVER
SCULPTURE
BIENNALE**

2005-2007

Auction Conducted by Christie's

VANCOUVER SCULPTURE BIENNALE

2005-2007

Credits

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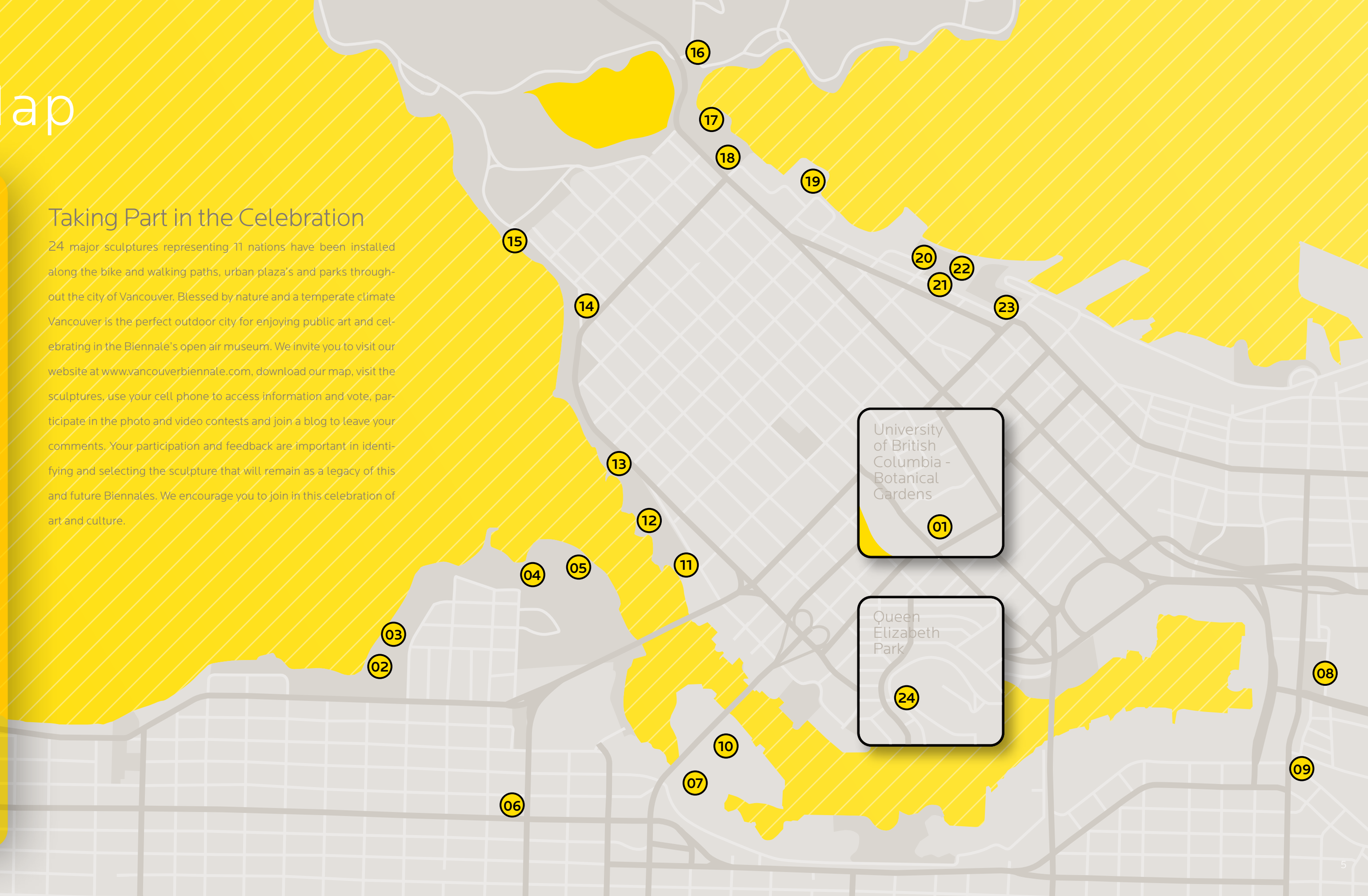
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Taking Part in the Celebration

24 major sculptures representing 11 nations have been installed along the bike and walking paths, urban plaza's and parks throughout the city of Vancouver. Blessed by nature and a temperate climate Vancouver is the perfect outdoor city for enjoying public art and celebrating in the Biennale's open air museum. We invite you to visit our website at www.vancouverbiennale.com, download our map, visit the sculptures, use your cell phone to access information and vote, participate in the photo and video contests and join a blog to leave your comments. Your participation and feedback are important in identifying and selecting the sculpture that will remain as a legacy of this and future Biennales. We encourage you to join in this celebration of art and culture.



Sophie Ryder

ENGLAND

Minotaur with Hare

University of British Columbia, Botanical Gardens

Media: galvanized wire and ceramic base

Size: 330 x 229 x 109 cm (130 x 91 x 43 inches)

Weight: 454 kg (1000 lbs)

Minotaur with Hare is unique and has the potential to be cast as a limited edition with the permission of the artist.

Ryder explores the use of animals mimicking human characteristics in her art. This tradition of anthropomorphism in British art goes back centuries. Ryder has reinvigorated this tradition using materials and mythologies that hearken to male / female relationships that emulate predator / prey. Minotaur with Hare plays with traditional gender roles of male machismo and female vulnerability through the unexpected use of animals. Ryder's animal forms explore the thin boundary between the human, animal and mythological realms.

The idea of making three-dimensional sculptures by wire was pioneered by Ryder. In this particular sculpture, Ryder creates and assembles the wire piece by piece using her bare hands and pliers. Towering at a height of 330 centimetres, Minotaur with Hare captures the viewer into a magical world of storybook fantasy and Celtic/primitive legend.

Ryder is a Graduate of the Royal Academy in London. Her work is featured in prestigious public and private collections in England, Holland, Belgium, USA, and Canada.



Khang Pham-New

VIETNAM/CANADA

Realm Of Passion

Kitsilano Beach
Media: Vietnamese granite
Size: 292 x 122 x 168 cm (115 x 48 x 66 in)
Weight: 3477 kg (8255 lbs)

Khang Pham-New was born in war-torn Vietnam in 1968. This was the same year as the 'Tet' offensive. When Pham-New was 12, he and his two uncles escaped as members of the "Boat People" exodus. Pham-New arrived in a refugee camp in Malaysia and was adopted by an Australian couple living in Canada. He was encouraged in his burgeoning love of art by his parents and his art teacher and eventually became a professional artist. In 1999, Khang traveled back to Vietnam and met his cultural roots. He has since set up a studio in Vietnam and taken Vietnamese apprentices in the art of stone carving. [con't on next page](#)



Khang Pham-New

VIETNAM/CANADA

Curvilinearity

Kitsilano Beach

Media: Vietnamese granite

Size: 239 x 144 x 130 cm (94 x 57 x 51 in)

Weight: 2721 kg (6000 lbs)

Khang is interested in the act and form of sculpture as a basis for contemplation. This eastern influenced focus on silent meditation is accented by the modernist notion in western art of the pure, abstract form. In this way, Pham-New's sculptures are a reflection of two different culture's ideas of artistic form. Modernism seeks to find truth within artistic form. Eastern philosophy seeks the truth through meditative manipulation of pure materials.

"...The interaction between the work and its viewing environment is quite important. Often sculpture is created for specific locations. For my sculpture, I think that the ocean background is always a complementary and soothing place for my art..." - Khang Pham-New



Emilie Brzezinski

CZECH REPUBLIC/USA

Skyward Oaks

Vanier Park

Media: four treated Black Oak Trees

Size: 1) 442 x 132 x 97 cm (14.5 x 4 x 3 feet), 2) 437 x 109 x 112 cm (14.5 x 4 x 3 feet), 3) 429 x 132 x 145 cm (14.5 x 4 x 3 feet), 4) 442 x 132 x 145 cm (14.5 x 4 x 3 feet)

Weight: 1) 726 kg (1,600 lbs), 2) 500 kg (1,100 lbs), 3) 500 kg (1,100 lbs), 4) 726 kg (1,600 lbs).

Skyward Oaks is a four-piece composition that has the potential to be cast individually in bronze. The actual wood works are not for sale.

An edition of four will be made of one of the four oak trees in the installation. The oak tree that will be cast in bronze will be dependent upon the purchaser's choice (i.e. the highest bidder). This will be the first bronze casting the artist has ever done for one of her wood sculptures.

"I consider my tree forms to be metaphors of humanity and its struggle for survival." Emilie Brzezinski, Washington Times 2005

Skyward Oaks is a twisting, torquing, gouged out group composition evocatively resembling gargantuan human torsos. The sculpture has been made from trees that are slated to be cut, dying trees, or trees felled by hurricanes, storms or foresters. Brzezinski has scavenged these natural materials reworking them into 'vertical wedges,' following natural twists, turns and growth patterns, with axes, chainsaws, chisels, chains and ropes. These torque-like movements of the trees affect an almost infinite variety of expressions. At 73, Brzezinski often shows her own marks on the woods—emphasizing the individual uniqueness of each tree in the installation.

Emilie Brzezinski's work spans over two decades and is in major public, private collections and museums in Spain, Poland, Hungary, Czech Republic, Romania, USA and Japan. Most recently she has exhibited at the American University, and the Corcoran Gallery of Art in Washington DC, the Fujiwa Sculpture Park in Kyoto, Japan, the City of Prague, and the Bayly Museum in Charlottesville VA.



Bernar Venet

FRANCE

3 Arcs x 5

Vanier Park

Media: corten steel

Size: 410 x 410 x 90 cm (161 x 161 x 35 in)

Weight: 2722 kg (6000 lbs)

“...The aesthetics that I am most interested in is the one that remains to be discovered, the one whose meaning still needs to be formulated....” - Bernar Venet

In Venet's work, we have learned to recognize that space can also be raw material in the sculptor's hands. '3 Arcs x 5' gathers all the space around it, gesturing towards the completion of a circle.

“...There's one obvious thing about my work: I can hardly deny that the raw material takes precedent over my intentions. My sculptures are all about how they are made and how metal resists. They're a test of strength, a battle between the piece of metal and me. It's a question of who makes who do what to the other, a struggle between the artist's will and the rigid nature of the laminated bar...” - Bernar Venet

Venet has become one of the most celebrated sculptors and conceptual artists of the 20th century. His steel sculptures are produced with attentiveness to detail of lines, arcs, and the general physics of space. He uses forms that mathematical theory created to produce visually stunning pieces that elude to the philosophy and aesthetic nature of the pre-determined laws of science.

Since the turn of the new millennium, Venet has had countless solo shows and numerous public installations, including three monumental pieces on the Park Avenue Malls in New York City and a number of museum exhibitions including Musée d'Art Moderne et d'Art Contemporain (MAMAC) in Nice, France; the Museum of Modern Art in Rio de Janeiro, Brasília, and São Paulo, Brazil; the Centre d'Art Contemporain Georges Pompidou in Cajarc, the Musée Sainte-Croix of Poitiers, France, as well as at MAMCO in Geneva. On January 1, 2006, Bernar Venet was named Chevalier de la Légion d'Honneur, France's highest decoration.



Yoko Ono

JAPAN/USA

Imagine Peace

Multiple Pattison Outdoor locations on Fraser and 38th Ave, Boundary Road and 11th Ave, Clark Rd and Georgia St, Hastings St and Clark Dr, Powell and Victoria, in Vancouver.

Media: billboards, paper

Size: 305 x 610 cm (10 x 20 feet)

Ono's *IMAGINE PEACE* billboard signs located around industrial and natural park areas of Vancouver vividly demonstrate her life-long interest in placid means of subverting the established, gently nudging us to stop and contemplate a truce in our lives.

If we see *IMAGINE PEACE* as a series of instructions advertised on billboards, we realize Ono's gentle subversion in getting us as viewers to change aspects of our lives, if only for a moment. Ono asks us to *IMAGINE PEACE*, hinting that the implementation of these principles must begin with each person in their own mind.

Ono elaborates, explaining that 'in your mind you can do things that you can't do physically.' Therefore, if we cannot have serenity in our lives, perhaps we can imagine and have peace of mind.

In 2001, "YES YOKO ONO", a forty-year retrospective of Ono's work received the prestigious International Association of Art Critics USA Award for Best Museum Show originating in New York City. (This award is considered one of the highest accolades in the museum profession and was exhibited around the world).

In 2003 she was invited to participate in the Venice Biennale. Ono has played a major role in promoting peace by personally funding the installation of *IMAGINE PEACE* billboards in Times Square, London, and Tokyo.





Khang Pham-New

VIETNAM/CANADA

Escutcheon

Thornton Park

Media: Vietnamese granite

Size: 183 x 128 x 124 cm (72 x 50 1/4 x 48 3/4 in)

Weight: 1570 kg (3500 lbs)

"...It is my passion to create monumental sculpture. In a gallery or museum setting, one is prohibited to touch the artwork. Public art is great because it allows my work to be shared with all kinds of people. It invites all walks of life to touch and interact with the work. It is especially nice to see small children in and around the large pieces!...." - Khang Pham-New



Bill Reid

HAIDA GWAII/CANADA

Dog Fish Woman, Bear Mother

Granville Island Long House

Media: bronze, black patina

Size: 249 x 218 x 206 cm (98 x 86 x 81 in) each

Weight: 227 kg (500 lbs) each

Bill Reid has the distinction of receiving the highest price ever paid for a Canadian work of art; \$3 million CDN, for the "Spirit of Haida Gwaii"; the Jade Canoe installed at the Vancouver International Airport in 1994.

There were two castings made of the "Spirit of Haida Gwaii", one with a black patina called "the Black Canoe" and one with a green patina called the "Jade Canoe", each cast at Talix Foundry, Beacon, NY, under the direction of the artist and the supervision of Dick Polich, president of Tallix. "Dog Fish Woman" and "Bear Mother" are two of the 13 mythological characters in the canoes. They were the only creatures ever cast and were cast subsequent to the installation of "The Black Canoe" at the Canadian Embassy in Washington DC in November 1991. This particular pair of "Dog Fish Woman" and "Bear Mother" is one of three black, argillite looking pairs cast during the artist's lifetime. Two pairs were sold intact while the third pair was split and sold separately.

In *Silent Speakers: The Arts of the Northwest Coast*, (1988), Reid stated that, "...art can never be understood, but can only be seen as a kind of magic, the most profound and mysterious of all human activities. With that magic, one of the deepest mysteries is the art of the Northwest Coast—a unique expression of an illiterate people, resembling no other art form except perhaps the most sophisticated calligraphy..."

Reid is credited with bringing the art of the North West Coast people to the attention of the world. He was the first Northern artist born in the twentieth century to comprehend the formal rules of this complex intellectualized art tradition, the principles of which had been lost to the few remaining Northwest Coast People or Haida artists who practiced their craft in argillite and silver.



Michel Goulet

CANADA

Echoes (2003)

Sunset Beach

Media: stainless steel

Size: 91.5 x 43 x 43cm (3 x 1.4 x 1.4 feet) each

Weight: 101 lbs (46 kg) each

Echoes installation beach site was personally chosen by the artist who installed the work for the Vancouver “*Open Spaces*” Project in 2003.

Echoes exercises Goulet's unique ability to assemble a variety of everyday objects, redefining their common utilitarian functions. When reassembled into an installation, new meaning is given to these common, recognizable objects. *Echoes* trigger our notion of objects as we know them as well as our re-imagination of them in a new context.

With the inscription of French as well as English phrases in the objects, Goulet is alluding to cultural and language difficulties in communication.

Michel Goulet is one of Canada's foremost sculptors. He has an extensive national and international exhibition history including representing Canada in the 1988 Venice Biennale and winning the coveted Paul-Emile Bourduas Prize—Quebec's highest honour for a visual artist in 1990. Goulet has realized more than twenty large-scale permanent public art installations. He recently received an invitation to exhibit in Central Park, NYC from the Public Art Fund, as well as installing a major piece in Lyon, France, and a new commission for “*The Icon*” office tower in downtown Toronto.



Bernar Venet

FRANCE

217.5 ARCS X 13

Sunset Beach

Media: corten steel

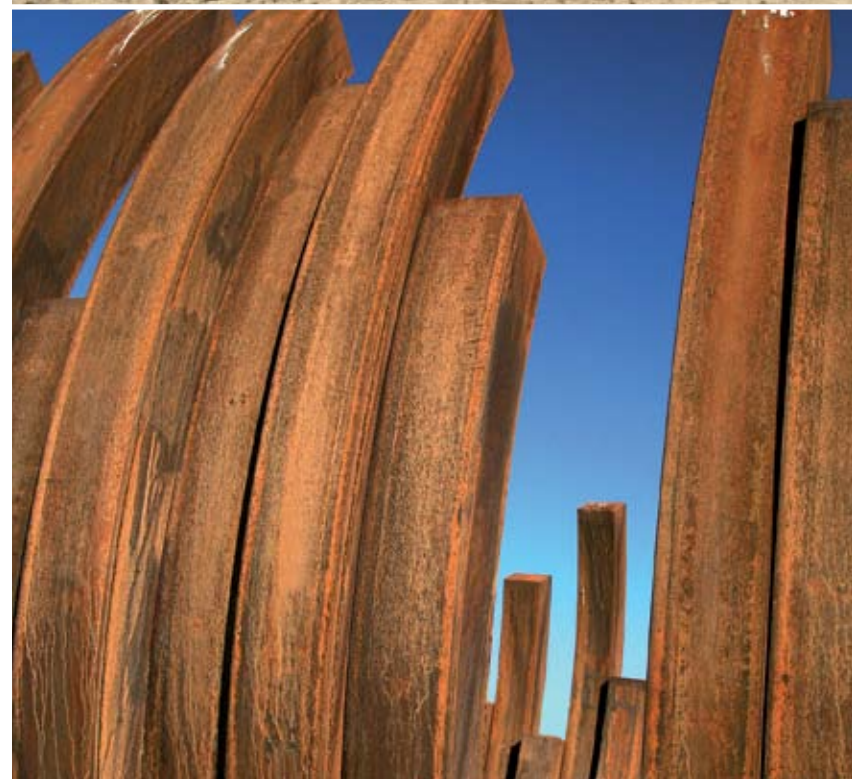
Size: 353 x 447 x 300 cm (139 x 176 x 130 in)

Weight: 5500 kg (12125 lbs)

"...Bernar Venet seems to be the most intellectual of conceptual artists, but his intellectuality is a means to a romantic end – what Kant called 'the feeling of the sublime'...." – Donald Kuspit, ArtForum

Venet has become one of the most celebrated sculptors and conceptual artists of the 20th century. His steel sculptures are produced with attentiveness to detail of lines, arcs, and the general physics of space. He uses forms that mathematical theory created to produce visually stunning pieces that elude to the philosophy and aesthetic nature of the pre-determined laws of science. It does not matter what you see through his installations, but that the sculptures conjure up ideas that transform the space in which they lay.

Venet's *217.5 arcs x 13* are upturned, unfinished circles resting on their own curves daring the viewer to complete the imaginative reconstruction. In their present installation his arcs have been likened to whale bones resting eternally on the shore or the remnants of a ship's hull recalling a bygone era.



Markus Schaller

GERMANY

Figure in Circle X 3

Huntingdon Meadows at English Bay

Media: steel

Size: 1) 239 x 239 x 28 cm (94 x 94 x 11 in), 2) 249 x 249 x 33 cm

(98 x 98 x 13 in), 3) 254 x 254 x 25 cm (100 x 100 x 10 in)

Weight: 1) 420 kg (926 lbs), 2) 450 kg (992 lbs), 3) 500 kg (1,102 lbs)

Marcus Schaller exhibited at the *Venice Biennale* in 1993 and has work in important private, public and museum collections in Europe and the US.

Schaller studied under Rebecca Horn who influenced his interest in text, appreciating its tactile and concrete qualities.

His interests evolved to include foundry work and sculpture as influenced by the economic conditions in East Germany where there were many abandoned industrial areas. Working in old forges in Germany, he combined his early interest in text with earth elements, especially metals. The human figure, often combined with cold pressed poetic text, is central to Schaller's sculptural work. Schaller's forged figures exude an elegant presence, acting as sentinels for the artist's words.

"*Figures in Circles x 3*" which forms a triangle was created in the unusual manner that Schaller is known for; reworking and transforming metal into shapes via forging and blacksmithing. This gives the installation a sense of completion and harmony, which is juxtaposed to the circular shape and the feeling of motion we get when we look at each piece individually. This circular motion recalls the motion of life and the cyclical nature of life; "we end up where we start".



Albert Paley

USA

Portal

Mortan Park

Media: fabricated corten steel

Size: 361 x 259 x 914 cm (142 x 102 x 360 in)

Weight: 13,154 kg (29,000 lbs)

Portal was created specifically for the 2005-2006 *Vancouver Sculpture Biennale* and is featured on pages 263-268 in *Albert Paley: Sculpture*, published by Skira Press, released October 2006.

"...I felt that if I could make the statement strong and definite as possible, then even if someone didn't like what they saw, they couldn't refuse to respond - the piece would demand their attention just by its sheer power and virtuosity...." - Albert Paley

Albert Paley is one of the most revered sculptors of this century. His work, spanning over three decades, is featured in the permanent collections of the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Museum of Fine Arts in Houston, the Victoria and Albert Museum in London, the Art Gallery of Western Australia, The Fitzwilliam Museum in Cambridge University, England, and The British Museum in London.

He is professor at the Rochester Institute of Technology and holds the Charlotte Fredericks Mowris Endowed Chair at that institution. In 1995 he received the Lifetime Achievement Award from the American Institute of Architects, AIA's highest award to a non-architect.

Albert Paley's sculptures, like the man, are towering explorations of form and composition. Paley has described his design theory as "founded in paradox". *Portal* in particular revels in the dichotomous character of iron and steel embodying opposite and seemingly contradictory states: movement and stasis, suppleness and strength, rigidity and plasticity. Paley illustrates his mastery of his medium by the fluidity with which he wraps his iron tower in ribbons of steel. His fascination with the changeable nature of metal has fostered an innovative forging technique hailed by some as instrumental in the resurgence of American metal-smithing.



Dennis Oppenheim

USA

Engagement Rings

English Bay
 Media: glass, steel, aluminum
 Size: 640 x 853 cm (21 x 28 feet)
 Weight: 1588 kg (3500 lbs)

Three other *Engagement Ring* commissions have been made in various sizes and colour of glass:
 City of Helsinki, Finland (2004)
 City of Loeben, Austria (2003)
 Flatiron Building, New York City (1998)

This version of *Engagement Rings* was commissioned specifically for the 2005-2007 Vancouver International Sculpture Biennale.

Engagement Rings remind us that the dynamics of marriage requires that a balance be struck between two people with different backgrounds. With every marriage, there is the possibility of separation, which is why *Engagement Rings* is both romantic and melancholy, the romance found in the light gleaming through the house-like diamonds, the melancholy in the rings leaning away from each other, as if emphasizing the distance between the two joined in union. The rings reflect light and colour, magnified by the tones of light and darkness when lit with electric lights.

Born in 1938 in Electric City Washington, Dennis Oppenheim is recognized as one of the foremost conceptual artists and sculptors working in the world today.

Oppenheim was included in both the Venice Biennale and the 2nd Johannesburg Biennale in 1997. His work can be seen in such collections as the Laumier Sculpture Park in St. Louis, the Centre Georges Pompidou in Paris, the Tate Gallery in London and the Museum of Modern Art in New York, among others.



Photograph taken prior to completion of Glass Installation on the Rings.



Betty Gold

USA

Santa Monica III-B

Devonian Park

Media: steel, welded and painted yellow

Size: 335 x 213 x 152 cm (132 x 84 x 60 in)

Weight: 463 kg (1,020 lbs).

“...I've been asked many times to explain my art, but I don't think that there is an explanation, as such. I can say, however, that I began with the human figure and ended up with geometry, which I love... It's the leap of the imagination....” - Betty Gold

Betty Gold's work spans over three decades with an extensive exhibition and collector's history in California and Spain. Gold has completed over 100 public and private commissions and is featured in major museums in Japan, Korea, USA, Italy and Spain.

Most recently Gold was honored with a thirty year retrospective at Casal Soleric Museum in Majorca, Spain, as well as a 258-page book entitled *Betty Gold: Retrospective*.

Santa Monica's appearance is deceptive. Consisting of interlocking triangular shapes, it rises to an inspiring 10 feet tall constructed from cold rolled steel, its yellow triangles suggest paper creased a moment ago, then halted in the act of unfolding. The sculpture is constructed from welded steel and painted with glossy enamel.

Santa Monica reflects the city for which it is named, where Gold spends a part of each year when not in Spain.



Heinz Aeschlimann

SWITZERLAND

Composer

Devonian Park

Media: high graded stainless painted steel

Size: 579 x 671 x 732 cm (228 x 264 x 288 in)

Weight: 1302 kg (2870 lbs)

“Public Art is a must for each artist” - Aeschlimann

All the elements of *Composer* look similar, but are subtly different. Much like its musical name, Aeschlimann combines the different elements of the sculpture until they unite in harmonic coordination, playing softly for our visual pleasure.

As an artist, civil engineer, and classical music aficionado, Aeschlimann shows an impressive combination of industry and aesthetic – he focuses on the labour of process as much as the finished piece. Because Aeschlimann’s background is equally strong as an engineer, he manifests careful and exacting qualities in his sculpture. Thus, *Composer* boasts of a high precision of detail as well as a beautifully thought out aesthetic.

Heinz Aeschlimann has exhibited throughout Europe, Asia, Canada, and the United States of America.



John Henry

USA

Jaguar

Devonian Park
Media: painted steel
Size: 25000 cm (height) (85 feet (height))
Weight: 27, 215 kg (60,000 lbs)

“...there is sophistication to the precise approach to building work that will continue to engage the engineer/architect part of my creative energies. However, the opportunity of working with my hands directly on the solid steel satisfies my fascination with the juxtaposition between the material, the process and the human hand...” - John Henry

John Henry, one of America's most important and influential contemporary sculptors, was instrumental in a movement (constructivism) that dramatically changed the face of public art. Fascinated by the public interaction with art, Henry once stated that “...the most positive impacts art has on culture and citizens is when it is most easily accessible to the public at large”. In a career spanning almost four decades John Henry has received numerous accolades, the most recent when the City of Chicago, North America's pre-eminent public sculpture city, named a street in his honour (John Henry Way). Some museum collection highlights include the British Museum, London, the Museum of Contemporary Art, Chicago, the Smithsonian Institute and the Library of Congress, Washington, DC, the Soonje Museum of Contemporary Art, Kyongju City, Korea and others in the USA, China, Germany, and France.

Jaguar, 85 feet in height, was created specifically for the Vancouver Sculpture Biennale and was sited by the artist to serve as a beacon to the city and a counterbalance to the City's high-rise architecture and the forested landscape of Stanley Park. *Jaguar*, a title influenced by Nobel Physics recipient, Murray Gell-Mann, author of *The Quark and the Jaguar*, represents the discussion of matter, material and energy and reflects John Henry's architectonic process of assembling metals of various types into precise constructions that are visually engaging and arresting.

Jaguar has succeeded in doing this by becoming the most talked about and popular sculpture in the Biennale.



Ju Ming

TAIWAN

Tai-Chi Single Whip

Coal Harbour
 Media: bronze
 Size: 213 x 276 x 109 cm (84 x 109 x 43 in)
 Weight: 454 kg (1000 lbs)

Often referred to as the Father of Modern Sculpture in China, during his long career, Ju Ming has forged a signature style that is recognized throughout the art world.

Undoubtedly the most famous of Ju Ming’s work is his “*Tai Chi*” series, which celebrates the meditative practice of Tai Chi. His larger than life bronze figures bristle with movement and energy, communicating not just the physical but also the spiritual aspect of the ancient practice to which the artist is devoted. Ju Ming’s dexterity in harnessing and mastering his materials combined with his seemingly effortless facility in abstracting a figure and its movements, yet retaining its soul, is what makes him and his work one of the jewels of contemporary Asian Art.

Ju Ming has had major exhibitions in Japan, Singapore, Taiwan, Hong Kong and China, as well as the United Kingdom, Belgium, Luxembourg and France. There is also a permanent installation of monumental “*Tai Chi*” figures honoring Ju Ming in an outdoor museum that spans twelve hectares in the mountains of Chinshan, Taiwan. Prior to the transfer of Hong Kong in 1996, the Chinese government commissioned Ju Ming to create a monumental “*TaiChi*” figure, “*Tai-Chi Single Whip*” for the Bank of China, in Hong Kong, the tallest building in the country at that time.



Sorel Etrog

CANADA

King & Queen

Harbour Green

Media: bronze

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

Weight: 1814 kg (4000 lbs) each

Canada's "National Living Treasure," Sorel Etrog is Canada's most internationally decorated and critically acclaimed sculptor. He is the recipient of numerous awards including the coveted Order of Canada, and in a career spanning 50 years, he has collaborated with such luminaries as Eugene Ionesco, Samuel Beckett, John Cage and Marshall McLuhan.

His work is included in the most prestigious museums in the world, including the Tate Museum in London, England; Musée d'Art Moderne, Paris, France; Museo Internazionale d'Arte Contemporaneo, Florence, Italy; the Museum of Modern Art, Seoul, Korea; the Museum of Modern Art, and the Solomon Guggenheim, New York; and the National Gallery of Canada, Ottawa, among others.

He has created sculptures to represent Canada in world expositions, Olympic Games, and commemorative anniversaries. Most notably, in 1994, the Government of Canada donated the sculpture *Sunbird* to Normandy, France, commemorating the 50th anniversary of the liberation by Canadian forces.

Etrog's sculpture probes the relationship between man and machinery and illustrates an expressive intersection between the individual and industrialism. The machinery of the manufacturer becomes the tools of the artist. Steel plating, sheet metal, bolts, rivets and hinges are prominently featured in his work of industrial art, illustrating contact, tension and articulation. The *King & Queen* sculpture is reminiscent of this. The physicality and mechanization of the work are recalled by the thickness and simplicity of the cut of metal held together by bolts and hinges.

The *King and Queen* has been exhibited throughout Canada and the United States and has been made available to the Biennale through the generosity of the artist and Buschlen Mowatt Galleries. As it sits in Coal Harbour, Vancouver, *King & Queen* emanates an industrial persona that is juxtaposed with not only the fluidity of the Harbour but also the sharpness of the glass skyscrapers that refract the aesthetic beauty surrounding the city.



Dennis Oppenheim

USA

Device to Root Out Evil

Harbour Green
Media: steel pipe, grating, clear and red Venetian glass
Size: 609 x 671 x 274 cm (240 x 264 x 108 in)
Weight: 1588 kg (3500 lbs)

“I am not a political artist.” -Oppenheim

Device to Root Out Evil is a 25-foot, tilted, upside-down, New England-style church with its steeple thrust into the ground and base raised up high as if to invite scrutiny from the heavens.

It is one of the most recognized sculptures in the world today. Possessing a demonic irony, this work rests uncomfortably between humour and terror, a middle ground inhabited by Oppenheim as an arena for continuous self-transformation.

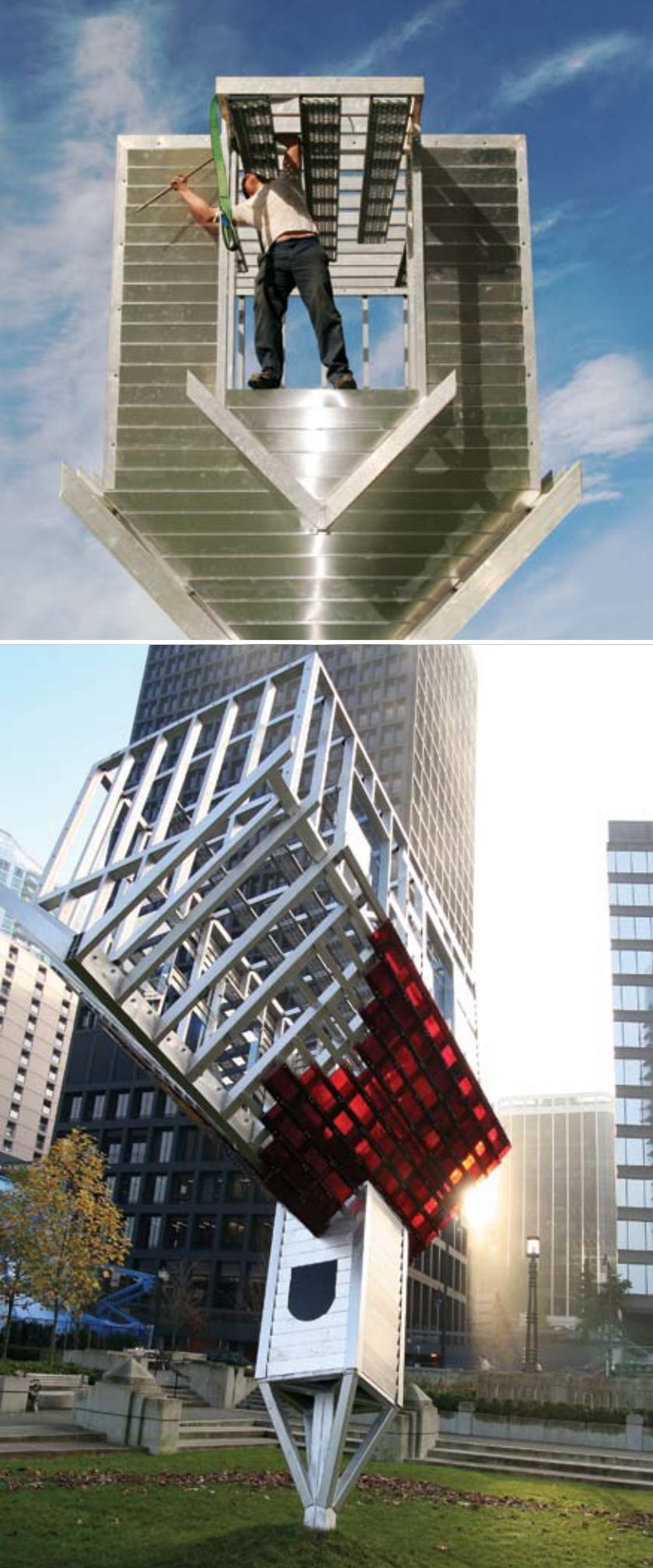
Initially entitled Church, the sculpture was proposed to the Public Art Fund in the city of New York to be built on Church Street.

The title was changed to Device to Root Out Evil and represented the USA at the Venice Biennale in 1997.

The Board of Regents at Stanford University approved the purchase of “Device” in 2003 only to be vetoed by the president as being deemed “inappropriate for campus.”

“Device” has been created in two other sizes with different colour roof tiles. These other versions rest in Lincoln, Nebraska at the compound of Duncan Aviation Sculpture Park and the City of Denver Airport Authority (yet to be installed).

Oppenheim is considered one of the most brilliant and influential artists of our times, often describing himself as a sculptor, inventor, a performance artist, an earth artist and a social activist. His work spans over three decades and is featured in the most prestigious museum collections, including the Museum of Modern Art, New York, Tate Gallery, London, and Musee d'Art Moderne, Paris, Whitney Museum of American Art, Rijksmuseum Kroller-Muller, Otterlo, The Netherlands, and MAMCO, Geneva, Switzerland, 1996.



John Clement

USA

Kini's Playground

Harbour Green Park

Media: 8 inch painted tubular steel

Size: 488 x 244 x 274 cm (192 x 96 x 108 in)

Weight: 907 kg (2000 lbs)

"*Kini's Playground*" was created for the Vancouver Sculpture Biennale.

"...With each work I hope to achieve the quickness and lightness of a 5 second gestural sketch...." - John Clement

Protégée of America's most important constructivist sculptors, Mark di Suvero and John Henry, John Clement's career has soared since his inclusion in the Vancouver Biennale. The youngest of the exhibiting artist's invited to participate, he has subsequently received invitations to exhibit in New York, Paris and Zurich in 2007 and the Biennale in Ube, Japan in 2008. In 2006 he received a public commission for the Hudson River (New York) sculpture trail. Subsequently, he has installed three large public sculptures in the City of West Hollywood and Palm Springs California and received private commissions in Makin, Georgia, Houston, Texas, and Portland, Oregon.

Currently a monologue on this young sculptor's work is in production with expectation of release in Spring 2007.



Sebastian Fleiter

GERMANY

Swans
City sidewalk at the Marine Building
Media: unique DVD installation
Size: 488 x 244 x 274 cm (192 x 96 x 108 in)
Weight: 907kg (2,000 lbs)

When asked why public art? Fleiter responded, "It is the only art there is".

This multimedia installation was created specifically for the Vancouver International Sculpture Biennale and reflects the changing trends in public art. "Swans" is a unique piece and is sold as a signed DVD. Fleiter is considered one of the "hottest" young artists working in 'new media' and has exhibited extensively throughout the world.

Fleiter has always been driven by an endless curiosity and interest in all things of all natures - history, society, and technology. He has been influenced by "...seeing great pieces of work and by reading tons of books (everything from great philosophers to psychology to fantasy/sci-fi-novels)..." and draws his inspiration from "real life".

The mythology behind this installation is rather intriguing. It relates to two swans who resided in the moat that surrounded the City of Frankfurt in the mid 1840s. These swans mysteriously disappeared and talk of what may have happened ran rampant. To the astonishment of the City, the swans had some how managed to descend down into the underground sewers, and after several days resurfaced from the underground at the other end of town. It is said that the sewers of Frankfurt can connect one with any water way in the world.

Sebastian Fleiter's "Swans" relate to this journey. He states: "...One cannot say where exactly the swans have been once they entered the sewers, they might as well have traveled anywhere this world...the swans appear in different places that might or might not have been on their original journey...". Hence, his inspiration for choosing the underground site below the walkway on Burrard Street in downtown Vancouver.

The surprise of discovery for passer-bys engages and arrests their hasty pace enroute to work or heading home, causing viewers to momentarily pause and reflect.



Magdalena Abakanowicz

POLAND

Vancouver Walking Figures (Group of Sixteen)

Queen Elizabeth Park

Media: cast iron

Size: 277 cm tall (9 feet) per figure

Weight: 650 kg (1433 lbs) per figure

"From time to time a civilization falls into disgrace and art is destroyed by fanaticism and wars. This happens also today. However some monuments remain along the path, which for hundreds of centuries would be otherwise unmarked. Without these milestones of his spiritual odyssey man would be lost in darkness."—Abakanowicz's Artist's Statement upon receiving the International Sculpture Center's Life Time Achievement Award in NY (2005).

Abakanowicz is one of the best-known, published, and most respected sculptors of the 21st century. She has installed over 120 exhibitions in museums and galleries worldwide since her first solo exhibition in Warsaw in 1960.

Vancouver Walking Figures was commissioned specifically for the Vancouver Sculpture Biennale and was made possible by the generosity of the artist and the commission of 106 figures for the City of Chicago's Millennium Park (installed in October 2006).

16 headless iron cast figures stride towards oblivion in *Vancouver Walking Figures*, each in suspended movement with one foot forward. Elongated and fierce, their headless torsos force individuality only in their body formation and movement.

The eeriness of the headless figures and marked torsos derive from the political and social turmoil that Abakanowicz has experienced as well as referencing the 'mindless' nature of human beings in groups.

16 figures were individually cast in Poland under the direction of the artist. At 76, Abakanowicz takes care to differentiate each of the figures, individually applying and manipulating the figurative frame. These unique traces marked on each individual figure make no two figures alike, each wholly different and unique.





VANCOUVER SCULPTURE BIENNALE

2005-2007

Installation and Archival
Imagery of Biennale
Community Programs,
Public Programs,
Sponsorships and
Christie's Auction
Information

Installation

It was early September 2005 and the installation process was just about to begin. Monumental sculptures were en route from some of the most brilliant sculptors of our time.

We officially began in the pouring rain in early September 2005 at the University of British Columbia's Botanical Garden with Sophie Ryder's *Minotaur with Hare* and finished the following May 2006 at Queen Elizabeth Park with Magdalena Abakanowicz's *Vancouver Walking Figures*.

Together, the Vancouver Biennale, the artists and the Vancouver Park Board had the monumental task of erecting 24 installations throughout the public beaches and parks in Vancouver. Trucks, cranes, manlifts, scaffolding and welding equipment became a common sight at the Vancouver Biennale installation sites. The aftermath of the installation was that of harmony and balance; each installation enhancing the beauty and awe of the Vancouver skyline and majestic scenery.

Thank you to all who helped to make this Biennale happen!

Pictured Below from left to right: Katherine Tong, *Biennale Governing Board*, Lorne Mayencourt, *MLA*, Chris Kelly, *Superintendent Vancouver School Board*, *Biennale Governing Board*, Michella Frosch, *Biennale Governing Board*, Olga Illich, *Minister Tourism, Sport and the Arts*, Peter Ladner, *City Councillor*, Barrie Mowatt, *Executive Director/Founder*, Loretta Woodcock, *Park Board*, Heather Deal, *City Councillor*, Jim Green, *Deputy Mayor*, Hedy Fry, *MP Vancouver Centre*, Grace Gordon-Collins, *Biennale Governing Board*.



Public Programs...Something's Happening Here

The Vancouver International Sculpture Biennale's mandate is Engagement, Education and Accessibility, focusing on interacting with the City, be it in dialogue or in play.

From the creation of a K-12 *Interactive Web Based Curriculum*, www.vancouverbiennaleclassroom.com, which is accessible wherever there is computer access, to the collaboration of local and regional secondary schools, colleges and media in the *Biennale Great Race*, the Vancouver Sculpture Biennale engages citizens and youth in dialogue and discovery of the City's public spaces and the role of public art in daily life.

The creation of the award-winning *Interactive Cell Phone Tour*, by the team at Ubiquity Interactive and Mobile Muse, set new standards for museum art tours. Via *metrocode*, access to viewing, interacting with, and hearing about, the 24 Biennale installations was assured whether in front of the sculpture or anywhere in the world, during or after the Biennale.

The Biennale phone tour encourages listeners to participate, give instant feedback by voice or by text messaging, take photographs, to vote, to engage in dialogue with previous participants, and, most importantly, to find their way from one installation to the next.

The Biennale is about partnerships, shared experiences and building legacies.

Through the long term commitment of the City of Vancouver Park Board, who provide the magnificent natural venues for everyone to enjoy, the *Biennale Best Photo Competition* with 6 month, weekly promotion coverage by media partner, 24 Hours Magazine and Vancouver Sun's promotion of the *People's Choice Legacy Sculpture Voting*; the award winning *Art You Can Feel* street campaign by Rethink Advertising and award winning *interactive website* design by Burnkit and Fuse Interactive; to the promotion and site location by venue partners: the Museum of Anthropology, Simon Fraser University Harbour Centre, Emily Carr Institute, Van Dusen Gardens, University of British Columbia Botanical Gardens, Arts Umbrella, Vancouver Film School, the Architectural Institute of British Columbia, and the Vancouver Public Library all providing venues for the *American Lecture Series*, to the *Gala Auction* by Christie's, the *Life Time Achievement Awards*, and the *Biennale Short Film and New Media Award Competitions*, the Vancouver Sculpture Biennale has proudly met and surpassed its mandate of engagement, education and accessibility.

With 20 million viewers over 18 months and 16 public programs delivered,
SOMETHING definitely did HAPPEN HERE.



* Lotus Awards for 'best in show' advertising campaign & 'best guerilla campaign/non for profit' advertising campaign.



Thanks...

Special Thank-you's:

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Bernar Venet
Bill Reid
Michel Goulet
Marcus Schaller
Albert Paley
Dennis Oppenheim
Betty Gold
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Thank-you's

TO ALL WHO HAVE CONTRIBUTED TIME, ENERGY AND RESOURCES IN MAKING THE VISION BECOME A REALITY. YOUR FAITH AND BELIEF HAVE BEGUN THE LEGACY.

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APOLOGIES FOR THOSE WHO HAVE GIVEN THEIR TIME AND SUPPORT AND ARE NOT NAMED HERE.

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**VANCOUVER
SCULPTURE
BIENNALE**

Gala Auction

March 1st, 2007

The Vancouver International Sculpture Biennale is proud to present Vancouver's premier social event of the season, the Vancouver Sculpture Biennale Auction and Lifetime Achievement Award Gala evening.

This inaugural black tie event hosted by Christie's will showcase Vancouver and the artists of the Vancouver International Sculpture Biennale to the World.

This exclusive event will feature sculptures from the 2005-2007 Vancouver Biennale.

Join us for a memorable evening of fine dining, fine art, and philanthropy with international collectors, renowned artists, and Vancouver's finest restaurateurs at one of Canada's finest architectural venues/museums.

Profits from the Gala and Auction will go towards creating a legacy of and endowment for public art in our community and future Biennales.

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5:30pm Reception
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This bi-annual award will honour a living sculptor of world-renowned prominence and stature who is a participant in the current Biennale. The naming of the award and the announcement of the award recipient will be made at the March 1st Gala, establishing a legacy for future Biennales.



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All of these distinguish the Vancouver Biennale from the eighty-one other biennales in the world. Indeed, our Biennale is a celebration of our city's public spaces, the city's diversity, and its commitment to be the "most liveable City in the world" as the international media have touted on numerous occasions.

As Goethe said, "whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it."

We wish to acknowledge and thank the artists, friends, philanthropists, and those individuals within corporations and government who have spoken out in support of the vision and goals of the Biennale from the outset-the vision that will render the Vancouver Biennale the preeminent arts and culture event in the nation and Vancouver a cultural capital of the world.

This catalogue is your invitation to share in our vision, to become a part of our legacy, and have an immediate tangible reminder of this significant project.

Thank you for joining us on this journey and for taking time to enjoy the magnificent sculptures of the Vancouver Biennale 2005-2006 in the beautiful city of Vancouver.

See you at the 2008-2010 Vancouver Biennale.

Barrie Mowatt

Founder/Executive Director
Vancouver International Sculpture Biennale
December 23, 2006

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Vancouver International Sculpture Biennale
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