

Very Limited Edition

History of the Biennale of Sydney



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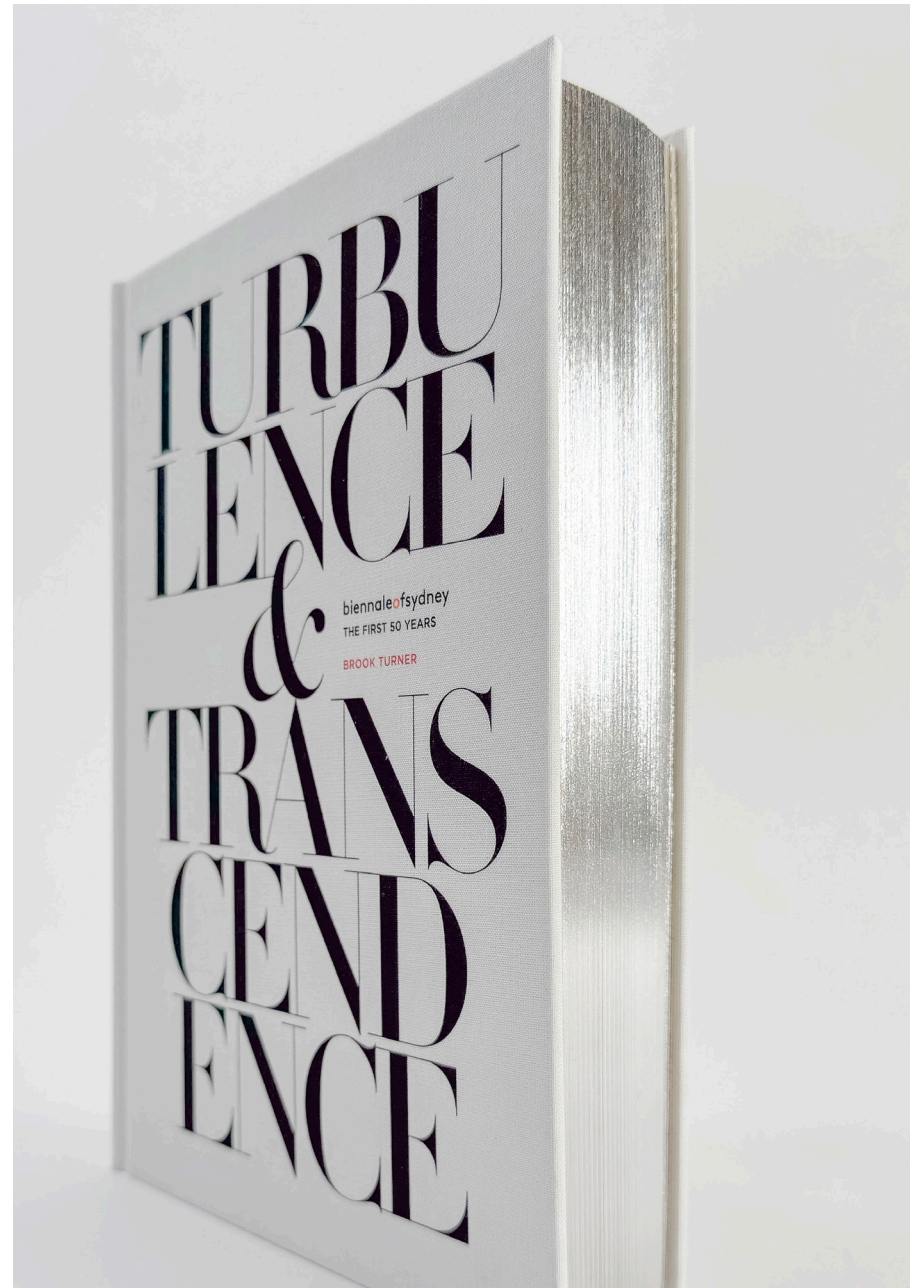


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Turbulence & Transcendence

Biennale of Sydney: The First 50 Years

A vivid account of the Biennale of Sydney's first half-century in a sumptuous, limited-edition volume with new insights, interviews and commentary.



‘This is the story of how an Italian immigrant arrived in a country seen by many of his peers as a wasteland and seized on an idea entirely of its time to help erase the distance between Australia and the world, the past and the future. And of how, from the very start, that idea proved so necessary, and inconvenient, that someone was usually trying to stop it or take it over, change its nature or its purpose.’



Franco and Amina Belgiorno-Nettis
Opening of the inaugural Biennale of Sydney, 1973
[Unknown photographer]
Image courtesy of the Belgiorno-Nettis family.



When the Biennale of Sydney was founded in 1973, it was one of only three such events in the world. It is now the longest-running biennale in the Asia-Pacific region, attracting over 600,000 visitors to each edition.



This history of its first fifty years chronicles the Biennale's vision and ambition, stumbles and triumphs. It tells the story of half a century of ground-breaking art, and names hundreds of people who were involved in the making of the Biennale, with all their enthusiasms and creativity.



BROOK TURNER writes for *Good Weekend* and *The Australian Financial Review Magazine*. He is a former newspaper and magazine editor and director of the Sydney Opera House.

‘It’s as if the Biennale doesn’t have a history, like it’s only events, not a process. But of course, it is a process – and what has the process been?’ –*Terry Smith, art historian/Andrew W. Mellon Professor of Contemporary Art History and Theory at the University of Pittsburgh*

‘As an ephemeral platform for the art of its times, the Biennale of Sydney has always hidden its riches. That was obvious as soon as I embarked on the seemingly straightforward task of chronicling its first fifty years, diving into the archive, where the Biennale’s editions are pinned like butterflies in flight, and talking to those who had conceived, seen, taken part in or made them.

The picture that emerged from those 80-plus interviews, and months spent tunnelling through records, was of an idea so necessary – and inconvenient – that from the start someone was usually trying to stop it or take it over. Of an event that took a regular snapshot of Australia and the world, and became in the process a sort of time-lapse portrait of some of this country’s most fascinating and tumultuous years. Nor did the Biennale just reflect those times. It helped make them, changing in the process our sense of our city and its place in the world, our past and future, what we were and could be.’ –*Brook Turner, author*

‘The book was printed by Graphicom in Italy. They are very well known in the gallery world in Europe. They were initially recommended to us several years ago by the National Portrait Gallery and National Art Gallery in London. Of course they produced a stunning book for us all.

The hardcover covering material is Cialux Extra White from Manifattura Del Seveso in Milan. The fine linen is specially treated to allow for offset reproduction. The very fine typography on the cover wouldn't allow for a good results if foiling or screen printing. The best way to reproduce the cover was by printing offset. Look at those lovely fine lines.

The internals are printed on the stunning German sheet, Munken Pure Cream 150gs. An FSC sheet in a beautiful cream shade with excellent printability.

The book block is gilded in metallic silver. This adds to the archival properties of the title, preventing moisture entering the internal pages and making the book extraordinarily durable and long-lasting – as well as providing a beautiful eye-catching embellishment.’

Paul Murphy, Director, Australian Book Connection

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