

## VANCOUVER BIENNALE FACT SHEET

**THE VANCOUVER BIENNALE** The Vancouver Biennale mounts biannual public art exhibitions outdoors, creating an open air museum. Each exhibition features world-class international sculptures, new media and performance art located in parks, beaches and urban plazas. The objective is to celebrate art in public spaces and to create a uniquely accessible cultural destination where residents and visitors from around the world can come to experience the brightest new and world renown talent in contemporary art completely free of charge, throughout the seasons.

The emphasis is on engagement, accessibility, diversity and education. Through a diversity of artistic mediums, aesthetic sensibilities and cultural perspectives, a dialogue about the art and art in public spaces begins. The Vancouver Biennale also produces publications, curriculum, professional symposiums and public lecture series.

Pursuing the theme **"in-TRANSIT-ion"**, the 2009-2011 exhibition will expand and situate art along bike routes, at the Vancouver International Airport, at new Canada Line stations and wrapped on buses and rapid transit trains. In doing so, the exhibition will emphasise the physical movement of people in our mobile society, as well as our changing attitudes and sensibilities towards public art.

The Vancouver Biennale (Vancouver International Sculpture Biennale/Biennale Internationale de la Sculpture de Vancouver) is a non-profit corporation created pursuant to Part 2 of the Canada Corporations Act and a registered charity. It is funded primarily through the sale of art after each exhibition by Christies Auctions. 100% of the revenue from that sale is used to fund the next exhibition, which covers the majority of the operating budget.

The 2009-2011 Vancouver Biennale has three components: Sculpture, New Media and Performance. Phase I consists of sculpture installations, with the majority installed by January 2010. The sculptures will remain on display until Summer 2011. Phase II New Media and a Performance Art Festival will start in May 2010 and will run through August 2010. Additional events include In Transition: New Art from India at the Richmond Art Gallery from April to June 2010. The Vancouver Biennale will present two lectures as part of the Lulu Speaker Series in April and May 2010, featuring Dennis Oppenheim and Hema Upadhyay. The second BIKennale cycle tour of the sculptures will take place in the Spring 2010.

**PHASE 1 SCULPTURES: 29 SCULPTURES BY 26 ARTISTS FROM 12 COUNTRIES.** Of the 29 sculptures, 5 are Legacy pieces that were acquired by the Vancouver Biennale Foundation from the 2005-2007 exhibition.

**CANADA:** Kelly Mark, Sorel Etrog & Michel Goulet

**CHINA:** Wang Shugang, Yue Minjun, Liu Jianhua, Michael Zheng, Jun Ren, Zhan Wang, & Gao Brothers

**KOREA:** Yee Soo Kyung & Choi Taehoon

**SPAIN:** Jaume Plensa

**FRANCE:** Bernar Venet

**USA:** John Clement, Fletcher Benton, Dennis Oppenheim, & Joe Sola

**MEXICO:** Javier Marin & Yvonne Domenge

**POLAND:** Magdalena Abakanowicz

**LITHUANIA:** Vladas Vildžiūnas

**ITALY:** Igor Mitoraj

**INDIA:** Sudarshan Shetty

**ENGLAND:** Patrick Hughes & Sophie Ryder

**A LEGACY OF PUBLIC ART:** The Vancouver Biennale Foundation is committed to acquiring two major pieces of sculpture from each exhibition for the purpose of offering them on long-term loan to Vancouver and surrounding areas for public display. One is a "Curator's Choice" and the other is a "People's Choice". It is our way of saying thank you to the community and ensuring that the city benefits from a legacy of internationally acclaimed works of art for many generations to come.

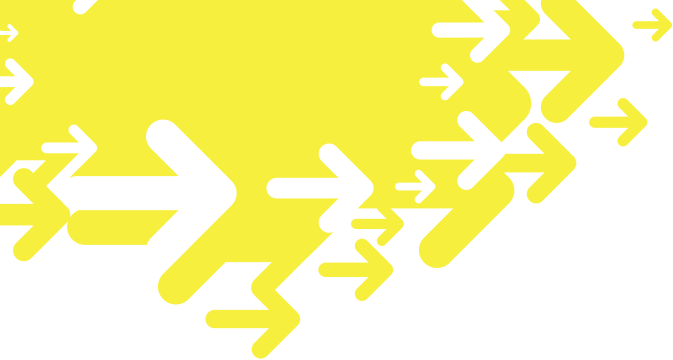
Five sculptures were acquired from the 2005-2007 Vancouver Biennale: "Walking Figures" Magdalena Abakanowicz (Poland), "Engagement" Dennis Oppenheim (USA), "King and Queen" Sorel Etrog (Canada), "217.5 Arc X 13" Bernar Venet (France) and "Jasper" John Clements (USA).



## VANCOUVER BIENNALE LOCATIONS

Goulet, Michel (Canada)	Echoes	Kitsilano Beach Park, Watermark, Vancouver
→ Zheng, Michael (USA-China)	The Stop	Vanier Park, Vancouver
→ Ren Jun (CHINA)	Freezing Water #7	Vanier Park, Vancouver
→ Plensa, Jaume (SPAIN)	We, 2008	Sunset Beach Park, Vancouver
→ Venet, Bernar (France)	217.5 Arcs X13	Sunset Beach Park, Vancouver
→ Oppenheim, Dennis (USA)	Engagement	Sunset Beach Park, Vancouver
→ Minjun, Yue (CHINA)	A-maze-ing Laughter	Morton Park Vancouver
Abakanowicz, Magdalena	Walking Figures	English Bay Beach Park, Vancouver
→ Clement, John (USA)	Jasper	Robson Street & Jervis, Vancouver
→ Marin, Javier (MEXICO)	Cabeza Vainilla,	Lansdowne Canada Line Station, Richmond
→ Shugang, Wang (CHINA)	Meeting	Cardero Park, Vancouver
→ Etrog, Sorel (Canada)	King & Queen	Harbour Green, Vancouver
→ Tae-Hoon, Choi (KOREA)	Skin of Time	Harbour Green Park, Vancouver
→ Liu Jianhua (China)	Pillows	Harbour Green Park, Vancouver
→ Wang, Zhan (CHINA)	Artificial Rock #143	Vancouver City Center Station, Canada-Line, Vancouver
→ Mitoraj, Igor (Polish-Italy)	Eros	Yaletown Park
→ Sola, Joe (USA)	Joe Sola	Yaletown Station. Canada-Line, Vancouver
→ Vildžiūnas, Vladas (LITH)	Barbora	Thornton Park, Vancouver
→ Zheng, Michael (USA-China)	The Stop	Charleson Park, Vancouver
→ Shetty, Sudarshan (INDIA)	History of Loss	King Edward Station, Vancouver
→ Ryder, Sophie (England)	Minotaur with Hare	VanDusen Botanical Gardens,
→ Benton, Fletcher (USA)	Donut #7	Cressey Olympic Village Park
Mark, Kelly (Canada)	Hold That Thought	Site TBD
→ Domenge, Yvonne (MEXICO)	Wind Waves	Gary Point, Steveston, Richmond (installation Nov)
→ Jun Ren	Water #10	Cambie Plaza, Richmond
→ Gao Brothers (CHINA)	Miss Mao	Elmbridge and Alderbridge Way, Richmond
→ Oppenheim, Dennis (USA)	Arriving Home	YVR – International Arrivals, Richmond
Yee Soo Kyung (KOREA)	Ceramic Forms	Cardero Park, Vancouver
Hughes, Patrick (UK)	Doors of Knowledge	Minoru Park, Richmond

→ indicates installed sculptures



## VANCOUVER BIENNALE SCULPTURES



### **Walking Figures**

Cast iron

Magdalena Abakanowicz (Poland)

English Bay Beach Park, Vancouver

These eighteen enormous, headless cast iron figures by Polish artist Magdalena Abakanowicz appear to be walking aimlessly without the guidance of reason or sight. The figures appear menacing, as they are robotic, ancient and without heads. The figures were identically cast, but later given subtle individual identities through various surface treatments. The sombre tone and sheer weight of the figures make reference to both time and loss. This monumental sculpture is a Legacy piece from the 2005-2007 Vancouver Biennale.

Walking Figures is part of a group of 106 figures cast simultaneously in her studio in Poland; another set comprised of 106 figures, titled Agora is on permanent installation in Chicago's Grant Park. An agora was a meeting place in ancient Greece, it was the place where some of the world's most important ideas and theories were born and developed, and most quintessentially, where concept of democracy began. There was no citizen above the law and anyone had power to vote for anything and everything, all laws were posted in the agora for all to see, it was an unbiased way of life.

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



### **Donut #7**

Corten steel

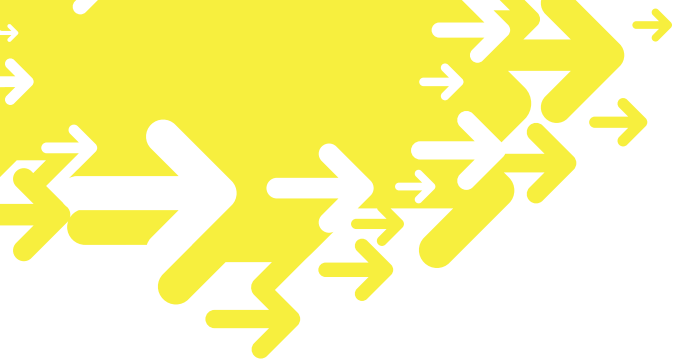
Fletcher Benton (USA)

Cressey Olympic Village Park, Vancouver

Fletcher Benton is represented in major museum collections and is well-known for his massive precisely crafted geometric metal sculptures that combine welded circles, spheres, cylinders, cubes, and squares composed and balanced in space. The "donut" referred to in the title is the round, open holed form, which in the case of Donut #7 holds and stabilizes the other geometric elements. The one long lone slender vertical line shoots upward balancing the heavy dense mass below. Donut #7 was preceded by Donut #5 and Donut with Balls #23 in 2001.

His choice of a uniform red surface for the sculpture reflects his concern with the unique color, tonality and rich lustre inherent in metals. Donut #7's industrial and militantly rigid form is both intimidating and commanding. The simplicity of each clustered shape also abstractly reveals forms of nature, geometry and human activity.

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



## VANCOUVER BIENNALE SCULPTURES



### Jasper

Painted tubular steel

John Clement (USA)

Robson Street and Jervis, Vancouver

Jasper is a Legacy piece of the Vancouver Biennale made by Brooklyn-based artist John Clement. Legacy pieces remain in the city for all to experience contemporary sculpture, while creating and encouraging an appreciation of art in public spaces. This sculpture of intertwining steel spirals has commanded the attention of passersby and been a favourite of all ages since it was installed in Vancouver in 2005. Children can often be seen playing on and around this whimsical sculpture with its enticing bright circular form.

Clement's trademark steel spirals look like they could roll and sway; they read like thick strong curved lines drawn in space. The turns and loops of Jasper challenge the inherent properties of this rigid material, tubular steel. The result is an implied movement, finished with brilliant, primary colours that work to amplify the sense of it twisting out of the ground. Clement relies heavily on the intuitive artistic practice, working through sketches and allowing the work to evolve into a sculptural form. Clement is a graduate of the University of Pennsylvania, attended the School of Visual Arts in New York City, and later interned with the American master Mark di Suvero. Clement has participated in numerous group and solo exhibitions. In addition to his work being displayed permanently in Vancouver, other public installations are in New York, California, Florida, Texas as well as Switzerland.

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



### Wind Waves

Painted bronze

Yvonne Domenge (Mexico)

Gary Point, Steveston

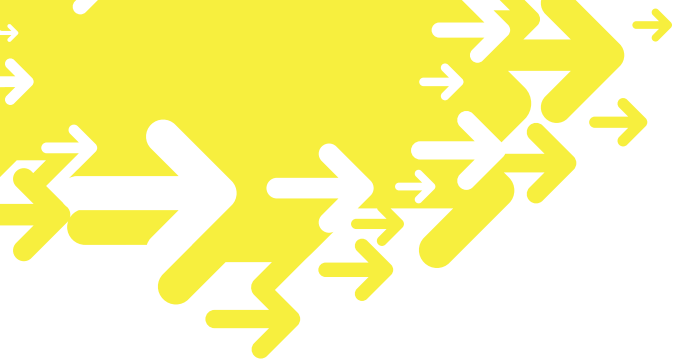
This intense red circular form of rhythmic and undulating curves and movement is reflective of the oceans waves within a contained form. Selected by the Director of the Museum of Modern Art, Mexico City to represent Mexico, this work was created specifically for the Vancouver Biennale and a beach promontory. Much of the work of Mexican sculptor Yvonne Domenge references nature, architecture and a fascination with form and geometry. In this intense red circular form Domenge provides us with an elegant decorative form full of curves and movement. The circular form is rhythmic and undulating creating the sense of a waving motion within a contained form.

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

In addition to being recognized for her artistic and creative work, Domenge has also engaged in the mentoring of young sculptors and in projects addressing social issues, such as housing programs in the State of Chiapas (Programa Emergente de Vivienda para Chiapas Nuevo Milenio) as well as creating sculptures with the participation of the inhabitants of the Buenos Aires neighborhood, a low-income housing area in Mexico City.

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





## VANCOUVER BIENNALE SCULPTURES



### Miss Mao Trying to Poise Herself at the Top of Lenin's Head

Polished stainless steel

Gao Brothers (China)

Elmbridge and Alderbridge Way, Richmond

Often referred to as "cynical realism", this super-sized stainless steel sculpture features two iconic figures: a diminutive Miss Mao and monumental Vladimir Lenin, both of whom profoundly influenced world history. The Gao Brothers are reflective of the 'new wave' of post-revolutionary artists working in China today. This potentially controversial, super-sized stainless steel sculpture is part of a Miss Mao series produced by the Gao Brothers.

This sculpture features two iconic figures in shiny polished stainless steel, a diminutive Miss Mao delicately balancing on the head of Vladimir Lenin, the Russian revolutionary whose monumental ideas profoundly influenced Chinese political history. This sculpture can be "read" as a political narrative, as well as a reflection on the current nostalgic attitude toward Mao. The position and scale of the two figures simultaneously questions and ridicules their relative positions in an undeniable communist commentary. The Gao Brothers have consciously chosen to play the role of social critic and therefore walk a careful line in terms of politics. The Beijing authorities, after seeing works on display in the Gao Brother studio exhibition in 2008 demanded that they cover up the Miss Mao sculptures.

Both brothers were born in Jinan, Shandong province, Gao Zhen in 1956, and Gao Qiang in 1962 to a family tragically affected by the Cultural Revolution. Their father was executed in 1968 due to his "intellectual & bourgeois" tendencies. The Gao brothers now live and work in Beijing, where they have been collaborating since the mid-1980's, when they joined the 'New Wave' movement of modern art in China by producing influential photographic and performance-based work.

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



### The King and Queen

Painted Steel

Sorel Etrog (Canada)

Harbour Green, Vancouver

In King and Queen the Romanian-born Canadian artist Sorel Etrog makes manifest the complex relationship between man and machinery and the conflict between individual agency in craft and industrialized mass manufacturing in the modern world. The machinery, tools and processes of industrialization - steel plating, sheet metal, bolts, rivets and hinges become the dominating visual elements in this work, which was actually constructed at DeMonte Fabrication Inc., a machine factory producing parts for the construction and automotive industries. The laps of the two figures beckon visitors and in spite of its formal, rigid and machine-like quality King and Queen has been a favourite Legacy piece for children to climb and sit on.

Sorel Etrog's impressive and multi-faceted career has spanned more than 40 years making him one of the most important Canadian sculptors alive today. His work has been displayed at major international galleries around the world from Israel to Singapore, from Japan to Switzerland. In North America his position is secure in many of the most prestigious private and public collections, including the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York City, as well as the National Gallery of Canada in Ottawa and Le Musée des Beaux Arts in Montreal.

For more information visit [www.lesliesacks.com/gallery/artistPages/exhibitbios/etrogbio.htm](http://www.lesliesacks.com/gallery/artistPages/exhibitbios/etrogbio.htm)



## VANCOUVER BIENNALE SCULPTURES



### Echoes

Stainless steel

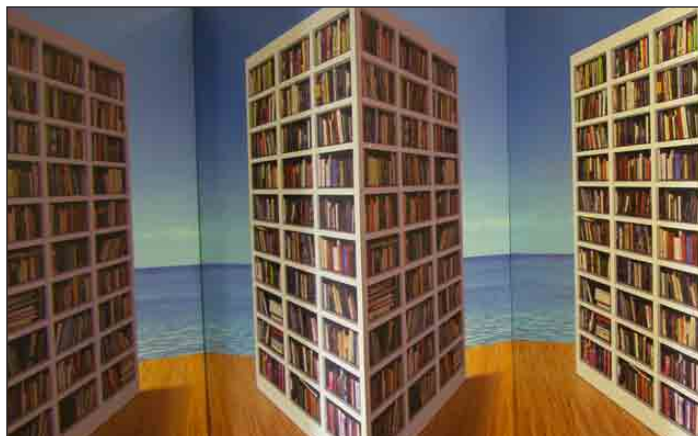
Michel Goulet (Canada)

Kitsilano Beach Park at Watermark, Vancouver

Public installations of artistic and whimsical chairs with thought provoking, often bilingual aphorisms have become a signature trademark of this Quebec based artist. A favourite of passers-by, this donation has been made possible by the 2005-2007 Vancouver Biennale Legacy Foundation. Artistic and whimsical chairs, which French-Canadian artist Michel Goulet has been making and installing since the 1990's have become his signature trademark. Some of the chairs he has made are utilitarian, others meant to be contemplated, and others are upside-down or laying on their sides. It is the poetry and the beauty in the simple domestic forms that is at the heart of his work. Goulet's chairs have been used in theatre, dance and performance.

The stainless steel chair forms installed here are casual, akin to kitchen or café chairs. The work titled Echoes, has an inscription on each seat in French or English text with simple, thoughtful phrases, such as "minor dreams weaved tight", or "HE ARRIVED EARLY I ARRIVED LATE so we met" and "pousser un cri plus lion dans la gorge" which translates to "a push to cry plus a lion in the throat". These phrases reflect aphorisms of everyday emotions and dreamlike thoughts that anyone can relate to. The chairs are playful and interactive, with pieces of text that create an environment that invites interaction and fosters contemplation. Its placement at Kitsilano Beach along the walkway will provide a place of respite for passerby's. Echoes was acquired by the Vancouver Biennale Legacy Foundation in 2007.

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



### Doors of Knowledge

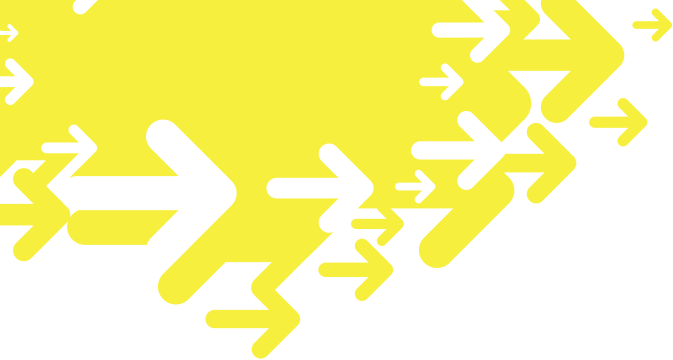
Painted aluminum

Patrick Hughes (UK)

Minoru Park, Richmond

The reverse perspective of Doors of Knowledge by British artist Patrick Hughes, visually forces the viewer to question our ingrained habits of visual perception, the way that our visual reading of the world affect how we relate to the world around us. The painted aluminum doors swing open or shut, gradually revealing or concealing the natural landscape beyond them. On the opposite side of the door are bookshelves with painted images of books on the shelves. Traditionally a painter, Patrick Hughes paintings have an illustrative quality that is flat and graphic. The work is interactive in its design by creating an optical illusion that the viewer must participate in, in order to "read" it. Hughes presents the viewer with a puzzle – what is real and how are the painted visual elements fooling my sense of perception? When standing in front of the work, the perceived doors and openings rendered in a pop out surface, confuse the eye. Beyond the doors sits a vacant and empty landscape.

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



## VANCOUVER BIENNALE SCULPTURES



### Pillows

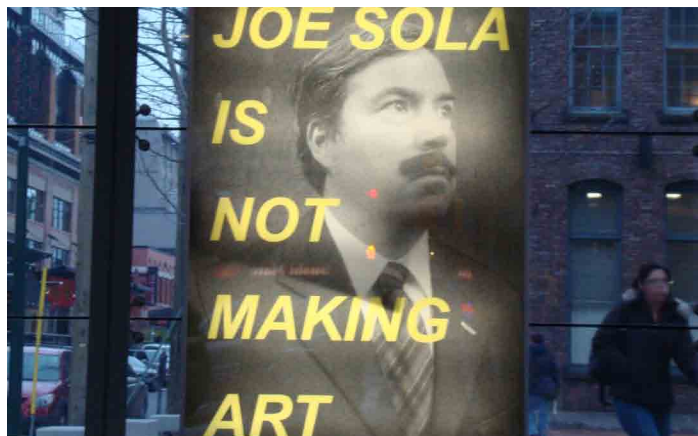
Painted fiberglass  
Liu Jianhua (China)  
Harbour Green Park, Vancouver

Through multiples of weighted fibreglass pillows, a mundane everyday domestic object, (not historically Chinese), juxtaposed in an outdoor space, the artist creates a contradiction and a curiosity inviting the viewer to contemplate functionality and engagement.

The influence of his training in ceramics can be seen in the painted fiberglass installation Pillows by Chinese artist Liu Jianhua. At age fifteen Liu Jianhua worked in the porcelain factories in his native Jiangxi province, in the city of Jingdezhen, world famous for its porcelain production. After exposure to the 'New Wave Art' movement Lui abandoned the traditional techniques of ceramic production and began making everyday domestic objects in fiberglass that derive their meaning from repetition and arrangement. Fiberglass allows Jianhua to mimic the fine detail of cloth, the fold of the fabric and stitches on the seams. Like other installations by Liu Jianhua this piece repeatedly depicts the same mundane, generic, everyday object – the pillow, a western form, not historically a Chinese domestic object.

The clean white porcelain-like surface appears sanitized and impersonal, yet gives the visual illusion of a pillow made of a soft welcoming material, one that invites you to rest your head or body, but in fact the pillows are hard, rigid and are not meant to be utilitarian. De-contextualized from their indoor place on a bed, their original function is denied. Indentations in the pillow forms imply a former functionality. The juxtaposition of an indoor object with the outdoor space creates a contradiction and a curiosity as to why these pillow forms are scattered and installed on the grass.

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



### Joe Sola is Making Art

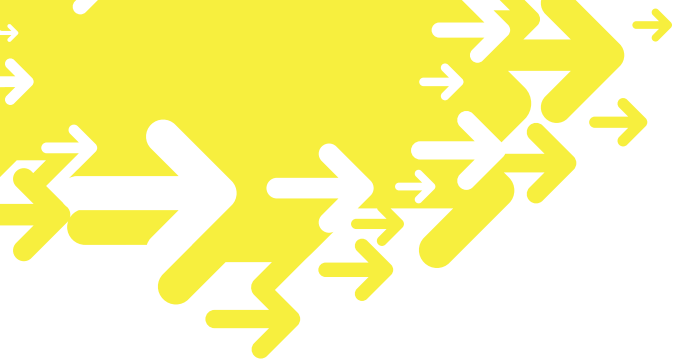
Fluorescent light box, inscription and interactive digital media  
Joe Sola (USA)  
Yaletown Station, Canada Line, Vancouver

Los Angeles-based New Media artist Joe Sola created this fluorescent light installation "Joe Sola is Making Art" which is both tongue-in-cheek, part wry humour and part serious social commentary. The work places the artist in a box, which chronicles his time making art. The work, which could be called "switching art making on and off", draws attention to the celebrity status, hungry for the limelight, forced self-promotion inherent in the contemporary art scene. The piece makes visible the idea that making art is a job, which is to "make art" and that it is also a performance, with the artist being "on and off". Joe Sola is captivated by ideas of identity politics. This work addresses the absurdity of celebrity status and how it influences contemporary culture.

Joe Sola's recent works including a wide range of artistic contemporary mediums: video, performance, installation, as well as watercolour and drawings. Joe Sola's work has been exhibited internationally in Mexico, England, Switzerland, Spain, and Cuba.

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





## VANCOUVER BIENNALE SCULPTURES



### **Cabeza Vainilla, Cabeza Córdoba, Cabeza Chiapas**

Polyester resin and iron

Javier Marin (Mexico)

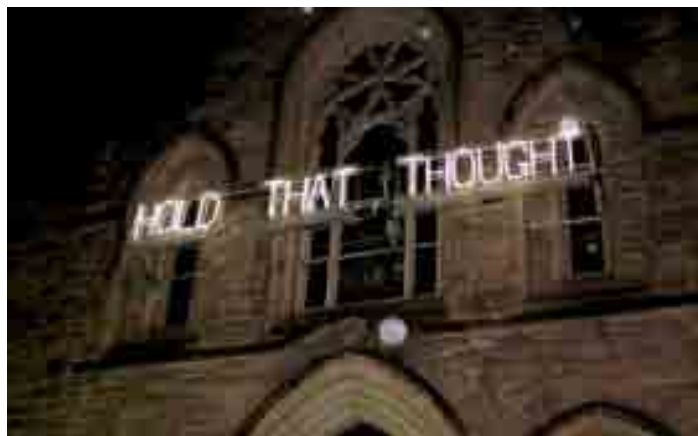
Landsdown Canada Line Station, Richmond

Javier Marin's sculptures make a profound impression whenever they are exhibited. The gigantic heads of polyester resin and iron appear as if rendered in clay. They are the color of the earth, terracotta, the red clay of the earth, a material with special significance to many cultures. They suggest remnants or fragments of some ancient monument to unknown heroes. The forms look like they were dragged through the streets at some distant time, brutalized and left to rest or be mused upon.

The realistically rendered severed heads retain their dignity and emit a sense of history, suggesting both strength and decay. Duality is everywhere in Marin's heads. They rest precariously on edges, about to roll. They wear the mantle and dress of another time; maybe Conquistadores, Aztecs or Mayas or the faces of Marin's native Mexico, yet all are shaped in the style of Spanish Baroque sculpture.

Javier Marín was born in Uruapan, in the Michoacán region of Mexico. He is one of the foremost Mexican figurative sculptors whose work has been exhibited in Mexico City, Madrid, Paris, Milan and Venice.

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



### **Hold That Thought**

Neon, plexiglass

Kelly Mark (Canada)

Location TBD

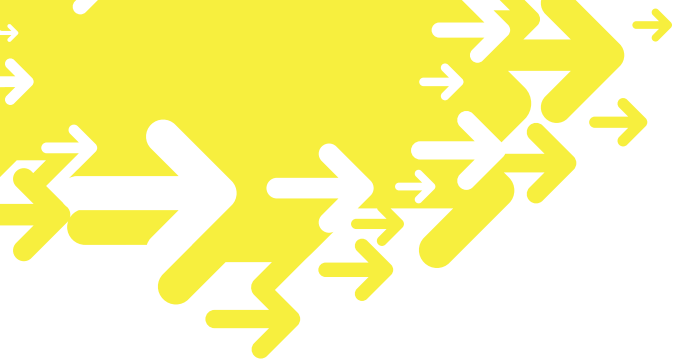
Hold that Thought is a work in neon with programmed failure units by Toronto multimedia artist Kelly Mark. This site specific work was first exhibited in Nuit Blanche Festival in 2006 where it was installed on the front façade of the Church of the Redeemer at Bloor and Avenue Road in downtown Toronto.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

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

Kelly Mark works in a variety of media including: drawing, sculpture, photography, installation, sound, multiples, video & public interventions and is one of Canada's leading female New Media artists. Kelly Mark represented Canada in 1998 at the Sydney Biennale and in 2006 at the Liverpool Biennale. She is a recipient of numerous Canada Council grants and received the prestigious KM Hunter Artist Award in 2002.

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





## VANCOUVER BIENNALE SCULPTURES



### **A-maze-ing Laughter**

Patinated bronze

Yue Minjun (China)

Morton Park at English Bay, Vancouver

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. These laughing figures are the signature trademark of the artist. They are not a conventional self-portrait, as they tell us little about the person portrayed or of the reason they are laughing so hysterically. The longer you look at these cast bronze figures, the more the contradiction of the silent, frozen form of sculpture begins to intrude. We see, but do not hear the laughter. The contorted poses of the figure suggest animation and a cartoon form of an anonymous person. The laughter appears to be convulsive, intense, and manic, but also insincere and forced. The scale is “un-naturally” large –exaggerated and excessive like the laughter.

Yue Minjun was a leading figure in what became to be known in the 1990's as Cynical Realism, an artistic movement that emerged in China after the 1989 student demonstrations in Tiananmen and the suppression of artistic expression. Humor, cynicism, repetition and an emphasis on the individual are common characteristics of this artistic movement. Yue Minjun was one of the first artists to translate this new ironic view of contemporary life, one that is expressed in the nihilistic hilarity at a time when little was funny.

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



### **Eros Bendato Scrippolato**

Patinated bronze

Igor Mitoraj (Poland/Italy)

Yaletown Park, Vancouver

Mitoraj's work exhibits a contemporary sensitivity, but references a lost classical aesthetic. This work depicts a fragment of an ancient monument to Eros, the god of love, here blindfolded, suggesting that love is blind. Igor Mitoraj, one of the foremost Polish artists and one of a few to have gained international success, creates gigantic figures of ancient gods, heroes, muses and titans, often depicting them as bandaged heroic figures. Long fascinated with the beauty of Greek and Roman sculptures, his work exhibits a contemporary sensitivity, but references back to a lost classical beauty.

Eros Bendato Scrippolato (Eros blindfolded and cracked) is a bronze sculpture made to look like a fragment of an ancient monument to Eros, the god of love. Known as Amor in Latin and Cupid in Roman mythology, Eros is the youngest, most mischievous, and beautiful of the immortal gods. Often portrayed with his arrows, Eros is represented here as blind folded, suggesting that love is blind, and also that Eros victims were randomly selected.

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

For more information visit [www.galleria.gefar.it](http://www.galleria.gefar.it)



## VANCOUVER BIENNALE SCULPTURES



### Engagement

Painted aluminum, steel, glass,  
Dennis Oppenheim (USA)  
Sunset Beach Park, Vancouver

The diamond ring, reflective of romantic unions and celebrating commitment and tradition, is re-conceptualized here in this monumental sculpture. One of the most influential, innovative and respected artists working today, Oppenheim seeks to incite thought and engage dialogue via exaggeration and overstatement.

Engagement, is one of several versions American artist Dennis Oppenheim has produced referencing the traditional engagement rings. In a "Pop Art" form where everyday domestic objects are taken out of their domestic environment and re-conceptualized as monumental sculptures, this version of Engagement rises nearly 30 feet. Sitting on top of the rings where the diamonds would be traditionally, there are two translucent houses of plexiglass and aluminum, illuminated and precariously tilted away from each other. As a commentary on the precarious balances in marriage, that of the romantic, traditional, economic and the illusions inherent in the institution, the meaning of "Engagement" is intentionally open-ended. Oppenheim often declines to interpret or explain his work, leaving the interpretation to the viewer.

Oppenheim has been constructing large-scale sculptural works since the 1990's and is one of the most influential and respected artists working today. His work was recognized with a Lifetime Achievement Award by the Vancouver Sculpture Biennale in 2007. The initial installation of this piece in 2005 coincided with same sex marriage debates taking place in Canada. The work was subsequently acquired by the Vancouver Biennale Legacy Foundation in 2007 as a gift to the citizens of Vancouver.

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



### Arriving Home

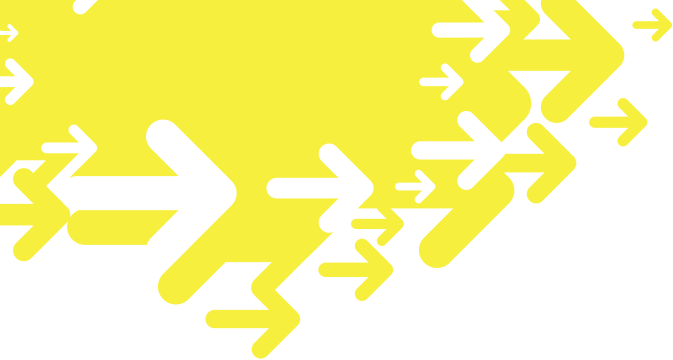
Plexiglass, steel  
Dennis Oppenheim (USA)  
Vancouver Airport at International Arrivals, Richmond

Departure and arrival, as well as the freedom and the exhilaration of travel and mobility are crystallized in the rhythmic movement in this circular sculpture created by one of the most influential, innovative and respected artists working today. His two installations in the 2005-2007 Vancouver Biennale, 'Device to Root Out Evil' and 'Engagement' were two of the most popular and controversial installations.

The circular form of "Arriving Home" suggests movement and mimics the rhythms of traveling. Perfectly positioned at the YVR International Airport arrivals terminal, a site of "Transit-ion", the theme of the 2009-2011 Vancouver Biennale, the sculpture suggests the freedom and the exhilaration of travel and mobility. The sculpture stands as a greeting to travellers as they come and go. Constructed out of steel and lexan acrylic, the spiralling iridescent multi-coloured form looks alive and as though it is about to spin and move through space.

Oppenheim continues to be an influential figure in contemporary art. He has received international attention for his conceptual work in the sixties, and later for his body or art, video, photography and performance work. His current work in large-scale outdoor sculpture installations has garnered international acclaim. Dennis Oppenheim was awarded a Lifetime Achievement award in 2007 by the Vancouver Biennale.

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



## VANCOUVER BIENNALE SCULPTURES



### **We, 2008**

Aluminum

Jaume Plensa (Spain)

Sunset Beach Park, Vancouver

One of the feature installations in the 2009-2011 Vancouver Biennale, is WE, 2008 by Jaume Plensa, a work that celebrates the linguistic diversity of the human race by putting multiple alphabets together on a single human form. Sitting proudly, without a face, the larger-than life figure is made up of characters from eight alphabets, Latin, Greek, Russian Cyrillic, Hebrew, Hindi, Japanese, Arabic and Chinese. Characters make up the skin of the androgynous body form and open the work, both physically and metaphorically for interpretation by a global and multi-lingual Vancouver audience. The 16 foot, painted stainless steel sculpture (powerfully lit from below at night), draws us away from the daily distractions of a constantly bustling city and helps us appreciate the beauty of linguistic diversity.

Plensa, who works both in Barcelona and Paris, is a widely acclaimed artist who has received numerous national and international awards and has exhibited in public museums across Europe, Japan and North America including: Institute Valencia d'Art Modern, Valencia and Musée d'Art Contemporain, Nice, France (2007), Museum of Modern Art, New York (2006), and most recently, inclusion in the prestigious 53rd International Art Exhibition, Venice Biennale (2009).

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



### **Freezing Water #7 and Water #10**

Stainless steel

Jun Ren (China)

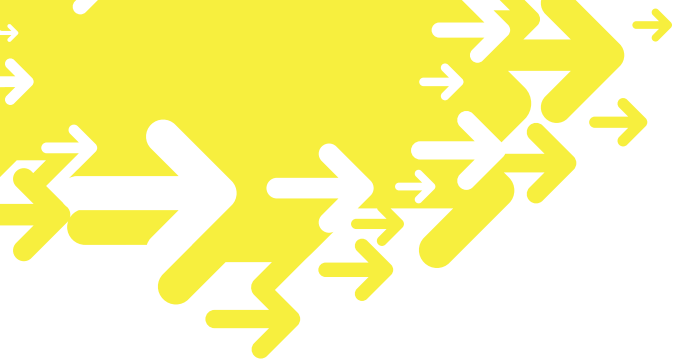
Vanier Park, Vancouver and Cambie Plaza, Richmond

Jun Ren makes his North American debut with this elegant, amorphous stainless steel sculptures titled Freezing Water #7 and Water #10. The recent work by the Chinese sculptor Jun Ren, draws his inspiration from pure forms, liquid water or mercury stopped in motion to reveal its shape as a drop or spill caught in the air. Though weighing seven tons with no angles, or hard edges, the form flows visually and appears light and fluid.

Jun Ren graduated from the Xi'an Academy of Fine Arts, Shaanxi Province, China. Jun Ren represents the energy and opportunity of the 'New China', living outside the metropolis of Beijing; he has become a successful and respected sculptor of monumental and historical sculpture with works spanning cities from South to North of China, including many emerging industrial cities. His older work embodies a spirit of heroism that reflects the political, economic, cultural and historical characteristics and contradictions that flow through this time of great transition in Chinese society. His recent body of work is a dramatic departure in form, and inspiration from his earlier representational work.

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





## VANCOUVER BIENNALE SCULPTURES



### History of Loss

Plexiglass, aluminum, steel

Sudarshan Shetty (India)

King Edward Station, Canada Line, Vancouver

Although inspired by VW Beetle childhood toy cars, the reference here is multitudinous; iconic combustion engine vehicles entombed and dated as artifacts, reflecting the consciousness and worldliness of young Contemporary Indian artists. Shetty makes his Canadian debut in the 2009-2011 Vancouver Biennale.

The casts of model aluminum Volkswagen Beetle cars are displayed in clear plexiglass boxes stacked in repeated rows, each marked with a date. The replicas are miniature, mimicking children's toy cars, a reference to a childlike desire, and nostalgic memory. Shetty diligently cast each individual car, identical, perfect and pristine, and then deliberately dropped them one by one from around 300 feet with the sole purpose to damage each one, thereby making each one individualistic. Shetty describes his process: "The cars were manually smashed by me after being cast from a single mould, thereby representing the notion of their possible crash as an event. The dates on the vestibules represent the dates of possible crashes, but they really represent the dates to the deadline that I had in which to complete the work, which was completed in 42 days." Shetty's piece draws attention to the environment damage caused by the combustion engine by placing each vehicle into a coffin-like box, on display as a museum relic or artifact.

Sudarshan Shetty is part of a growing number of young contemporary Indian artists who are garnering international attention for work that breaks with traditional religious iconography, or uses it in new ways. Shetty makes his Canadian debut in the 2009-2011 Vancouver Biennale.

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



### Minotaur and Hare

Wire mesh, ceramic

Sophie Ryder (England)

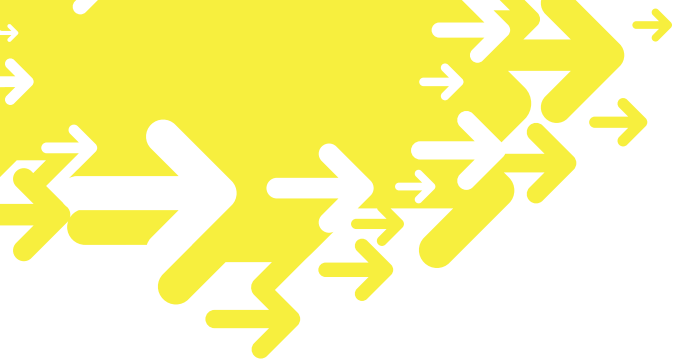
VanDusen Botanical Gardens, Vancouver

Sophie Ryder's Minotaur and Hare, a twisted and wrapped anthropomorphic sculpture made of galvanized wire standing on a ceramic base might at first seem whimsical or maybe that the two are telling a story of love, but according to ancient folklore the two are incompatible opposites. In Greek mythology the Minotaur, often portrayed as part man and part bull, is a figure of courage and terror, while the Hare symbolizes fertility, agility, and bravery.

The story of the ferocious Minotaur is that he dwelt in the centre of a Labyrinth, an elaborate maze, built for King Minos of Crete. When Theseus, King and founder of Athens, learned of the Minotaur living in the maze he volunteered to slay the monster. Once he arrived, Theseus met and fell in love with Minos' daughter, Ariadne, who promised to provide him with means of escape from the maze, it was a simple ball of thread, which he fastened to the entrance. As he made his way the thread unwound until he found the sleeping Minotaur. After killing the Minotaur, Theseus found his way out of the maze by following the trail of thread.

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





## VANCOUVER BIENNALE SCULPTURES



### Meeting

Painted bronze

Wang Shugang (China)

Harbour Green Park, Vancouver

Meeting is made up of eight identical life-sized crouching figures in painted bronze by the Chinese artist Wang Shugang. The figures in Asian dress are spare and appear still and fixed. They are contemplative, show no movement but suggest a latent energy; the potential to stand-up or leap. They are striking in their bright "Chinese red", a colour that renders the forms decorative and formal. This red elicits multiple cultural meanings in China. Historically red was a color representing happiness, but it was also the colour of terror during the Chinese Cultural Revolution. Today red is the colour of the faded lettering praising Mao on the ceilings of the factories. "The Chinese flag, the walls of the temple, which coats the Buddhist monks, but also the clothes of a bride in red... said Wang Shugang. "But it is rather the Chinese, glowing red of communism, which I use. "

The grouping was first exhibited during the G-8 summit meeting in Heiligendamm, Germany in 2007 where world leaders held a "meeting". The placing of the figures in static sitting positions with cupped hands is not without irony, as Shugang has pointed out. "Would there be important results from their meeting? Wasn't it really just a few people carrying on some formality while wining and dining away? "

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



### Skin of Time

Steel mesh, LED, digital media

Choi Tae Hoon (Korea)

Harbour Green Park, Vancouver

Trees represent many things in Korean culture, and occur in myths and legends. There is the Shinsu (sacred tree), the tree of life, the tree which is at the centre of the world, the tree of death and revival, the tree that has the female essence and the male productivity, the tree of wisdom, the tree of sacrifice, and the tree of history and tradition. A famous Korean holiday is Tree Planting Day, where Korean's traditionally plant trees each April in support of a good planting environment.

The sculpture Skin of Time is a tree that represents aspects of the life of the artist Choi Tae Hoon. Choi Tae Hoon has attached and embedded messages and important mementoes relating personally to his life experiences in the skin or bark of the tree. These personal marks and symbols can only be seen when they light up and shine like stars in the night sky.

Choi Tae Hoon is part of Korea's rapidly developing contemporary art scene, which is now beginning to have greater exposure outside Korea. Artist of the year in 2006 at the Kim Jong Yung Art Museum, Seoul, Korea Choi Tae Hoon has proven to be one of Korea's most progressive sculptors. Tae Hoon makes his Canadian debut with the installation of this sculptural work.

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



## VANCOUVER BIENNALE SCULPTURES



**Barbora**  
Stainless steel  
Vladas Vildžiūnas (Lithuania)  
Thornton Park, Vancouver

The Lithuanian sculptor Vladas Vildžiūnas original concept for this figurative sculpture was a lady walking in a park in solitude with breezes adding movement to her garments. In 1972, the model this sculpture was based on acquired the name Barbora, a significant figure in Lithuanian history.

An important year in the struggle for Lithuanian autonomy, it was in 1972 that the self burning of a young man protesting the soviet-occupation was followed by spontaneous public demonstrations. At the same time rehearsals of a play based on the medieval love story of Žygimantas Augustas the King of the independent state of Lithuania and Poland, to a beautiful noble widow Barbora Radvilaitė (crowned queen and later poisoned by her mother-in-law) was taking place. Due to the play's hidden patriotic meaning, it was soon banned. The plays director had to seek refuge, which he did in the home of Vladas Vildžiūnas. When the actress playing the role of Barbora in the play came to the garden in her theatre costume, everyone noticed her striking similarity to the sculpture, which then acquired the name Barbora. After 10 years, a similar sculpture was installed in Vilnius, still it was forbidden to be called Barbora until Lithuania again became an independent nation. In 1997 the original plaster model "Barbora" was made into this large stainless steel sculpture by Vladas' son Kunotas.

Vladas Vildžiūnas, named Honoured Artist of Lithuania in 1982, has created some of the most influential and important monumental works in Eastern Europe with his work exhibited in many major cities in North America and Europe. The inclusion of this work in the Vancouver Biennale represents his Canadian debut.

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

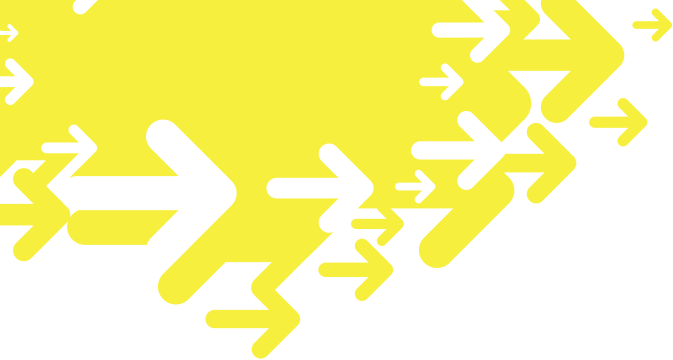


**217.5 Arc X 13**  
Corten steel  
Bernar Venet (France)  
Sunset Beach Park, Vancouver

Venet illustrates the beauty, balance and plasticity of raw steel in his artistically mathematical manipulations of this industrial material. Nature, the universe, and life are all interconnected and explainable mathematically according to Venet. Venet's massive work 217.5 Arc X 13 is part of his "arc" series, sculptures all made of corten steel beams; some laying flat, others scattered, spiralled or on their sides. In 217.5 Arc X 13 displayed here all of the beams are curved to the same degree and nested. The steel beams are balanced, and rest securely on the bow of the arc. The repeated thirteen curves give the piece a resting, yet a rhythmic feel that suggests movement. The raw, unpainted surfaces retain the natural color of the CORTEN steel- a rich red-brown rust color reflecting the materials interaction with natural elements, an "authentic" surface that Venet insists on.

For Venet the placement of a large sculpture in a city is akin to affixing his signature there, and he has signed his name on many cities around the world. Venet who began his career as a painter always wanted to be considered an artist rather than a painter or sculptor. Bernar Venet has been constantly evolving and exploring forms of art as diverse as designing opera sets, writing a ballet, film, composing music, poetry and writing art theory for his entire career. Venet is recognized as an important artist, whose work has influenced other sculptors. This sculpture was acquired by the Vancouver Biennale Legacy Foundation in 2007.

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



## VANCOUVER BIENNALE SCULPTURES



### Artificial Rock #143

Stainless steel

Zhan Wang (China)

Vancouver City Center Station, Canada Line, Vancouver

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

Wang's work embodies an expansive world view – it touches on economics, sociology, urban planning and architecture as well as traditional Chinese aesthetics. Zhan Wang began making these shiny artificial *jiashanshi* stones during the recent building boom in Beijing, when numerous skyscrapers of glass and steel appeared on the cityscape. During his school years, Zhan Wang studied traditional Chinese culture, and spent time considering the relation between the individual and his environment.

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



### Ceramic Forms

Ceramic

Yee Soo Kyung (Korea)

Cardero Park, Vancouver

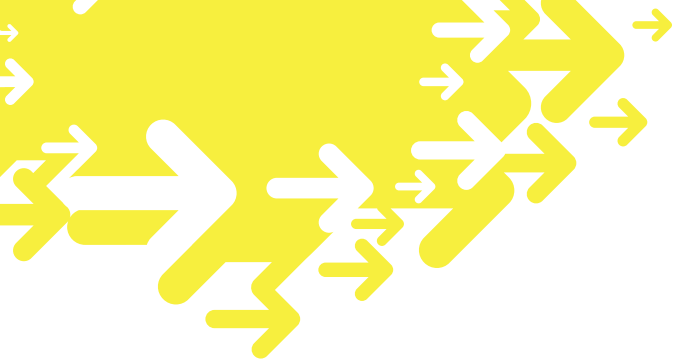
Like many young emerging Korean artists, Yee Soo Kyung's work employs a variety of disciplines to realize her goal of transforming traditional Korean objects and concepts into new contemporary forms. This piece is part of a recent series "Translated Vase Series" in which the Seoul-based artist uses hundreds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

The familiar ceramic designs and surfaces, the fragility of the material and vessel forms are deeply embedded in the Korean unconscious; they are also recognized internationally as a central part Korean cultural identity. In the process of building new forms out of the fragments of traditional Korean ceramics into entirely new sculptures, the traditional form is transformed and translated, as the artists forces the curved fragments of ceramics together in ways that are both new and that also retain much of the aesthetic of the original ceramic forms. How to be modern and yet retain an appreciation for traditional forms and values is addressed in both the process and visual presence of the work, which also suggests a nostalgia for traditional forms and design.

Soo Kyung makes her North American debut via the Vancouver Biennale.

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





## VANCOUVER BIENNALE SCULPTURES



### The Stop

Aluminum, steel, paint

Michael Zheng (USA - China)

Charleson Park and Vanier Park, Vancouver

The Stop, by San Francisco and Beijing-based conceptual artist Michael Zheng, explores the possibility of subverting the power of signs through placement, dislocation and design. By positioning the STOP sign, a common sign that we unconsciously and collectively obey, out of its expected location and away from automotive traffic, Zheng asks us to reconsider the power of the original sign and to explore new possibilities for its interpretation.

The artist intentionally used pink on one side to “lighten” and make the signs less authoritarian. The linear repetition of the STOP sign makes the sign into a formal motif that mediates its “official” meaning. While such repetition should compound the authoritarian message, the sign instead becomes a decorative element in its repetitive declaration of STOP STOP STOP. Zheng hopes that the experience of coming upon this work in the park setting will be somehow warm and disarming so as to invoke curiosity in visitors and to cause them to actually slow down and stop to ponder, making the site The Stop.

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