

**BALLARAT  
INTERNATIONAL  
FOTO  
BIENNALE**

**Ballarat**

**2021  
Festival  
Report**

**ballaratfoto.org  
@ballaratfoto**



Image: Linda McCartney, The Beatles, Abbey Road, London, 1969

# Content

<a href="#"><u>Event Overview</u></a>	2
<a href="#"><u>About</u></a>	4
<a href="#"><u>2021 Festival Highlights</u></a>	5
<a href="#"><u>National Centre For Photography</u></a>	6
<a href="#"><u>Audience Profile</u></a>	8
<a href="#"><u>Economic Impact</u></a>	9
<a href="#"><u>How We Connect</u></a>	12
<a href="#"><u>Core Program</u></a>	16
<a href="#"><u>Core Program Outdoor</u></a>	22
<a href="#"><u>Open Program</u></a>	30
<a href="#"><u>Education</u></a>	32
<a href="#"><u>In Focus Curator Forum</u></a>	36
<a href="#"><u>Events</u></a>	37
<a href="#"><u>Volunteers and Community</u></a>	40
<a href="#"><u>Festival Timeline</u></a>	42
<a href="#"><u>Festival Artists</u></a>	44
<a href="#"><u>Festival Team</u></a>	46
<a href="#"><u>Sponsors</u></a>	47
<a href="#"><u>Supporters</u></a>	48

We respectfully acknowledge that the Ballarat International Foto Biennale takes place on the land of the Wadawurrung and Dja Dja Wurrung people and pay respect to their Elders, past, present and emerging. We acknowledge the Traditional Custodians of the land on which we live and work.

# About the Ballarat International Foto Biennale

The Ballarat International Foto Biennale (BIFB) is a world-class event that continues to evolve, expand and attract curious audiences and, importantly, renowned photographic artists from across the globe to stage a festival that prompts the audience to question, explore and be changed by photographic art. Founded in 2005, the Ballarat International Foto Biennale has become Australia's premier photographic festival, immersing the city of Ballarat in photographic art. In its 17th year, the Ballarat International Foto Biennale continues to enrich the cultural landscape of Victoria and contribute toward the contemporary visual arts sector and cultural capital of the region.

Held every two years, the Ballarat International Foto Biennale runs for two months, delivering a dynamic program comprised of two major photographic exhibition streams and cultural events. The curated Core Program presents group and solo exhibitions, showcasing work from domestic and international artists that is new, previously unseen in Australia or contextualised afresh, reflecting current social, cultural and artistic concerns. The Open Program fosters the development of emerging artists each festival. Alongside, BIFB runs an extensive education and public program of special events, talks, workshops, symposia and prizes – shaping a rich, engaging, critical and diverse dialogue over the festival's duration, which attracts industry and national interest to the region.

Our friends and supporters have a collective enthusiasm and vision regarding the future direction of Australian photography and photographers, and the place they take on the world stage. As registered members of National Association for Visual Artists (NAVA) and International Biennial Association (IBA) we ensure all our artists are supported. We aim to have a positive social, cultural and economic impact on the Ballarat region, serving and unifying the community. The Ballarat International Foto Biennale is guided by the principle that it not only serves the community but also plays a vital role in cultivating it.

The Ballarat International Foto Biennale has established itself as Australia's leading photographic festival. We've done this by consistently engaging audiences with photography, responding to our audience's needs, their changing vision of art and culture, and the role it plays in shaping Ballarat. We recognise and support Aboriginal and Torres Strait Islander people as the First Australians. Through photography, we see our world reflected in unexpected ways through the eyes of others.

# National Centre For Photography

Purchased in 2018 with generous support from private benefactors, the former Union Bank will be transformed into the new home for the Ballarat International Foto Biennale to become the National Centre For Photography (NCFP).

In November 2020, the organisation received \$6.7 million investment from the State Government Victoria to develop the National Centre For Photography. Development of the existing heritage building will commence in 2022, transforming the building into a fully realised world class centre for the art of photography and photo media in the heart of Ballarat.

Due to open in 2024, the National Centre For Photography will provide long term activation of photographic practice in regional Victoria, offering a space for the artistic community to thrive, engage, and experience the breadth of cultural programs the centre will encompass at a local and national level. The NCFP will enhance the public gallery programming in the Ballarat region and ensure both the community and visitors can participate in immersive arts experiences year-round.

As Australia's only regional contemporary gallery dedicated to photography, the National Centre For Photography will provide opportunity for thousands of creative outcomes as well as actively stimulating the economy through tourism, attract national and international audiences and participants, and increase cultural and economic impact through tourism.

The NCFP will bring leading national and international artists to Ballarat whilst firmly supporting emerging and established regional artists to exhibit within a recognised gallery. The centre will compliment neighbouring museums and cultural institutions in Ballarat's arts precinct, cementing Ballarat as a nationally recognised cultural city. The development funding will allow the National Centre For Photography to become a leading institution within the national arts sector and evolve into a lauded, international destination in years to come.

We respectfully invite you to support the vision of the National Centre For Photography. Your donation meaningfully contributes toward the development project, supporting the centre to become a leading institution within the national arts sector.



# Event Overview

**The 2021 Ballarat International Foto Biennale (BIFB) attracted more than 26,200 visitors** from September 2021 to January 2022, with 24,085 Festival Passes sold for the *Linda McCartney: Retrospective* and Core Program exhibitions. This festival was directly and dramatically impacted by the COVID-19 pandemic, with BIFB required to pivot the offering to suit the various levels of government restrictions implemented in Victoria throughout the festival period. The 2021 Biennale was extended to 9 January 2022 to compensate for the disruptions experienced from August to October 2021. The pandemic not only interrupted programming but limited the festival team capability to harness the energy and commitment from our passionate volunteers, many who could not get to Ballarat to be involved in the lead-up to and during the festival. They were sorely missed.

Despite these challenges, the 2021 Ballarat International Foto Biennale proved a phenomenal success for the city and region of Ballarat. The premise for the 2021 Biennale, *Past. Tense. Now.*, saw artists work with the ferociousness of existence, marking the singular moments and ideas that punctuate and transcend time. The curated Core Program of artists navigated the multifaceted relationship photography has with our world, by its use to interpret intimacy, fame, ownership, object and experience into a shared commonality, bringing humanity into a distinctive focus.

The COVID-19 pandemic and government mandated lockdowns, capacity restrictions in venues and travel restrictions across Australia, in both regional and metropolitan areas, had a direct impact on the festival's duration and outputs. Significantly, Fiona Sweet secured an extension of the festival's headline exhibition *Linda McCartney: Retrospective*, as well as the majority of the curated Core Program of exhibitions. The 2021 Biennale was extended to 9 January 2022 and ran for 110 days, almost double the original 58-day schedule. This event is made possible with the support of festival sponsors and partners, whose generosity meaningfully supports the organisation to present the Biennale and showcase the photographic medium in regional Victoria. This year, the **Australian Government's Restart Investment to Sustain and Expand (RISE) Fund** was integral to the Biennale's ongoing operations and festival extension under the pandemic's unexpected, evolving restrictions.

To provide a COVIDSafe event, BIFB introduced a Festival Pass ticketing structure, allowing visitors to access all Core Program indoor exhibitions using a single pass. Festival Passes provided unlimited ticketed entry to all Core Program indoor exhibitions and included a single timed entry ticket to the *Linda McCartney: Retrospective*.

As part of BIFB's mission to deliver an accessible and enhanced program, this year's event introduced its first Digital Program, delivering an engaging digital experience using state of the art technology to translate selected exhibitions into the virtual realm, alongside online conversation events for geographically dispersed audiences, including those in lockdown. This expanded BIFB's previous festival offerings to provide pathways for digital engagement at a time when attending the festival was not possible for a major portion of our audiences.

At the Art Gallery of Ballarat, the *Linda McCartney: Retrospective* presented more than thirty years of works from Linda McCartney's photographic career, curated by Sir Paul McCartney and daughter, Mary McCartney. An evolution across time, the retrospective is a testament to Linda's photographic range and skill, showing her ability to capture humour in the everyday, the intimate and poignant portraits of famous faces, the beauty in nature, as well as the insightful moments that are instinctively caught from a car window.

For the third Biennale in a row, BIFB presented First Nations artists in the colonial period building of the Ballarat Mining Exchange as the major Core Program exhibition adjacent to the *Linda McCartney: Retrospective*. *We will all eventually return to the earth* interrogated photography's role in colonisation, authorship, ownership and cultural legacy through eleven First Nation and diaspora artists from Australia, Canada, New Zealand and USA, curated by Talia Smith.

The diversity of the curated Core Program, with 14 indoor exhibitions and 21 outdoor exhibitions, provided a rich and multifaceted program of photography, presented in both traditional and alternative exhibition spaces throughout the city of Ballarat.

For the second time, BIFB hosted **The Ian Potter Foundation In Focus Curator Forum**, a four-day symposium for international and Australian, emerging, mid-career and established curators to network and engage in dialogue around contemporary curatorial practice. The 2021 iteration was adapted for online delivery with curators from across Australia unable to travel to Ballarat due to COVID-19 restrictions. Over the course of the Forum, the expert mentors and budding curators presented curatorial case studies and participated in group workshops and open exchanges, designed to interrogate curatorial practice, sustainability and envision the future. As part of this program BIFB presented the *In Focus Portfolio Reviews*, providing 34 photographers with free 1:1 portfolio reviews and an opportunity to discuss their practice, gain valuable feedback on their portfolio of work, receive critical insights and further develop their professional network.

The 2021 Ballarat International Foto Biennale has delivered a strong direct economic impact of \$5.84 million and generated a wide profile with more than 470 stories in print, online, radio and television media with a publicity valuation of \$64.14 million. The cultural footprint of Linda McCartney as the headline exhibition, and the shared passion and nostalgia for the themes and images explored throughout the curated Core Program, saw many visitors coming forward with their own connection to the works. These experiences enriched the Biennale's profile and provided artistic visibility and connection throughout the region and across Victoria. The 2021 Ballarat International Foto Biennale ran for 110 days in more than 80 venues across Ballarat, featuring works by more than 400 Australian and international photo-media artists. In one of the most extraordinary years in our collective memory, the 2021 Biennale continued to deliver a stimulating program that brough audiences and incredible photographic art and culture to Ballarat.



Image: Brett Goldsmith

## Fiona Sweet, Artistic Director and CEO 2016 – 2021

The 2021 Ballarat International Foto Biennale was Artistic Director and CEO Fiona Sweet's third festival during her intensive six-year tenure, leading the organisation to new heights.

Fiona Sweet leaves a strong legacy, having transformed the Biennale into a world class event with strong curatorial leadership and artistic integrity. Fiona ensured the success of BIFB's programming, funding and organisational management, introducing education and public programming, and raising more than \$20 million to facilitate the vision of becoming the leading photographic biennale in Australia.

Fiona's inherent entrepreneurship recognised the value and drove the acquisition of the former Union Bank Building on Lydiard Street with a vision of establishing the National Centre For Photography (NCFP) in Ballarat. In 2020, Fiona secured significant state government funding for the organisation, supporting the development of the NCFP into a world class centre for the art of photography and photo media, with extensive opportunities for artists at a local and national level.

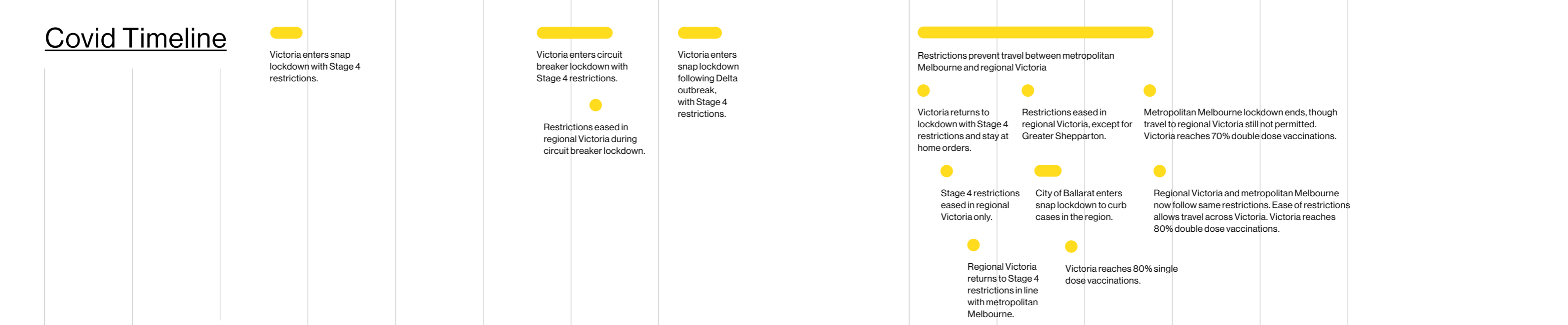
Fiona Sweet's directorship showcased her large-scale vision and leadership which continued to activate and invigorate the city of Ballarat, contributing major arts and culture experiences within the region. Fiona stepped down from the helm in December 2021 after six years and three biennales, bringing more than 90,000 visitors to Ballarat and delivering a direct economic impact of more than \$17 million to the local economy. During her tenure at BIFB, Fiona championed the Biennale as a significant arts and cultural event in regional Victoria. Fiona's vibrant and dynamic style brought world-renowned artists to regional Victoria, including David LaChapelle, Liu Bolin and Linda McCartney, improved opportunities for artists and curators, increased audiences and community participation, and grew the Biennale's profile at an international scale.

The Ballarat International Foto Biennale recognises Fiona's incredible dedication, creativity and contribution to photography as an artform at a regional and national level. Her directorship has played a vital role in cultivating the photographic medium within the visual arts sector.

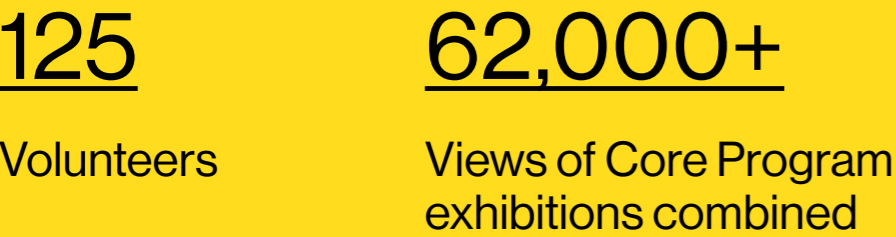
2021 Festival Timeline



Covid Timeline



# 2021 Festival Highlights



“The 2021 Ballarat International Foto Biennale filled our city with vibrancy during the festival period. To see locals and visitors roaming central Ballarat viewing photographic artwork in the streets and laneways, businesses and historic buildings in a showcase of creative output halloed by bright pops of yellow throughout the city is a credit to the Biennale team.”

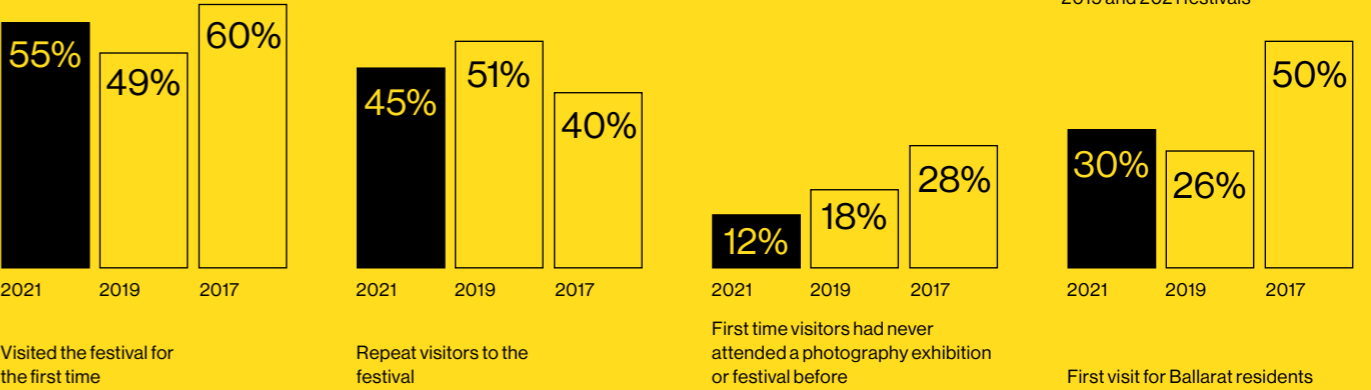
— City of Ballarat Mayor, Cr Daniel Moloney

# Audience Profile

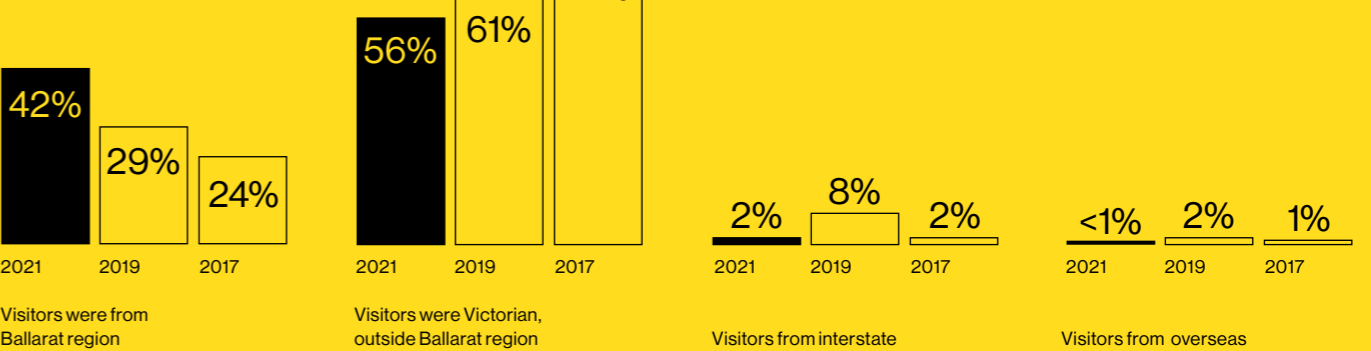
## DEMOGRAPHICS



## ATTENDANCE HISTORY



## LOCATION



## CULTURE





“Congratulations to the Ballarat International Foto Biennale on pulling together the Number One | Gudinski exhibition and on a terrific festival of photography. The Number One exhibition displayed an eclectic band of talented photographers who visually captured so many magic moments by a breadth of artists, across a breadth of decades: all tied and strung (quite literally) together by an involvement with Michael Gudinski. Thank you for honouring and showcasing Michael’s great passion.”

— Eloise Glanville, Frontier Touring Marketing + Communications Operations Director  
(Part of the Mushroom Group)

## Economic Impact

### VISITATION

110

Number of venues

68

Number of Events

4

Average venues visited  
per person

1.9

Average nights stayed  
per person

9,619

Overnight stays  
generated

\$2.42M

Accommodation and  
trip spend

### OUTCOMES

\$5.84M

Estimated direct economic benefit  
attributed to the Ballarat International  
Foto Biennale (\$7.3M in 2019, \$3.9M  
in 2017)

\$16.51M

Estimated indirect economic benefit  
attributed to the Ballarat International  
Foto Biennale (\$18.4M in 2019)

35.6

Full time equivalent employment  
value created

8.7

Full time equivalent direct  
employment by Biennale for the  
festival

# How we connect

## PUBLIC RELATIONS

<u>114</u>	<u>170</u>	<u>80</u>	<u>107</u>
Print articles	Pieces of online content	TV breaks	Radio breaks

\$64.14M  
Estimated PR value

## ADVERTISING

<u>2</u>	<u>7</u>	<u>43</u>	<u>3</u>
TV commercials on Prime7 regional Victoria and New South Wales	Leading Victorian cinemas aired 30 second commercials	Print advertisements (9 national and 9 Victorian publications)	Radio commercials on RRR Melbourne, 3BA, PowerFM

## OUTDOOR

<u>50</u>	<u>7</u>	<u>600</u>	<u>80</u>
Real estate boards	Megasites	Rock posters	Digital screens
<u>20</u>	<u>1</u>	<u>28</u>	
Street furniture billboards	City Circle Tram (Melbourne)	Posters V/line Melbourne to Ballarat line	

## DISTRIBUTION

64,000 postcards Melbourne, Sydney, Brisbane, Adelaide, Ballarat / 50,000 programs Melbourne, Sydney, Brisbane, Geelong, Bendigo, Ballarat, Daylesford, Castlemaine / 30,000 free tote bags / 350 A3 café posters Melbourne, Ballarat

## SOCIAL

<u>1.51M</u>	<u>6.71M</u>	<u>7,100</u>	<u>701%</u>
Users reached	Ad impressions	Purchase conversions	Return on Ad Spend Facebook, Instagram

<u>5600+</u>	<u>10,956</u>	<u>11,013</u>
New social media followers	Facebook (25% increase from 2019)	Instagram (46% increase from 2019)

<u>5,912</u>	<u>2,525</u>	<u>540</u>
#ballaratfoto posts (39% increase from 2019)	#bifb posts	#lindamccartneyretrospective posts

Melbourne, Ballarat, Sydney Top 3 locations for social media followers

## SOCIAL MEDIA CONTENT

<u>173</u>	<u>505,012</u>	<u>29,252</u>
Instagram Posts	Reach	Engagement
<u>238</u>	<u>1,176,085</u>	<u>196,015</u>
Facebook Posts	Reach	Engagement

## WEBSITE

<u>391,048</u>	<u>94,470</u>	<u>134,313</u>	<u>18,600</u>
Page views	Unique visitors (88% increase from 2019)	User sessions (117% increase from 2019)	Subscribers (81% increase from 2019)

## EMAIL



“I loved all of it, but especially The Linda McCartney exhibition. It brought that whole period back to me. It was particularly moving to see the story of Linda and Paul told through candid and joyful images. The Michael Gudinski exhibition demonstrated the incredible impact he had on music and musicians. Great stuff!”

— Survey respondent

Core Program

Linda McCartney <sup>UK/USA</sup>  
Linda McCartney:  
Retrospective

Curated by Sir Paul McCartney and  
Mary McCartney: Art Gallery of Ballarat  
(28 AUG '21 – 9 JAN '22)

The *Linda McCartney: Retrospective* presented an exclusive look back at the career of world-famous photographer Linda McCartney (1941-1998). Curated by Sir Paul McCartney and Mary McCartney, the exhibition featured more than 200 photographs, including images of the 1960s music scene, the McCartney family and a series of prints from McCartney's time in Australia between 1975 and 1993 which had never been shown before.

Linda McCartney's photographic career spanned from 1965 to 1997, during a time which bore witness to the evolution of pop and youth culture as it is known today. Known for her portraits of Jimi Hendrix, The Rolling Stones and The Beatles, among many others, McCartney was the first female photographer whose work was featured on the cover of Rolling Stone magazine in 1968 with her portrait of Eric Clapton. Her moving and intimate portraits created a new perspective in rock and roll photography, capturing the essence of those around her and providing insight into the personal lives of iconic artists and that of her family in later life. Through McCartney's lens, the viewer is invited to see the subtle and fortuitous rather than the staged moments. These photographs capture the world as she experienced it, representing the people, places and landscape around her in her inimitable, spontaneous and experimental style.

● Visitors: 24,085



Image: Garth Oriander

We will all eventually  
return to the earth <sup>AUS/INT</sup>

Curated by Talia Smith: Ballarat Mining Exchange  
(28 AUG '21 – 24 OCT '21)

Photography has a complicated history, used as an ethnographic tool by colonisers and settlers to document and “other” those from diverse backgrounds. Stripping authorship and ownership, the photographers were more interested in how someone was ‘different’ than the important histories and stories that could be told. *We will all eventually return to the earth* interrogated notions of colonisation, authorship, ownership and cultural legacy through the photographic medium. Despite having disparate practices that investigate themes such as identity, familial ties, culture and history, the artists in this exhibition shared their cultural stories and histories in the hope of creating space for others to also do so – acknowledging that not all history is written in books.

Featuring Edith Amituanai (NZ), Nathan Beard (AUS), Arini Byng (AUS), Dennis Golding (AUS), Janna Ireland (US), Katayoun Javan (IRN, AUS), Meryl McMaster (CA), Sara Oscar (AUS), SLIPPAGE (AUS), Fiona Pardington (NZ) and Damien Shen (AUS), the exhibition presented works that challenge, agitate and question photography's history through multiple perspectives, histories and voices to offer an alternative to the Western ideologies that have been presented for years. This venue was unable to be extended and the exhibition closed on 24 October, the original end date for the 2021 Biennale.

● Visitors: 1,084



Image: Garth Oriander

# Core Program

## Alix Marie <sup>FRA</sup> Styx

Co-Commissioned by Ballarat International Foto Biennale and Photoworks: National Centre For Photography (28 AUG '21 – 9 JAN '22)

With *Styx*, French artist Alix Marie delved further into her interest in water deities, and the intersection between the body, its representation, and an expansive idea of photography. Using large-scale cyanotypes, sound and video, Marie created an immersive installation exploring the fragility of the contemporary world order, drawing on the ancient myth of Styx, a Greek Oceanid representing the boundary between Earth and the Underworld. Conceived during the height of the pandemic in Europe, the work also referenced the fragility of the body. This world premiere was presented in collaboration with Photoworks (UK). An international platform, global in reach, Photoworks commissions new photography, produces exhibitions, publications and events including the Brighton Photo Biennial.



● Visitors: 3,167

Image: Garth Oriander

## Steven Arnold <sup>USA</sup> Notes from a Queer Mystic

Curated by Fiona Sweet and Sarina Meuleman: National Centre For Photography (28 AUG '21 – 9 JAN '22)

Steven Arnold (1943 – 1994) was a revolutionary figure whose ideas and legacy have become strongly relevant in the present cultural conversation. Arnold weaved portals into the world of glamour, camp, celebrity and creativity, enchanting viewers through his enigmatic images. This exhibition showcased his exquisite sensitivity, portraying creatures of beauty and elegance, intricacy and identity.

A trailblazer within the queer community, Arnold continues to influence artists around the world years after his untimely death from complications due to AIDS. From The Steven Arnold Museum and Archives, each photograph infused with Arnold's interest in filmmaking, sexuality, spirituality and gender, which forged new ideas surrounding gender fluidity, non-binary consciousness and radical acceptance.



● Visitors: 3,167

Image: Garth Oriander

## Chow and Lin <sup>MYS & SGB</sup> The Poverty Lin

National Centre For Photography – Bath Lane Gallery (28 AUG '21 – 9 JAN '22)

*The Poverty Line* (2010 – 2020) saw artists Chow and Lin (Stefen Chow and Huiyi Lin) use the universal lens of food to examine the daily choices faced by those living on the poverty line. Creating a photographic case study of 36 countries and territories spanning 6 continents, Chow and Lin posed the question: What does poverty mean in different countries?

The images conjure a powerful response, no matter the viewer, as food and media are universally understood by all echelons of society. This exhibition expanded global conversations surrounding poverty and inequality, encouraging engagement and discussion of social structures, growth and divide in our increasingly entangled and globalised world.



● Visitors: 2,326

Image: Garth Oriander

## Raining Embers <sup>AUS/INT</sup>

Curated by Olivia Poloni: Ballarat Arts Space (28 AUG '21 – 9 JAN '22)

*Raining Embers* examined the global climate crisis through the lens of four photojournalists that captured the 2020 Australian bushfires. These fires, coined the Black Summer, devastated vegetation, animal life and communities on the east coast of Australia. This event was a shocking reminder of the climate crisis and the result of abusing natural resources for greed.

Featuring Aletheia Casey (AUS), Gideon Mendel (ZAF), Ruth Maddison (AUS) and Rachel Mounsey (AUS), these photographers took us through the devastation and despair of communities that were taken by the wildfires. Intimate and broken portraits of people, the ravage that was done to human made objects and the devastation of the land stands for a heart-breaking time in recent history.



● Visitors: 4,731

Image: Garth Oriander

# Core Program

## In Translation <sup>AUS/INT</sup>

*Curated by Felicity Martin: Ballarat GovHub (28 AUG '21 – 9 JAN '22)*

*In Translation* explored the approach of four leading contemporary photographers, Erieta Attali (ISR), Lard Buurman (NLD), Rory Gardiner (AUS) and John Gollings (AUS) whose careers have taken them across borders to some of the most unique public and private spaces where they translate, narrate and showcase the language of architecture and the built environment. The relationship between the architect and the photographer is a unique collaboration where one artist interprets the theories, ideas and aspirations of another, capturing a narrative and history of our constructed environment. *In Translation* looked at architecture through the lens, investigating photography's role in articulating a sense of space and place.



● Visitors: 1,171

Image: Garth Oriander

## Dibalik <sup>IDN</sup>

*Curated by Katherine Campbell & Sarina Meuleman: 29 Main Road Bakery Hill (28 AUG '21 – 9 JAN '22)*

*Dibalik* is the Indonesian word for 'behind'. This exhibition examined the voices and unspoken stories of Indonesian women that are often expressed indirectly, privately and behind closed doors. *Dibalik* looked at feminism in Indonesia with its longstanding history spurred by political revolution and decolonisation.

Featuring Arum Dayu (IDN), Erika Ernawan (IDN), Meicy Sitorus (IDN) and Tamarra (IDN), this exhibition addressed traumatic histories of comfort women during World War II, religious expression and traditions for women, the male gaze, bodily autonomy and transgender experiences. *Dibalik* addresses multiple perspectives of what women have and continue to experience in the public and private realm, both in Indonesia and globally.



● Visitors: 393

Image: Garth Oriander

## Erik Kessels <sup>NLD</sup> 24 HRS in Photos

*St Andrew's Uniting Church (28 AUG '21 – 9 JAN '22)*

*24HRS in Photos* responded to the ongoing and ubiquitous overload of images, exploring our evolving relationship with photography during a globalised, hyper mediated era in contemporary society. Erik Kessels forced the viewer to confront a physical representation of 350,000 thousand printed images downloaded from a single twenty-four-hour period.

*24HRS in Photos* questioned the ongoing tension inherent within photography between the public and the private, interrogating the ways in which image-sharing sites openly publicise the personal. Viewers firstly encountered the monumental flood of printed images, however the experience soon became more intimate when looking through the individual photographs.



● Visitors: 1,648

Image: Garth Oriander

## Number One | Gudinski

*Ballaarat Mechanics' Institute (28 AUG '21 – 9 JAN '22)*

Referred to as the Godfather of Aussie music, Michael Gudinski (1952 – 2021) is widely recognised as the most influential figure in the Australian music industry, as Chairman of Mushroom Group. In celebration of his legacy, BIFB in partnership with Mushroom Group presented an exhibition of music photography. Music photographers were invited to submit photographs featuring artists under the Mushroom Group and Frontier Touring banner through an Open Call.

This exhibition exemplified the intrinsic relationship between music and photography. Featuring photographs of Elton John, Vance Joy, Troye Sivan, Vika & Linda and many more, the exhibition demonstrated Gudinski's legendary passion for music, his advocacy for the arts and lasting impact.



● Visitors: 3,116

Image: Garth Oriander

# Core Program

## The Fineman New Photography Award

Post Office Gallery (28 AUG '21 – 17 DEC '22)

The Ballarat International Foto Biennale presented the second iteration of *The Fineman New Photography Award* in 2021. Placing focus on photographic artists working throughout the Asia-Pacific region, the award seeks to showcase artists beginning to receive critical attention. Six finalists: Pierfrancesco Celada [HKG], Michelle Chan [HKG] Aakriti Chandervanshi [IND], Liss Fenwick [AUS], JinQin Luo [CHN] and Moe Suzuki [JPN] were chosen by an international jury of leading curators and gallery directors and each provided with a unique exhibition opportunity. Judges awarded the first prize of \$10,000 to Liss Fenwick [AUS] for her series *Back Out*. The People's Choice award recipient is Aakriti Chandervanshi for their series *After Eden*, as voted by the public. The award is proudly supported by Alane Fineman. This exhibition was extended until 17 December 2021.



● Visitors: 2,102

Image: Garth Oriander

## Martin Kantor Portrait Prize

Ballarat Town Hall (28 AUG '21 – 9 JAN '22)

Returning for its third iteration, the *Martin Kantor Portrait Prize*, is named in honour of the late portrait photographer Martin Kantor and generously supported by the Dara Foundation. The acquisitive prize of \$15,000 is awarded to the work judged to be an exceptional portrait of a significant Australian acclaimed or recognised within their field, including art, letters, science, sport or politics.

This exhibition presented the award winner and finalist works at the Ballarat Town Hall. Judges awarded the prize to Mia Mala McDonald for her portrait of AFL footballer, Darcy Vescio. The People's Choice winner is John Gollings, for his *Self Portrait*, 2020, as voted by the public. Judges were Naomi Cass, Director Castlemaine Art Museum; Max Delany, Artistic Director Australian Centre for Contemporary Art; Bill Henson, Photographic Artist; Fiona Sweet, Artistic Director and CEO, Ballarat International Foto Biennale.



● Visitors: 3,268

Image: Garth Oriander



Image: Garth Oriander

“The 2021 Ballarat International Foto Biennale was a resounding success in a challenging time, persevering to present world class exhibitions with artistic integrity, drawing audiences to regional Victoria and upholding Ballarat as a creative city. Congratulations to Fiona Sweet and BIFB for presenting a diverse program of more than 400 leading international and Australian artists, immersing the beautiful heritage city in photography while engaging the local and wider community through this major cultural event.”

— The Hon. Steve Bracks AC

# Core Program Outdoor

The 2021 Ballarat International Foto Biennale’s Outdoor Program immersed the city in a world of photographic art, transforming the streets, laneways, shopfronts and landmark buildings into exhibition spaces. The Outdoor Program invigorated the city, allowing 24/7 access for audiences to engage photographic art at every turn, revealing new and exciting parts of Ballarat along the way. Outdoor exhibitions by Australian and international artists could be experienced by the whole of Ballarat’s community and visitors as they drove or walked through the CBD, activating often unused spaces and most importantly, connecting the Core Program exhibitions and Open Program venues.

The Outdoor Program was curated to explore the festival premise, Past. Tense. Now., through the large scope of exhibited works activating public spaces. Under the ongoing impact of the COVID-19 pandemic, the 2021 Biennale presented more outdoor exhibitions than ever before and introduced an outdoor Projection Program for the first time. Audiences were able to experience the Projection Program after dark upon the façade of the Ballarat Town Hall.

## Aïda Muluneh<sup>ETH</sup> The World is 9

*Sturt Street Median (28 AUG 2021 – 12 NOV 2021) and Civic Hall forecourt (12 NOV 2021 – 9 JAN 2022)*

Using vibrant colours and symbolic cultural references, Aïda Muluneh illustrates the African lived experience and the associated post-colonial aftermath endured. Through *The World is 9*, Muluneh examined questions about life, love and history, and whether it is possible to live in this world with full contentment. Infused with theatricality and imagination, her images express an adornment for Ethiopian culture whilst also challenging the Western stereotypical perception of Africa. This exhibition was relocated from Sturt Street to the corner of Mair Street and Doveton Street North to be included in the extended festival.



Image: Garth Oriander



Image: Garth Oriander

“The BIFB is a true biennale experience that offers artists the opportunity to work in unusual city spaces and brings new audiences to contemporary art. Wandering Ballarat streets and lanes with friends in search of art was such a pleasure.”

— Bala Starr, Director, La Trobe Art Institute

# Core Program Outdoor

## Say it with Flowers <sup>AUS/INT</sup>

Curated by Kat Clarke: Ballarat General Cemetery (28 AUG '21 – 9 JAN '22)

Curated by Wotjobaluk curator Kat Clarke, *Say it with Flowers* was a site-responsive exhibition at Ballarat General Cemetery. Responding to memory, mortality, longing and community, the exhibition was a meditation on the significance of flowers and land within the framework of nostalgia and memory. This exhibition featured the work of Pat Brassington (AUS), Maree Clarke (AUS), Derrick Duan (AUS), Eva Fernandez (AUS), Snehargho Ghosh (IND), James Henry (AUS), Pieter Hugo (ZAF), Pia Johnson (AUS), Rebecca Memoli (US), Luis Mora (COL), Jon Paley (AUS), Pitcha Makin Fellas (AUS), Nusra Latif Qureshi (PAK), Anthony Scibelli (AUS), Michael Jalaru Torres (AUS) and Arabelle Zhuang (SGP).



Image: Garth Oriander

## Irene Fenara <sup>ITA</sup>

Self Portrait from Surveillance Camera: Hop Temple Laneway (28 AUG '21 – 9 JAN '22)

Irene Fenara examined the gesture behind every photographic operation – watching. Her practice observes, investigates and interprets the way machines capture their surroundings, and how this intrusion of technology questions who observes and who is observed. *Self Portrait from Surveillance Camera* addressed both sides through Fenara’s subversive overtaking of the gaze of the machine. An act of resistance and an imposing one’s identity, Fenara’s poses for self-portraits in front of public surveillance cameras shifts the power imbalance. Fenara stands to prove the reversible relationship between observing and being observed.



Image: Garth Oriander

## Lamya Gargash <sup>NLD</sup> Familial

Corner of Camp and Field Streets (28 AUG '21 – 9 JAN '22)

Capturing the forgotten spaces in public and private realms of Emirati society, *Familial* saw Lamya Gargash documenting budget hotels in Dubai that have been overshadowed by polished and commercialised establishments. In doing so, Gargash drew parallels between a one-star hotel room and what could also be seen as someone’s personal bedroom, inserting her own, personal family portraits onto the bedside tables. Creating a sense of intimacy, it is a reminder of the human narratives that unfold in these buildings.



Image: Liza Martin

## Lisa Garland <sup>AUS</sup> Still Reverence

Curated by Kat Clarke: Ballarat General Cemetery (28 AUG '21 – 7 NOV '21)

Lisa Garland captures the essence of community through large-scale silver gelatin portraits of friends and family in the familiar setting of their home. For over 20 years, Garland has documented the remote North West Coast of Tasmania, capturing the intimate relationship between the individual and the domestic interior of their home. An abundance of objects within each space can be interpreted as small traces of a broader narrative of each subject. The series *Still Reverence* speaks of her subjects’ stoicism, oddities, loss and loneliness, beauty, love, humour and resilience. This exhibition was dismantled 7 November.



Image: Garth Oriander

## Geoff Kleem <sup>AUS</sup> Vacant Rooms

McKenzie Street (28 AUG '21 – 9 JAN '22)

Employing powerful lighting to push the visibility of the rooms to the edge of what was possible to record on film, Geoff Kleem created a monochrome void, investigating the slippage between painting and photography. *Vacant Rooms* both revealed and transformed the disused factory spaces by coating and capturing them under a tactile skin of paint. Kleem’s photographs flatten the spaces, prompting questions about perception and the ability photography and painting have to challenge reality.



Image: Garth Oriander

## Edgar Leciejewski <sup>DEU</sup> A Circle Full of Ecstasy

Curated by Kat Clarke: Ballarat General Cemetery (28 AUG '21 – 9 JAN '22)

In *A Circle Full of Ecstasy*, Edgar Leciejewski united political leaders through a singular visual metaphor – right arms raised in greeting, employing an analytical and experimental approach to the medium of photography. Consciously arranged, the images depict the figures rotating frame to frame, completing a full 360-degree turn. This exhibition encouraged the viewer to decelerate the act of viewing and seeing, to consider the dynamic between convention and singularity through a compelling visual metaphor.



Image: Garth Oriander

# Core Program Outdoor

## Alex Meagher<sup>NZ</sup> Unfamiliar Wilds

McKenzie Street (28 AUG '21 – 9 JAN '22)

Using finite infrared film, Alex Meagher draws a connection between the fragility and obsolescence of film with the landscape in an age of environmental instability. *Unfamiliar Wilds* suggests another world entirely – unnerving shades of crimson, violet and bubble gum pink transform a once familiar landscape into something seductively alien. Uniquely displayed in McKenzie Street, Alex Meagher captured the remarkable beauty of natural landscapes throughout Victoria, Australia and New Zealand, through an artificial lens, subverting natural hues to create rich and vivid scenes.



Image: Garth Oriander

## Gideon Mendel<sup>ZAF</sup> Submerged Portraits

Alfred Deakin Place (28 AUG '21 – 9 JAN '22)

Gideon Mendel presented portraiture in extreme conditions, portraying the human condition within the context of overwhelming climate events around the world. Part of an ongoing series, *Submerged Portraits* centred around the climate crisis and its devastating impact. Mendel intimately captures those directly affected, disrupting the expected representations of natural disaster by utilising the levelling nature of their flooded surroundings to create a visual solidarity.



Image: Garth Oriander

## Mitchell Moreno<sup>UK</sup> BODY COPY

Wigton Place (28 AUG '21 – 9 JAN '22)

*BODY COPY* presented highly constructed self-portraits responding to found texts on gay and queer hook-up sites. After scouring apps and websites for adverts which are notably specific, the artist creates and embodies the imagined ideal candidate through the medium of self-portrait. This series examined the instability of performative queer masculinities that are often imbedded and codified within material and digital cultures, along with scrutiny of photography as a medium to present authenticity.



Image: Garth Oriander

## Rhonda Senbergs<sup>AUS</sup> Time and Place

Police Lane (28 AUG '21 – 9 JAN '22)

Rhonda Senbergs (1941 – 1998) photographed Melbourne and Sydney's art scene for three decades between 1970 – 1998, capturing artists, writers, actors and politicians within her social circle. Nearing 16,000 photographs, including Super 8 footage and videos, the collection forms a substantial history of time and place, featuring photographs of Fred Williams, Bob Hawke, Margaret Olley, Michael Leunig, Leonard French and Mirka Mora. This exhibition offered audiences an opportunity to see through Rhonda's eyes, providing insights into Australia's artistic, political and cultural life during a significant period.



Image: Garth Oriander

## Mariken Wessels<sup>NLD</sup> Model-Stop-Motion

Hop Temple Laneway (28 AUG '21 – 9 JAN '22)

Fascinated by an anonymous woman who posed in 1885 for Eadweard Muybridge's camera, Mariken Wessels' series *Nude – Arising From the Ground* (2018 – 2020) transcends the viewer into a mystique world of movement and exploration of the human body. The singular work exhibited, *Model-Stop-Motion I*, held a mythological quality, discovering beauty and elegance, as the nude body becomes a landscape shaped by the water.



Image: Garth Oriander

## Patrick Pound<sup>AUS</sup> The Photographer's Shadow & The Followers

Central Ballarat Footpaths (28 AUG '21 – 9 JAN '22)

Patrick Pound presented two exhibitions across a trail of enlarged found photographs pasted along Ballarat's footpaths. Exploring the past and its relation to the present, the exhibition invited viewers to take a walk in the photographer's shoes through their faded memories. *The Photographer's Shadow* used found photographs which feature the shadow of the photographer, reflecting upon those typically left outside the frame. *The Followers* portrayed found photographs depicting the subject seen from behind, highlighting the unknown people in the photographs, and creating a memorial to the anonymous photographers and their forgotten subjects. These footpath exhibitions were a melancholy form of street photography.



Image: Liza Martin

# Core Program Outdoor

## Bookface <sup>AUS/INT</sup>

*Curated by W.H Chong and Imogen Stubbs: Collins Booksellers Windows (28 AUG '21 – 21 NOV '22)*

Presented in the front windows of Collins Booksellers, *Bookface* explored the biography through photographic portrait: the face of the subject. Each portrait carried its own subtext of how its publishers would like the book to be received – an understory written during hours of discussion and work by publishers, editors, marketers, designers and photographers. And not least, the subject, who is collaborator and raison d'être; both source material and co-creator of their own portrait. Featuring Richard Freeman (AUS), Jonas Gratzner (SE), Wendy McDougall (AUS), Nick White (AUS).



Image: Liza Martin

## Mass Isolation Australia <sup>AUS</sup>

*Bridge Mall (28 AUG '21 – 9 JAN '22)*

*Mass Isolation Australia* was created by BIFB amid lockdown in March 2020 to establish a visual record of the pandemic, quickly becoming a way to see the pandemic unfold through Australian eyes and a source of connection and community in a time of social distance. Curated by Shaohui Kwok and Amelia Saward in 2020 from more than 12,000 images, this project was transformed into an outdoor exhibition, reflecting upon a truly unique period in our history, and inviting viewers to find lightness and shared humanity in our experiences of isolation. Supported by Bridge Mall Traders Association and Besen Family Foundation.



Image: Sarina Meuleman

## Projection Program <sup>AUS/INT</sup>

*American Monuments, GradFoto 2020, Journey on Wadawurrung Country, Mass Isolation Australia, Number One | Gudinski, The Show Must Go On: Projections on Façade of Ballarat Town Hall (28 AUG '21 – 7 NOV '21)*

Featuring works from Jackson Gallagher [AUS], GradFoto 2020, Kris Graves [USA], Ferne Millen [AUS] and Heide Victoria [AUS]. The inaugural Projection Program displayed several exhibitions onto the façade at Town Hall as part of the BIFB After Dark program, engaging audiences after sunset throughout the festival.



Image: Liza Martin

# Digital Program

The Digital Program comprised virtual exhibitions, online talks and panel discussions, exclusive essays and interviews, prize exhibition image galleries, a virtual wine tasting event, and exhibition walkthrough videos. Supported by the Restart Investment to Sustain and Expand (RISE) Fund and the Victorian Government as a feature of the Emerging Tech and Digital Inclusion program, the Biennale's Digital Program allowed audiences to engage with the organisation's program and participate in the festival from afar.

The Digital Program offered new pathways for audience engagement, during a period of temporary closure and ongoing restrictions from August – October 2021 when attending the festival was not possible for a major portion of geographically dispersed audiences.

To showcase some of the Biennale's leading exhibitions for those online, the Digital Program explored a new approach to virtual experiences. BIFB worked with digital developer and new media artist Warren Armstrong, to create a unique viewing experience for several exhibitions: *We will all eventually return to the earth*, Alix Marie's *Styx*, Steven Arnold's *Notes from a Queer Mystic*, and *Say it with Flowers*. Exhibitions were virtually reproduced as fully interactive online exhibitions using technology called Mozilla Hubs, a tool more traditionally used by online gaming developers. This allowed online visitors to move through the exhibition spaces as you would in person, with the ability to talk and engage with other users visiting the space in real time.

● Unique Visitors: 5,439

“What an amazing thing to be able to visit the Biennale digitally. Thank you so much for investing in this and allowing this work to be shared. I am in regional NSW and was devastated not to be able to visit for a 2nd year running. Lockdown or not, this is an absolutely amazing experience, with global reach.”

— Audience Comment

Open Program

The 2021 Open Program presented more exhibitions than ever before, featuring 105 artists with 82 exhibitions across 75 venues – introducing photographic art to surprising corners of Ballarat and surrounds. For the duration of the extended festival and beyond, the Open Program transformed Ballarat’s cafes, bars, businesses, hotels and laneways into pop-up gallery spaces and an immersive arts experience. For exhibiting artists, the Open Program presented an opportunity to be part of a vibrant photographic program that enveloped the city.

The Open Program continued to support both emerging and established artists, ensuring artists’ work was both accessible and visible to significant festival audiences, presenting a showcase of aspiring, emerging, creative, international and local photographic projects, from disability groups, budding practitioners, graduate artists and more. The Open Program was once again readily identified by the Biennale’s distinctive yellow signage throughout the city, encouraging visitors to explore exhibitions at every corner, through the day and into the night.

During a particularly challenging period for local businesses experiencing the impacts of COVID-19, the Open Program activated the city and increased visitation to their venues throughout the festival period. Following periods of temporary closure, the Open Program also represented an opportunity for local businesses to engage with a significant cultural event and increase their connection to people and activity within the community.

The 2021 Open Program Prize was awarded to Alexander Martino for his exhibition Eureka! Street. at Drive Café, an ode to the beauty of Ballarat suburbia captured on 35mm film. Catalysed by the artist’s move back to his childhood suburb of Ballarat East, the exhibition featured street views and neighbourhood oddities. Martino’s first solo show sought to evoke nostalgia and pride in local viewers, and intrigue in visitors and locals alike.

Alan Moyle’s exhibition Integral Cognition at Hydrant Food Hall, won the People’s Choice Award, featuring photographs captured with vintage Polaroid 680 cameras. Moyle documented and connected the transient nature of the sky to the semi-permanent aspects of man-made details.

Open Program Artists

- Ainsley Cameron

Alan Moyle

Alastair Firkin and Helen Myall

Alexander Martino

Alison Shirley

Alli Harper

Angus O’Callaghan

Anita Beaney

Anne and Frank Carroll

Anne O’Connor

Anthony Anderton

Arthur Creative

Ashley Perry

Ballarat Astronomical Society

BMPS (Barbara Oehring, Margaret Sharman, Pamela Davison, Sue Jackson)

Brett Leigh Dicks

Chan Hong Yui Clement

Christian Pearson

Christopher Sheils

Craig Menzies

Craig Mitchell

David Mac Phail

Denise Lawry

Donna Crebbin

Eden Diebel
- Em Jensen

Emilio Cresciani

Erin M McCuskey

Esther Buttery

Gordon Monro

Grant Ellmers

Ian Kemp

Isabel O’Brien

Jane Fitzgerald

Janine McGuinness

João Marco Deloie

John Callahan

John Stickland

Jon Paley

Jon Setter

Kat Wilkie

Kelly Marie Slater

Kirrily Urquhart

Kristina Kitchingman

Lal Lal Moorabool Photo Group

Laura Rouhan

Lesley Costley-Gray

Liz Kajko

Lynden Nicholls & Ros Pach

Madeline Bowser and Ben Metherell

Mark Forbes

Melissa Jane Cachia
- Michael Flatt

Michael Knowles

Michael Wolfe and Kirsten Krauth

Michaela Ottone

Michelle Thompson

Mieke Boynton & Matt Palmer

Mike Rutherford

Murray Unkovich

Murray White

Neville Hiatt

Nikki Yendle

Noeleen McKeag

Peter Berzanskis

Polo Jimenez

Renee Sterling

Sally McKay

Sam Lloyd

Sari Sutton

Starry Kong

Stephen Hall

Stuart Whelan

Tammy Boyce

Tegan Crosbie

Tommy Latu

Toni Harris

Vera Paulin

Zo Damage

“It was an incredible honour to win the Open Program First Prize. As an amateur artist I feel this accolade goes a long way in terms of legitimising my work. It’s been somewhat of a pipe dream of mine to exhibit in the Biennale since I learnt of it almost a decade ago, I’m very glad I decided to take the plunge!”

— Alexander Martino, Open Program Artist



Image: Renard, Exhibition: Em Jensen, Sheilas

# Education, Engagement, Professional Development

The Ballarat International Foto Biennale’s education and public programs ensure ongoing development opportunities and access to photography as an art form and a tool for collaboration and learning. Over the past two years, the Biennale’s Education Team extended the reach of the organisation’s education programming with teaching and learning opportunities beyond the festival to offer curriculum aligned programs year-round.

The BIFB Education Program understands that photography can provide a unique opportunity for students at all levels, primary, secondary and tertiary. Photography is engaging, fun, easily accessible and available to students regardless of age or status. It is a powerful education tool, with visual literacy skills widely accepted as supporting and strengthening pathways to broader literacy. Multimodal literacy, expressing and developing ideas in images, is identified as a key learning area by the Victorian Government Department for Education and Training, and the Education Program provides valuable support to teachers and students to meet requirements in this area.

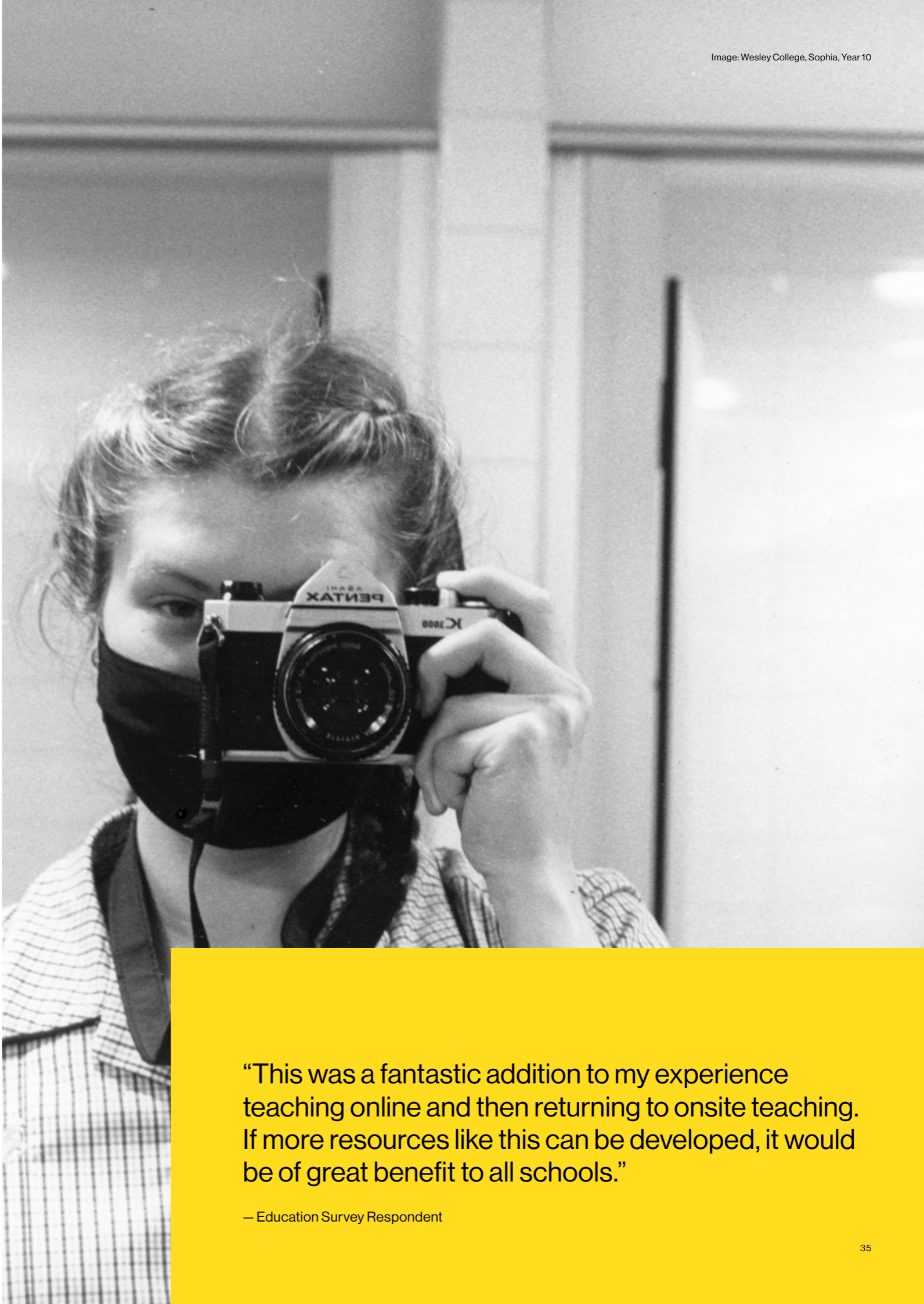
Partnerships between schools and professional arts and cultural sectors have been found to play an important role in deepening students' engagement with learning, offering potential for innovation between schools, teachers, artists, cultural groups and students.

From 2020, the COVID-19 pandemic provided an unprecedented challenge to the Education Program but successful adaption led to exceptional reach and access to programs and an increase in resource production. BIFB focused on creating free, accessible online programs and resources to deliver art and photography for both remote and classroom learning. In doing so, the BIFB Education Team developed 5 online programs, 23 new resources, 2 student exhibition displays, with **3,584 participants involved, a 10.5% increase in student participants** compared to 2019 (3,244 participants).

Driven by BIFB’s ongoing aim of using photography as an educational tool, the online programs allowed the Education Team to continue providing curriculum-based, practical learning opportunities while increasing our accessibility. As the programs were available online, with most provided free to access, this allowed interstate schools to participate without expense to enliven students’ learning by connecting them with art and photographic artists in new ways.

BIFB continued to build our relationships with schools from Ballarat and the surrounding areas and increased our local connection by creating public displays of students’ work. We provided unique opportunities for students to connect with experienced artists through our collaborations with artists Jesse Marlow and Peta Clancy. Through BIFB’s online programs, 3,584 students across Australia experienced photographic art, learnt about photographic skills and techniques, and created and displayed their own photographs. Based on their experience, 100% of teachers surveyed said they would participate in a BIFB Education Program again.

Image: Wesley College, Sophia, Year 10



“This was a fantastic addition to my experience teaching online and then returning to onsite teaching. If more resources like this can be developed, it would be of great benefit to all schools.”

— Education Survey Respondent



“The students in general loved the opportunity to work on a photography unit. This is something that we do not currently offer at our school but due to the response for the program I am encouraged to try to introduce photography again.”

— Education Survey Respondent

# Education Programs

## Mass Isolation Education Program and Student Exhibition

The first online education program was developed in collaboration with artist Jesse Marlow and launched in the height of lockdowns across the country in 2020. This program is a six-lesson unit which asks students to explore and photographically capture their experience in isolation. Students from all over Australia accessed this free program, which was particularly popular because of the expert practical advice delivered by Marlow. In 2021, 69 students from 8 schools also chose to submit their work created in this program for inclusion in the Mass Isolation Student Exhibition as part of the 2021 Ballarat International Foto Biennale's Core Program.

- 1,921 Students
- 55 Schools
- 6 Resources Created

## My Martin Kantor Portrait Education Program and Display

The second most widely accessed online program, My Martin Kantor Portrait Education Program, used past finalists from the festival's Martin Kantor Portrait Prize to teach portrait photography to primary and secondary students. The resource guided teachers and students through the key elements of portrait photography using visual examples, discussion questions and practical activities.

- 1,024 Students
- 28 Schools (8 Primary; 20 Secondary; 5 Interstate, 23 Victorian)
- 1 Resource Created

The final task of the My Martin Kantor Portrait Education program asked students to use the skills learnt throughout to create their own portrait of someone significant to them. There were 209 incredible portraits submitted for this exhibition display, presented from schools across Australia and proudly displayed in 24 Open Program venues. The photographic talent of these students was admired by locals and visitors alike and the involvement of many local schools meant onlookers could often find themselves or their neighbours in the portraits. The displays also served to promote the Education Program and the upcoming festival with their distinctive BIFB yellow designs.

- 209 Portraits
- 11 Schools

## VCE Studio Art: Arts Industry Context

Run in collaboration with the Art Gallery of Ballarat, Arts Industry Context used two Core Program exhibitions: headliner Linda McCartney: Retrospective and group show We will all eventually return to the earth as case studies for VCE Studio Art students' exploration of traditional and alternative exhibition spaces. Utilising online delivery and resources gave students, most regionally based, the opportunity to experience these photographic exhibitions and address their unit content during remote learning.

- 150 Students
- 11 Schools (9 Ballarat and Surrounds; 1 Regional Victoria; 1 Melbourne)
- 1 Resource Created

## Linda McCartney: Retrospective Online

This program brought the headline exhibition to life for students online and created 8 ready-made lessons inspired by Linda McCartney's photography, for primary and secondary students to assist classroom or remote learning. These lessons used video and worksheet resources to prompt students to think about and respond to some of McCartney's images before applying some of her creative techniques to their own practice. Through McCartney's photographs, students learnt about photographic processes and techniques, the social and cultural context of art making, and the way artists construct images to express ideas, values and beliefs.

- 228 Students
- 5 Schools
- 9 Resources Created

## Undercurrent with Peta Clancy

This program guided students through a culturally sensitive, research-based and place-responsive photographic project. Made in collaboration with photographic artist and Bangerang woman Peta Clancy, this program was targeted toward more senior art and photography students. It was designed to help participants explore place, history, culture alongside in-depth photographic techniques and skills.

- 261 Students
- 11 Schools
- 6 Resources Created

3,584

Students (3,244 in 2019)

121

Schools

23

Resources Created  
(Video & Text)

267

Student Photographs  
Displayed

## In Focus Curator Forum

Presented for the second time, the 2021 *In Focus Curator Forum* was adapted for online delivery under COVID-19 restrictions. The In Focus Curator Forum is designed as an intensive and rewarding program to develop the practice of curation, generously supported by The Ian Potter Foundation. Due to travel restrictions in 2021, the Forum was offered as an exclusive opportunity for emerging and mid-career curators based in Australia. This professional development program continued to support curators in navigating the curatorial terrain, providing opportunity for networking, critical discussion and practical knowledge sharing.

### *In Focus Curator Forum: 30 August – 2 September*

Twelve emerging and mid-career curators were selected from an open call to gain unique insight from the careers of seven accomplished and leading curators, from Australia and overseas. During the four-day symposium, the emerging and established curators presented curatorial case studies and participated in online workshops, discussions and cultural exchanges, designed to interrogate curatorial practice, sustainability and envision the future. The Forum was led by five acclaimed curators: **Nici Cumpston**, Artistic Director, Tarnanthi Festival & Curator Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia; **Alasdair Foster**, Writer, Researcher & Curator; **Vikki McInnes**, Director Sarah Scout Presents; **Talia Smith**, Artist & Curator Granville Centre Art Gallery; and **Jake Treacy**, Curator, Incinerator Gallery; with presentations from international experts: **Sunyoung Kim**, Curator, The Museum of Photography Seoul; and **Shoair Mavlian**, Director Photoworks, UK.

### *In Focus Portfolio Reviews: 1 September*

A long-standing tradition of the Ballarat International Foto Biennale, photographic portfolio reviews were presented as part of this program. The *In Focus Portfolio Reviews* provided **34 photographers** with an opportunity to receive free portfolio reviews with the curators from the *In Focus Curator Forum*, alongside additional reviewers **Daniel Boetker-Smith**, Dean Photography Studies, Photography Studies College; **Andy Dinan**, Director, MARS Gallery; and **Adam Harding**, Director, Centre for Contemporary Photography. Photographers were given the opportunity to discuss their practice, gain valuable feedback on their portfolio of work, receive critical insights, and further develop their professional network. This event was also adapted to operate within COVID restrictions and executed online.

## Events

The 2021 Ballarat International Foto Biennale was enriched by a series of unique events, workshops, symposia and industry talks presented as part of the festival, both in-person and online. In 2021, artist talks and panel discussions shifted online due to the COVID-19 pandemic and ongoing restrictions across Victoria and many parts of Australia. Despite this, BIFB continued to provide opportunities for photographers and artists to investigate and grow within the art form through artist talks, panel discussions, guided walks with experts in their field, masterclasses and more.



Image: Garth Oriander, Masterclass with John Gollings

“The forum created a space for very rigorous yet welcoming conversation, and I truly felt connected to the other participants despite the geographic distance.”

— Forum Participant Survey Respondent

“Thank you for such a wonderful program. It was definitely intense, and while the online delivery had its challenges, the program felt incredibly worthwhile and exciting - something very hard to pull off in this new world of digital fatigue. Your efforts and the labour involved in such a quick and successful pivot are so greatly appreciated.”

— Olivia Welch, Curator, Forum Participant

## Artist Talks

BIFB presented a free conversation series held exclusively online from 30 October – 10 November 2021. Delving into some of the 2021 Biennale’s leading exhibitions and artists, *BIFB Conversations Online* explored the processes of touring exhibitions, curating across international borders, working under the impact of the pandemic, with special guests from organisations including the Australian Graphic Design Association and OzHarvest. *BIFB Conversations Online* allowed audiences to join these conversations and artist talks from any location and were free for all to access. Talks included, **In Conversation: Linda McCartney: Retrospective** with Sarah Brown, Fiona Sweet, Fiona Gruber; **In Conversation: Styx** with Alix Marie, Shoair Mavlian and Fiona Sweet; **Artist Talk: Erik Kessels** with Erik Kessels, Australian Graphic Design Association, Fiona Sweet; **Artist Talk: Irene Fenara** with Irene Fenara, Fiona Sweet and Italian Cultural Institute Melbourne; and **In Conversation: The Poverty Line** with Chow and Lin, Bernardo Tobias, Fiona Sweet.

- Total: 337 Attendees

## BIFB After Dark Eat. Drink.

BIFB partnered with local, renowned restaurants Mr Jones Dining and L’Espresso to provide a bespoke dining experience while showcasing local business. This enhanced the Biennale’s offering after gallery hours, engaging audiences with some of the best hospitality in the region. Due to COVID-19, the intended six participating restaurants were reduced to these two special events only.

- Total: 69 Attendees

## FotoBook Weekend

BIFB presented its second *FotoBook Weekend* from 16 – 17 October 2021, through a series of online conversations and presentations. In celebration of World Photobook Day, which signifies the anniversary of the first official record of a published photobook by the British Library in 1843 (*Algae of the British Isles: Cyanotype Impressions* by Anna Atkins), *FotoBook Weekend* explored the art of the photobook and the photographers and designers behind them. Through this series of free, online events, participants were able to discover and learn about visual layout, typographic and cover treatments, production and distribution. *FotoBook Weekend* provided online attendees with a practical investigation into the processes of photobook publications, hearing directly from artists and experts in the field of photobook making and collecting. *FotoBook Weekend* events included, **Artist Talk: Rohan Hutchinson** in conversation with Linsey Gosper; **Artist Talk: Heidi Victoria** in conversation with Julie McLaren; **In Conversation: Small Business** with Yanni Florence, Helen Frajman, David Wadelton; **Panel Conversation: The shape of a photobook project** with Anne Davies, Stuart Murdoch, Suzanne Phoenix, Mike Reed, William Stewart; **Rainbow Families: Photobook as contemporary family archive** with Mia Mala McDonald and Isabella Capezio.

- Total: 392 Attendees

## Masterclasses

Introduced in 2021, BIFB presented a bespoke series of photographic technical classes for those wishing to observe professionals in action while advancing their skills. Leading industry photographers led participants through their practice in these limited masterclasses, allowing for an intimate and practical learning experience. Two masterclasses took place in-person at the 2021 Biennale, following a period of extended restrictions across metropolitan Melbourne. **Kristoffer Paulsen** led a masterclass exploring the art of the portrait, which included a portrait shoot of Ballarat-based artist and curator Anindita Banerjee, where participants could observe, ask questions and directly view the portrait process up close. Renowned architectural photographer **John Gollings** took participants through a masterclass in photography specialising in the built environment. Participants were able to witness Gollings’ process as he photographed the Ballarat GovHub, designed by John Wardle Architects, demonstrating his photographic set up, lighting, techniques, and overall practice.

- Total: 25 Attendees

## Picture Her

Performed and written by Marg Dobson, *Picture Her* returned to the Ballarat International Foto Biennale as a full-length theatre show featuring Australian women photographers and one of Ballarat’s first, Daisy Harriett Llewelyn. A fun-filled escapade of mystery and surprise, audiences were captivated by Dobson’s innovative storytelling, featuring projections, music and song. A *Picture Her* **Artist Talk** was also presented alongside the performances, with Heather Horrocks, Karenne Ann and Marg Dobson. Discussing *Picture Her*, their collaboration, and the work and life of 1920’s Ballarat photographer Daisy Harriet Llewelyn, this event highlighted the joys and inspiration of honouring women artists.

- Total: 103 Attendees

## Spicers Print Workshops

Visitors were able to experience fine art printing through a series of free print workshops, supported by Spicers, Lead Partner of the Ballarat International Foto Biennale. Hosted by Daniela Barth, Hahnemühle | Spicers Fine Art & Photography specialist, visitors discovered Bauhaus and Hahnemühle products from Spicers’ Photo & Fine Art range, experiencing them in action on the Epson SureColor P9560 44” / 12 Colour Printer with the option to print their own files and photographic images.

- Total: 265 Attendees

## Walks and Workshops

Initiated in 2017, once again, *Foto Walks* inspired participants with a new outlook on capturing the places and sites throughout the city. Proudly supported by Fujifilm, a series of ten **Fujifilm Foto Walks** were presented engaging both emerging and established photographers looking to increase their skills or receive new insight. Guided by Ballarat-based leading photographers Dylan Leak and Peter Kervarec, participants were shown how to best capture the historic landmarks and gold rush architecture Ballarat has to offer. In 2021, BIFB also introduced a one-off **Cemetery Foto Walk** at the Ballarat General Cemetery, presented at a unique location which was also home to the leading outdoor group exhibition *Say it with Flowers*. Professional photographer Angela Hayward led this sold-out Cemetery Foto Walk, providing photographic knowledge while participants captured the stunning cemetery surrounds by twilight. These events provided participants with plenty of practical, hands-on experience, learning the art of photography while exploring the heritage architecture and landmark sites of the city. During a time when many events were restricted or cancelled, Foto Walks provided an opportunity for visitors and photographers to participate in a safe, outdoor event as part of the Biennale. Importantly, participants were able to engage with other photographers from across Victoria, providing opportunity for newfound introductions and networking. The Foto Walks program is presented in partnership with FujiFilm.

- Total: 68 Attendees

“Congratulations on the BIFB Photobook Weekend Online. I attended each of the presentations and appreciated the opportunity that you provided for an online audience to connect with the presenters and their work.”

— Audience Comment

# Volunteers and Community

In 2021, **125 volunteers** supplied **6,053 hours** of their time to provide exhibition invigilation, ticketing and administrative support, work at Biennale functions, photography services and installation and de-install assistance. Due to the restrictions imposed in response to the COVID-19 pandemic, volunteers were unable to take on the full range of supportive roles assisting Biennale events, artists talks, education programs and more technical support.

Many of the volunteers who supported the 2021 Biennale were returning supporters of the Biennale and enthusiastically took on the challenge of working through many changes throughout the festival period, including vaccination mandates, ongoing lockdown, changing restrictions, and capacity limitations within exhibition venues. Despite the two-month long extension to the Biennale and various challenges endured due to COVID-19, the volunteer cohort continuously demonstrated a passion and loyalty to the Biennale and wider Ballarat community with their generous support of this event.

Further, BIFB maintained a continued recruitment drive for the duration of the festival, including in person and digital recruitment methods, growing the volunteer cohort throughout the extended festival period. Volunteers once again proved crucial to the success of the Biennale, especially evident in 2021 with strong reliance on volunteers for their support with exhibition invigilation across multiple venues.

- 88% of volunteers came from the Ballarat region
- 6% from metropolitan Melbourne
- 5% from elsewhere in regional Victoria
- 1% from interstate

From 2020 – 2021, **8 interns** provided **1,024 hours** of their time, gaining valuable and practical experience with the Biennale team, relevant to their respective studies including curatorship, marketing, arts management and administration.

125      6,053

Volunteers      Hours

8      1,024

Interns      Hours



Image: Michael Watson

“I had a wonderful experience. The training was high quality, the ongoing support and information was excellent, networking was really satisfying.”

— Volunteer

# 2021 Ballarat International Foto Biennale Artists

## Core Program Artists

Aletheia Casey (Australia)  
Alix Marie (France)  
Anindita Banerjee (India, Australia)  
Arini Byng (Australia)  
Arum Dayu (Indonesia)  
Chow and Lin (Malaysia/ Singapore)  
Damien Shen (Australia)  
Dennis Golding (Australia)  
Erieta Attali (Israel)  
Erik Kessels (The Netherlands)  
Erika Ernawan (Indonesia)  
Fiona Pardington (New Zealand)  
Gideon Mendel (South Africa)  
Janna Ireland (United States of America)  
John Gollings (Australia)  
Katayoun Javan (Iran, Australia)  
Lard Buurman (The Netherlands)  
Linda McCartney (United Kingdom/United States of America)  
Meicy Sitorus (Indonesia)  
Meryl McMaster (Canada)  
Nathan Beard (Australia)  
Rachel Mounsey (Australia)  
Robert Fielding (Australia)  
Rory Gardiner (Australia)  
Ruth Maddison (Australia)  
Sara Oscar (Australia)  
SLIPPAGE (Australia)  
Steven Arnold (United States of America)  
Tamarra (Indonesia)

## The Fineman New Photography Award

Aakriti Chandervanshi (India)  
JinQin Luo (China)  
Liss Fenwick (Australia)  
Michelle Chan (Hong Kong)  
Moe Suzuki (Japan)  
Pierfrancesco Celada (Hong Kong)

## Martin Kantor Portrait Prize

Anna Maria Antoinette  
D'Addario  
Elise Derwin, Stephen Dupont  
Eugenia Raskopoulos  
Eva Schroeder  
Fiona Bowring, Su Cassiano  
George Angelovski  
George Fetting  
Graeme Armstrong  
John Gollings  
Julia Firak  
Kellie Leczinska  
Laki Sideris  
Linda Wachtel  
Lisa Gipton  
Mia Mala McDonald  
Naomi Hobson  
Nicholas Hubicki  
Penelope Hunt  
Rudi Williams  
Russell Shakespeare  
Sanjeev Singh  
Stuart Miller  
Suzanne Phoenix  
Tammy Law  
Tobias Titz

## Number One | Gudinski

Adam Brentnall  
Alex Johnston  
Alexander Hallag  
Alicia Stevens  
Amanda Lee Starkey  
Andrew Marshall  
Anna Madden  
Ashley Mar  
Belinda Price  
Bill Bachman  
Bill Green  
Bob King  
Brandon Shields  
Brett Schewitz  
Brian Carr  
Brittany Long  
Bronwen Caple  
Brooke Tunbridge  
Callum Ian Broom  
Cameron Stewart  
Carl Dziunka  
Chantel Bann  
Charlie Hardy  
Chris Beckhouse  
Craig Mitchell  
Dan Bedford  
Darren Chan  
Darren Clarke

David Harradine  
David Harris  
Deb Kloeden  
Drew Ryan  
Duncan Barnes  
Edward Keogh  
Elise Derwin  
Ellen Smith  
Emma Tkalcevic  
Emma Wilkinson  
Eric Algra  
Ferne Millen  
Fiona Bowring  
Frank Neilsen  
Gabrielle Clement  
Georgia Ginnivan  
Georgia Griffiths  
Giulia Giannini McGauran  
Gladys Smith  
Gordon Flynn  
Heidi Victoria  
Ian Laidlaw  
Ilana Rose  
Jacinta Keefe  
Jack Moran  
Jacqueline Mitelman  
Jade Ferguson  
James Hughes  
Jane Ollerenshaw  
Jeff Andersen Jnr.  
Jeremy Bannister  
Jessica McCann  
Jim Kyriakidis  
John Ogden  
Jose Gomez  
Jose Sanchez  
Josh Groom  
Joshua Braybrook  
Justin Ma  
Kane Hibberd  
Kerrie Geier  
Kerry Kissell  
Kim Tonelli  
Kristoffer Paulsen  
Kylie Keene  
Kylie Sahb  
Lauren Ewart  
Leanne Temme  
Leila Maulen  
Leila Morrissey  
Lisa Businovski  
Lucas Packett  
Lucinda Goodwin  
Mandy Hall  
Mark Green  
Mark Hopper  
Markus Ravik  
Mary Boukouvalas

Matt Barber  
Matthew Ellery  
Max Fairclough  
Meg Hewitt  
Megan Carew  
Michelle Grace Hunder  
Michelle He  
Mitchell Pink  
Monique Pizzica  
Nadene Brewer  
Nadia Moth  
Naomi Rahim  
Nate Hill  
Nathan Kelly  
Nicky Carrall  
Nicola Stephenson  
Para Ramsay  
Patrick Jones  
Paul Tadday  
Peter Dovgan  
Peter Lane  
Rachael Willis  
Renee Coster  
Rhiannon Hopley  
Richard Nicholson  
Robin Sellick  
Rodney Magazinovic  
Rodrigo Llauro  
Samantha Meuleman  
Sandra Markovic  
Sarah Louise Kinsella  
Sarah Pekin  
Sav Schulman  
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Tim Bradshaw  
Tobias Titz  
Valerie Lee  
Virginia Hills  
William Buck  
Wendy McDougall  
Wendy Robinson  
Zachary Birdsong  
Zo Damage

## Core Program Outdoor Artists

Aida Muluneh (Ethiopia)  
Alex Meagher (New Zealand)  
Anthony Scibelli (Australia)  
Arabelle Zhuang (Singapore)  
Derrick Duan (Australia)  
Edgar Leciejewski (Germany)  
Eva Fernandez (Australia)  
Geoff Kleem (Australia)  
Gideon Mendel (South Africa)  
Irene Fenara (Italy)  
James Henry (Australia)  
Jon Paley (Australia)  
Jonas Gratzer (Sweden)  
Lamya Gargash (United Arab Emirates)  
Lisa Garland (Australia)  
Luis Mora (Colombia)  
Maree Clarke (Australia)  
Mariken Wessels (The Netherlands)  
Michael Jalaru Torres (Australia)  
Mitchell Moreno (UK)  
Nick White (Australia)  
Nusra Latif Qureshi (Pakistan)  
Pat Brassington (Australia)  
Patrick Pound (Australia)  
Pia Johnson (Australia)  
Pieter Hugo (South Africa)  
Pitcha Makin Fellas (Australia)  
Rebecca Memoli (United States of America)  
Rhonda Senbergs (Australia)  
Richard Freeman (Australia)  
Snehargho Ghosh (India)  
Wendy McDougall (Australia)

## Mass Isolation Australia

Aaron Yeandle  
Adrian Whear  
Amanda Littlewood  
Anita Fitzgerald  
Asanka Brendon Ratnayake  
Ashley Fan  
Brett Leigh Dicks  
Carole Mills Noronha  
Charlie Kinross  
Claire Armitage  
Corey Madden  
Craig Mitchell  
Daisy Noyes  
Dida Sundet  
Dillon Mak

Francesco Vicenzi  
Gary Parkinson  
Jake Nowakowski  
Joren Dawson  
Justine Gordon  
Karin Locke  
Kristyna Hess  
Licia Di Mario  
Lilli Waters  
Louise Faulkner  
Mario Mirabile  
Meaghan Paul  
Michael Rayment  
Michelle Donnelly  
Michelle Ferreira  
Nathan CCP  
Nick Wellman  
Nicola Stephenson  
Nicole Reed  
Nischal Bissessur  
Noah Snell  
Philip Gostelow  
Richard Hunt  
Rowena Meadows  
Sally Coggle  
Sam St Jon  
Sanjeev Singh  
Steve Nally  
Sydney Low  
Tahnee Jade  
The Curious Shadows  
Tobias Titz  
Viki Petherbridge  
Zoe Arnott

## Projections

Anna Brooks  
Christina Tzimas  
Clare Jellie  
Francesca Napier  
Heidi Victoria  
Hongya Liu  
Jackson Gallagher  
Jake Nemirovsky  
Jessie Turner  
Jonah Ritchie  
Joshua Smith  
Kris Graves (United States of America)  
Lauren Murray  
Lilah Benetti  
Madi Whyte  
Mike Read  
Patrick Riley  
Shuran Yang  
Skye Wagner

Steph Doran  
Wendy Catling  
Yasar Tulek  
Yask Desai

## Open Program Artists

Ainsley Cameron  
Alan Moyle  
Alastair Firkin and Helen Myall  
Alexander Martino  
Alison Shirley  
Alli Harper  
Angus O'Callaghan  
Anita Beaney  
Anne and Frank Carroll  
Anne O'Connor  
Anthony Anderton  
Arthur Creative  
Ashley Perry  
Ballarat Astronomical Society  
BMPS (Barbara Oehring,  
Margaret Sharman, Pamela  
Davison, Sue Jackson)  
Brett Leigh Dicks  
Chan Hong Yui Clement  
Christian Pearson  
Christopher Sheils  
Craig Menzies  
Craig Mitchell  
David Mac Phail  
Denise Lawry  
Donna Crebbin  
Eden Diebel  
Em Jensen  
Emilio Cresciani  
Erin M McCuskey  
Esther Buttery  
Gordon Monro  
Grant Ellmers  
Ian Kemp  
Isabel O'Brien  
Jane Fitzgerald  
Janine McGuinness  
João Marco Deloie  
John Callahan  
John Stickland  
Jon Paley  
Jon Setter  
Kat Wilkie  
Kelly Marie Slater  
Kirrily Urquhart  
Kristina Kitchingman  
Lal Lal Moorabool Photo  
Group  
Laura Rouhan  
Lesley Costley-Gray

Liz Kajko  
Lynden Nicholls & Ros Pach  
Madeline Bowser and Ben  
Metherell  
Mark Forbes  
Melissa Jane Cachia  
Michael Flatt  
Michael Knowles  
Michael Wolfe and Kirsten  
Krauth  
Michaela Ottone  
Michelle Thompson  
Mieke Boynton & Matt Palmer  
Murray Rutherford  
Murray Unkovich  
Murray White  
Neville Hiatt  
Nikki Yendle  
Noeleen McKeag  
Peter Berzanskis  
Polo Jimenez  
Renee Sterling  
Sally McKay  
Sam Lloyd  
Sari Sutton  
Starry Kong  
Stephen Hall  
Stuart Whelan  
Tammy Boyce  
Tegan Crosbie  
Tommy Latu  
Toni Harris  
Vera Paulin  
Zo Damage

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Kate O’Hehir

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Sarina Meuleman

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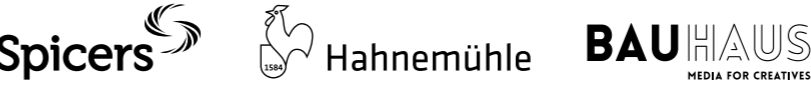
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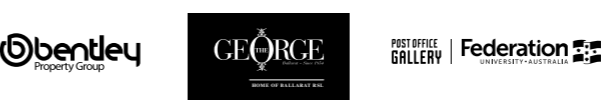
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*As at February 2022*



Image: Garth Oriander

“Collaboration is at the core of what Photoworks does and our partnership with the Ballarat International Foto Biennale has proven to be a very positive one. Together we were able to support a young artist to produce and exhibit an ambitious new body of work. It also allowed us to connect with new audiences in Australia.”

— Shoair Mavlian, Director, Photoworks

**BALLARAT  
INTERNATIONAL  
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Help us continue to champion the photographic medium and create opportunities for artists.  
Support the Ballarat International Foto Biennale in 2023.  
Please contact [info@ballaratfoto.org](mailto:info@ballaratfoto.org) for more information.  
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