



FREMANTLE BIENNALE

**IMPACT
REPORT
2021**

The Fremantle Biennale takes place on the unceded lands and waters of the Whadjuk people of the Nyoongar nation. We acknowledge the Whadjuk people as the traditional owners of the greater Walyalup (Fremantle) area. We acknowledge elders past, present and emerging, and respect the living culture and heritage of all Aboriginal and Torres Strait Islander peoples.



The Fremantle Biennale is a festival of site-responsive contemporary art that took place from 5-21 November 2021.

Our largely free program presented artworks by artists from across Australia in a festival that reveals and celebrates the cultural, social and historical distinctiveness of the Fremantle (Walyalup) region. The Fremantle Biennale is held every two years in the Nyoongar season of Kambarang (November).

The third edition of the Fremantle Biennale, with the title CROSSING 21, traced the shores of the Derbarl Yerrigan (Swan River) from Walyalup (Fremantle) to Dyoondalup (Point Walter) and through to the Derbarl Nara (Coogee Beach), with a focus of activity between the two iconic Fremantle traffic bridges.

This is a place of alchemy where histories intersect and collide, where the bilya (river) meets the wardan (sea) in a place of confluence. Inspiring the theme for CROSSING 21 is a seminal event that took place over one hundred years ago. At the mouth of the river a sandstone tidal land bridge once existed, which served as a natural crossing, used by the Whadjuk people for safe passage, ritual and ceremonial practices. This rocky bar was blasted away by Chief Engineer C Y O'Connor to make way for the ever-growing Swan River colony in 1892. This event disrupted the harmonious balance and tidal rhythm between ocean, river and people that had existed for millennia.

Responding to this history, CROSSING 21 included 20 site-responsive artworks by First Nation, West Australian and Australian artists, spanning large-scale installations, dance, contemporary music, live performance, visual art and architecture.

www.fremantlebiennale.com.au
[@fremantlebiennale](https://www.instagram.com/fremantlebiennale)





Audience

100,769

Visitors to the Fremantle Biennale

↑ 275% increase on visitation to the 2019 Fremantle Biennale

98,205

Attendance at Free events

102,426

Engagement via the Fremantle Biennale digital program

Program

133

Events & Performances

20

Major new works commissioned

998

Students participated in the Education Program

112

Participants in the Access Program

Artists

138

Artists

84%

Local and WA Artists

11%

Australian Artists

5%

International Artists

Online

6,612

Instagram Followers

OVER 1 MILLION

Digital impressions across Instagram and Facebook

3,921

Facebook Followers

69,000

Website users
1 Aug – 30 Nov 2021

45,000

Post engagements across Instagram and Facebook

33,426

Livestream views

Media

100+

Pieces of media coverage across print, online, tv, radio and social media

32.6 MILLION

Total online readership

7.75 MILLION

Total print readership

332,000

TV audience engagement

→ See [Full Media Coverage](#)

Economic Impact

\$68

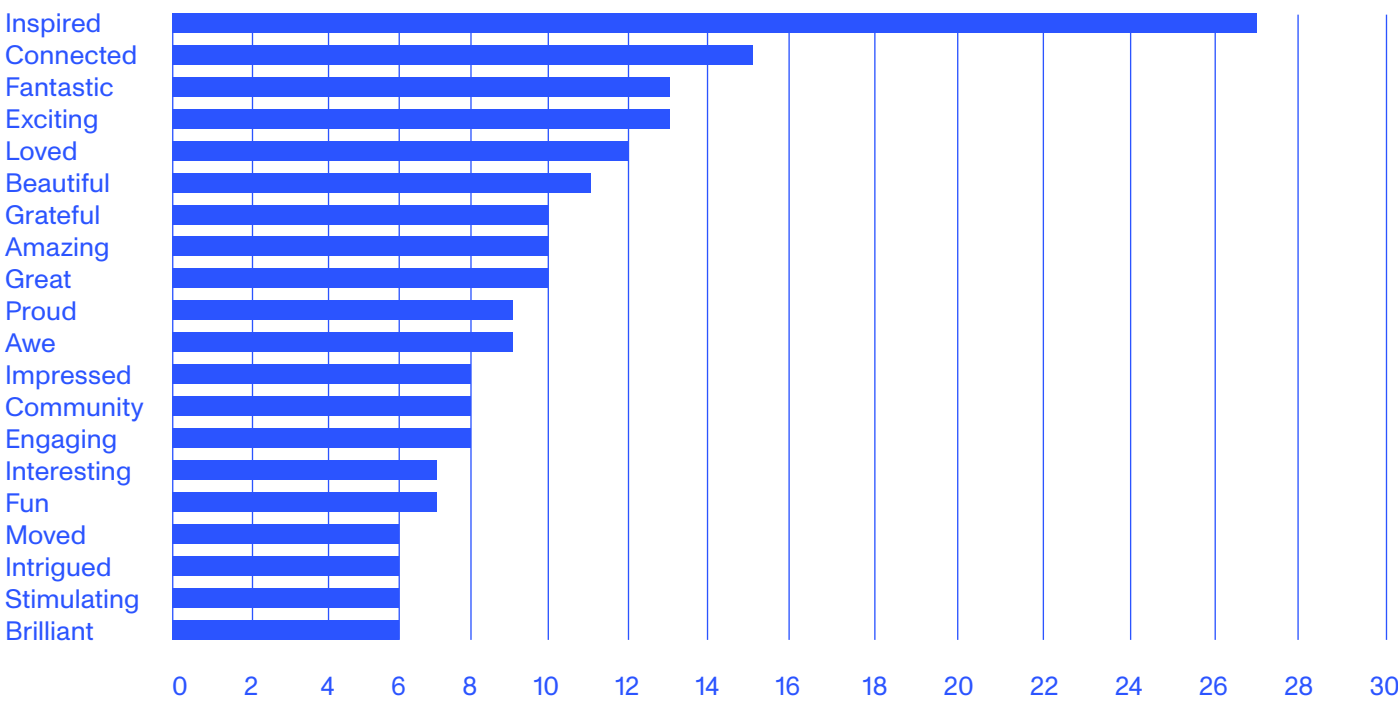
Visitor average spend

\$6,842,092

Direct economic impact



What word(s) best describes how you felt about your experience at the 2021 Fremantle Biennale?



OVERALL EXPERIENCE 92%+

of respondents rated their experience as Excellent or Good.

NET PROMOTER SCORE 79

Over 95% of respondents rated would highly recommend the Biennale to their friends and families.

LOCAL IMPACT 93%

Made them feel proud of Fremantle and important that its happening here.

ACCESS 89%

Believed the Biennale provided new opportunities to access cultural activities.

CAPTIVATION & MEANING 87%

Felt the Biennale was absorbing, inspiring and captivating.

From our audiences:

“Love the jaw dropping, world class, site specific, accessible artwork on show in the streets of my town”.

“The biennale makes me proud of Fremantle, our community and artists. It always makes me appreciate my hometown in new and exciting ways. It is my favourite festival in Perth”.

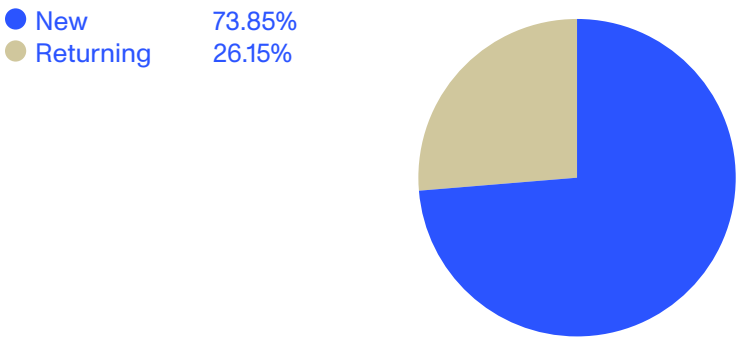
“Thank you for bringing us to the edge of the river and engaging with each other. Moments to reflect and feel what it is we miss so much in our rush to cross the river...”

“As a resident of Fremantle, I consider the Biennale an absolute calendar highlight and this latest incarnation has been outstanding. The connection it has made to the Nyoongar Wadjuk people and their heritage is ground-breaking... Sitting on Coogee Beach amidst throngs of people from so many cultural backgrounds watching a stunning drone light show of Wadjuk story telling was something I will never forget. Bravo to the Biennale organisers for this brilliant bringing together of community. A Fremantle triumph!”

“I am very grateful; I have travelled a lot and believe this is a world class festival. I am grateful for the integrity in reconciliation through art and conversation that that the Biennale holds. It is Dark Mofo level of immersion and change and inspiration in the city. Thank you”.

“Truly terrific experience with diverse offerings. A winner for all ages and abilities”.

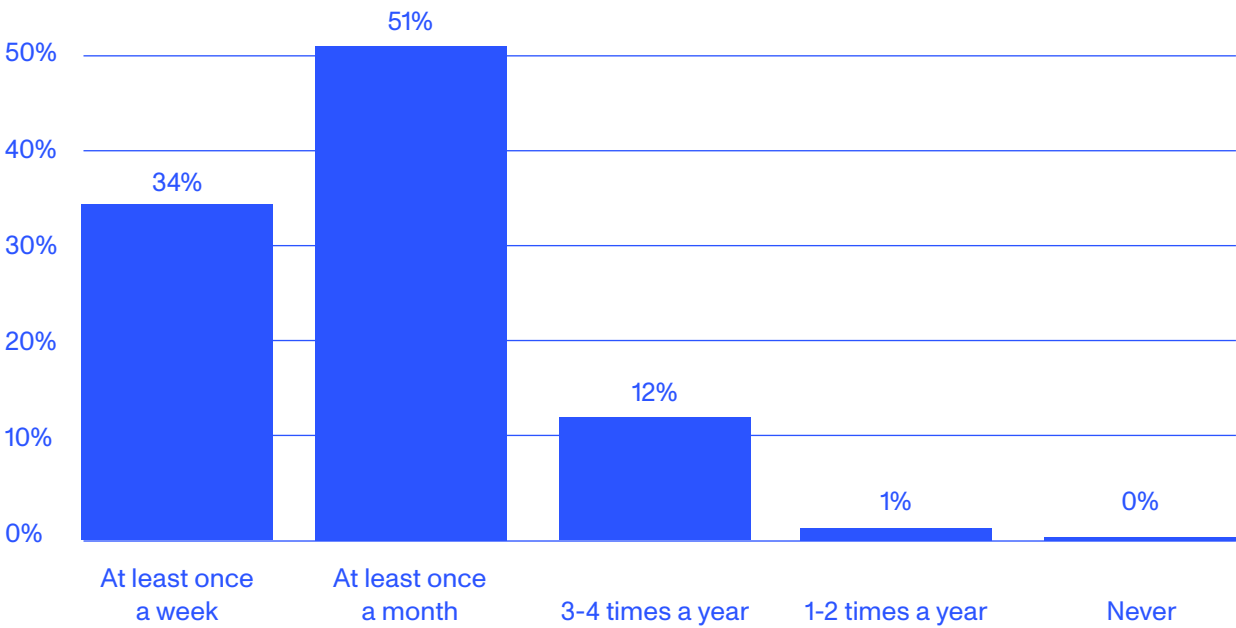
New Audiences to the Fremantle Biennale



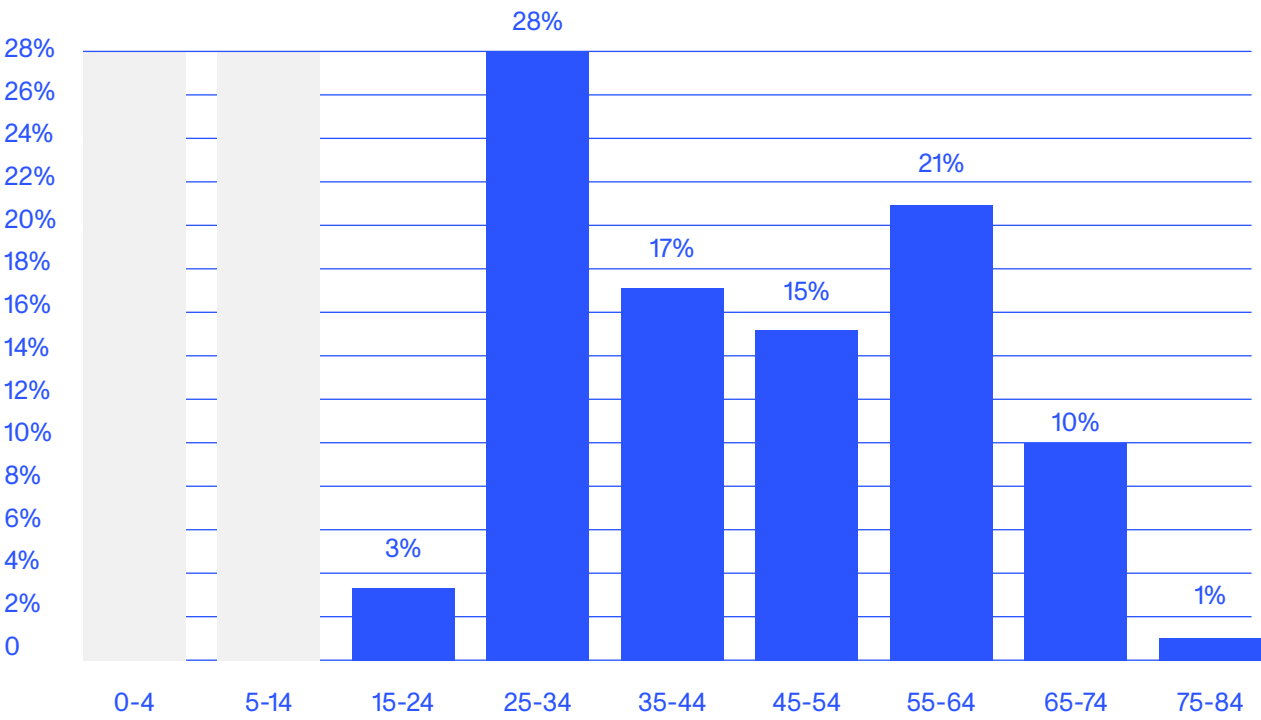
Where audiences are coming from:



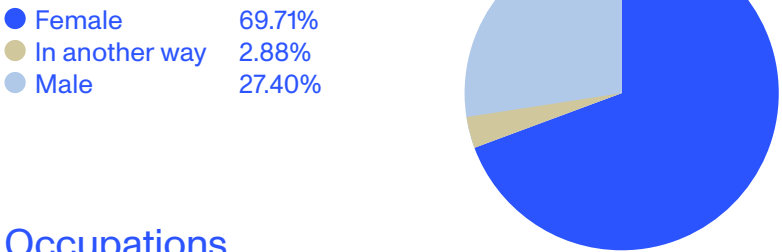
Frequency of visits to arts and cultural events



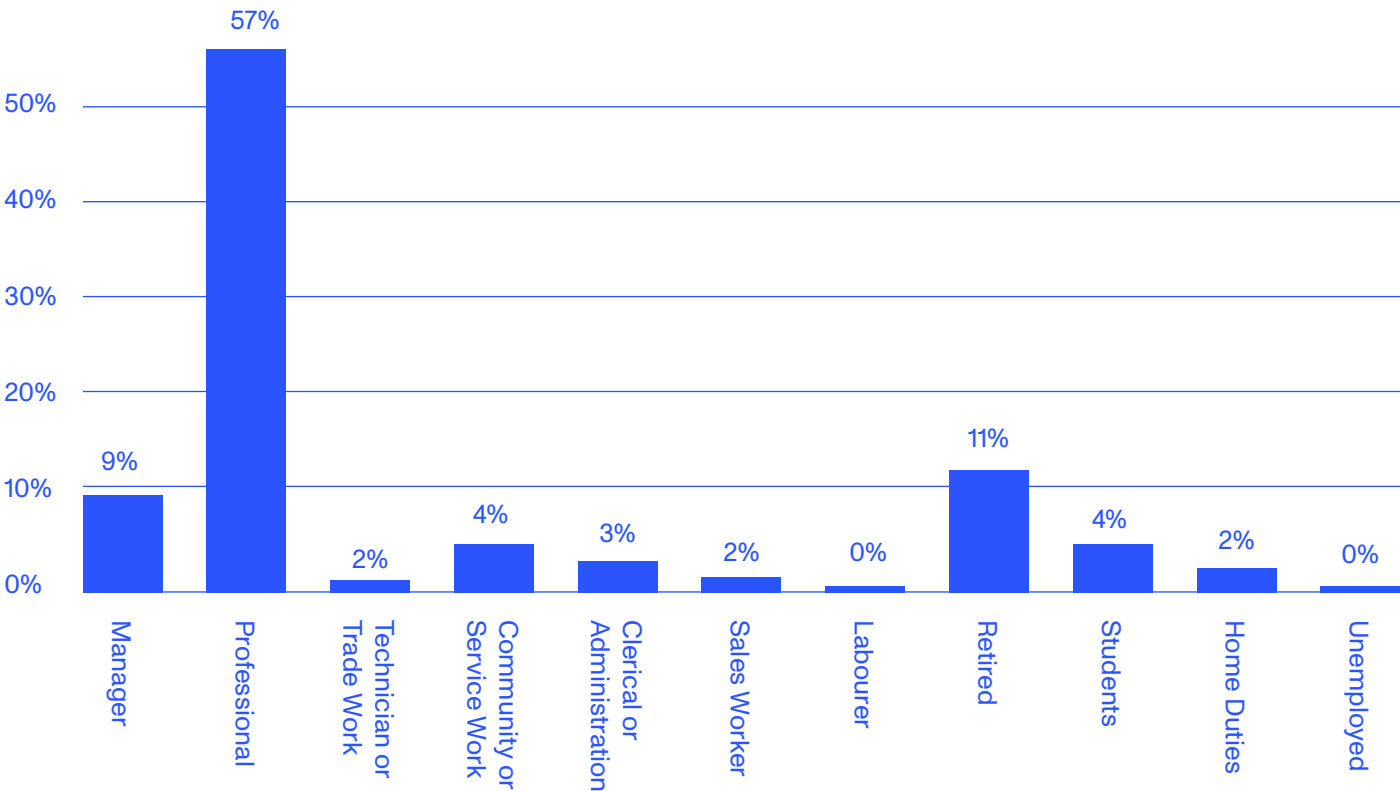
Age



Gender



Occupations



CROSSING 21



MOOMBAKI

Ilona McGuire

Where the river meets the sky

An epic spectacle of light, movement and sound transformed the night sky for the Fremantle Biennale's presentation, *Moombaki*.

The Nyoongar word for 'where the river meets the sky', *Moombaki* is a choreographed drone light show re-creating the first stories of Whadjuk Nyoongar Country for all to experience.

Artworks created by Ilona McGuire were accompanied by a narrative guided by knowledge held by Whadjuk Nyoongar Traditional Owners Doris Getta, Marion Kickett, Karen Jacobs, Glenys Yarren, Neville Collard, Stan Headland, Farley Garlett, Walter McGuire Brendan Moore, and project contributors Rohin Kickett and Grant Revell. *Moombaki* launched the Fremantle Biennale program in 2021, with shows held at the Derbarl Yerrigan (Swan River), Fremantle; Dyoondalup (Attadale Reserve), Attadale and Derbarl Nara (Coogee Beach), Coogee.

Music Production and Sound Design: Josh Hogan and Ned Beckley.
Curated and Produced by Tom Müller.

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Major Partners
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Supported by
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Elite Audio Visual
Productions



MOOMBAKI – FREMANTLE

Derbarl Yerrigan (Swan River), between the bridges, Fremantle
Friday 5 – Sunday 7 November • 8pm

 **12,796**

Live Stream Audio

 **2,457**

Live Stream Video

 **21,270**

Web Page Views



LIVESTREAM SERVICES

Kite Cast provided audio and video live stream broadcast of Moombaki – Fremantle. Audio live stream was broadcast on Friday 5 and Saturday 6 November, with a full video and audio broadcast on Sunday 7 November, via the Fremantle Biennale website. The audio live stream facilitated listening to the audio track for viewers located away from the main venue speakers.

*PLAYS are the number of times viewers clicked “play” on the video. IMPRESSION occurs when the video is loaded on a webpage.

MOOMBAKI – ATTADALE

Dyoondalup (Attadale Reserve), Attadale
Friday 12 - Sunday 14 November • 8pm

 **10,692***

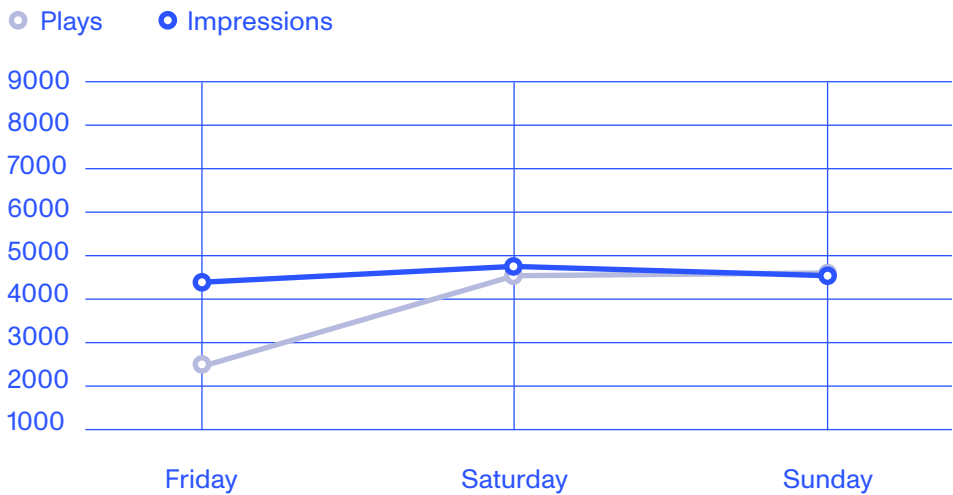
Live Stream Audio

 **4,327**

Live Stream Video

 **13,136**

Web Page Views





LIVESTREAM SERVICES


Kite Cast provided audio and video live stream broadcast of Moombaki - Attadale. Audio live stream was broadcast on Friday 12 and Saturday 13 November, with a full video and audio broadcast on Sunday 14 November.

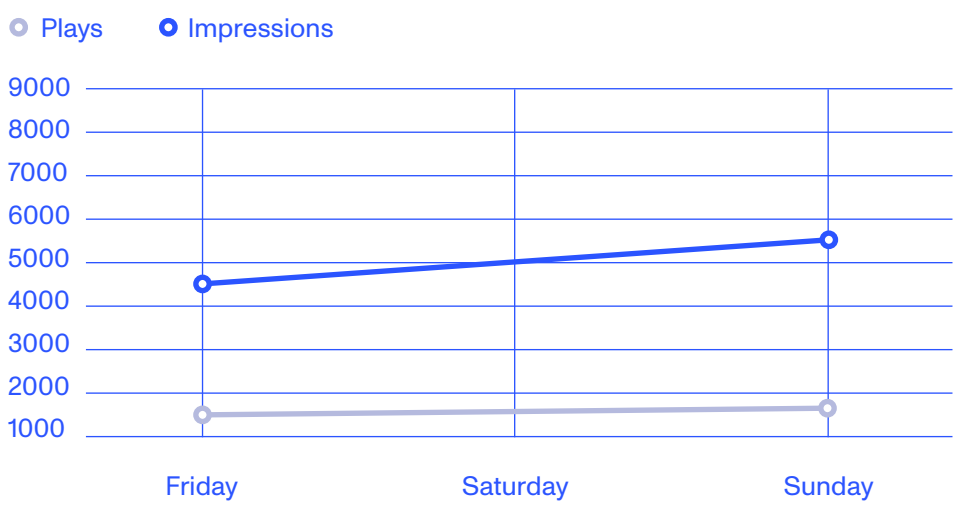
MOOMBAKI – COOGEE

Derbarl Nara (Coogee Beach), Coogee
Friday 19 - Saturday 20 November • 8pm

**1,375**
Live Stream Audio

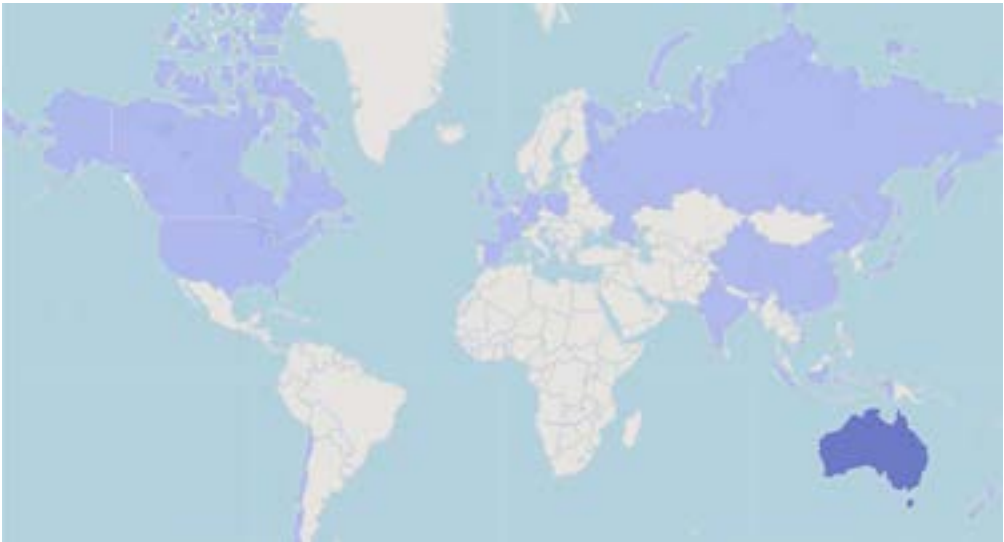
**1,616**
Live Stream Video

**10,105**
Web Page Views



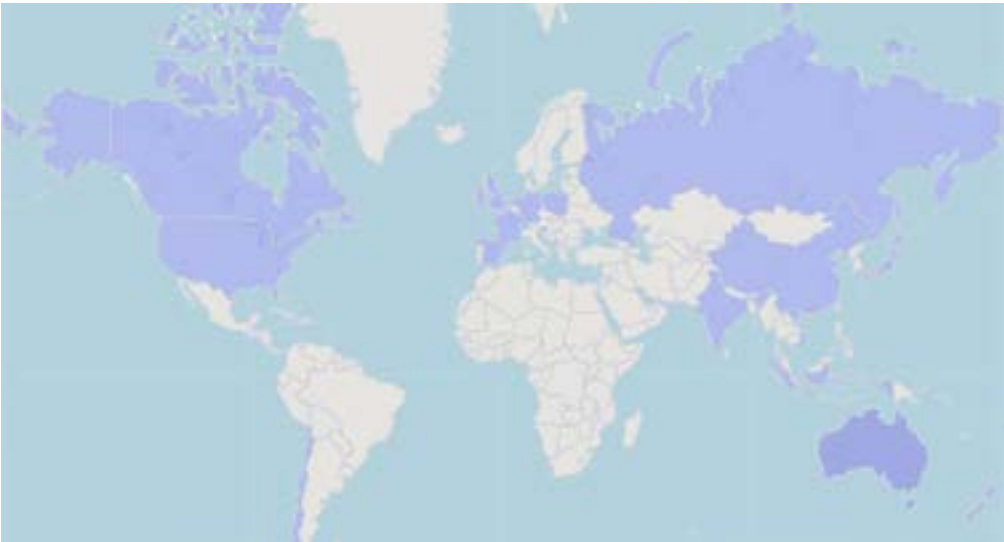
LIVESTREAM SERVICES
Kite Cast provided audio and video live stream broadcast of Moombaki – Coogee. Audio live stream was broadcast on Friday 19 November and a full video and audio broadcast on Saturday 20 November.

NUMBERS BY LOCATION MOOMBAKI



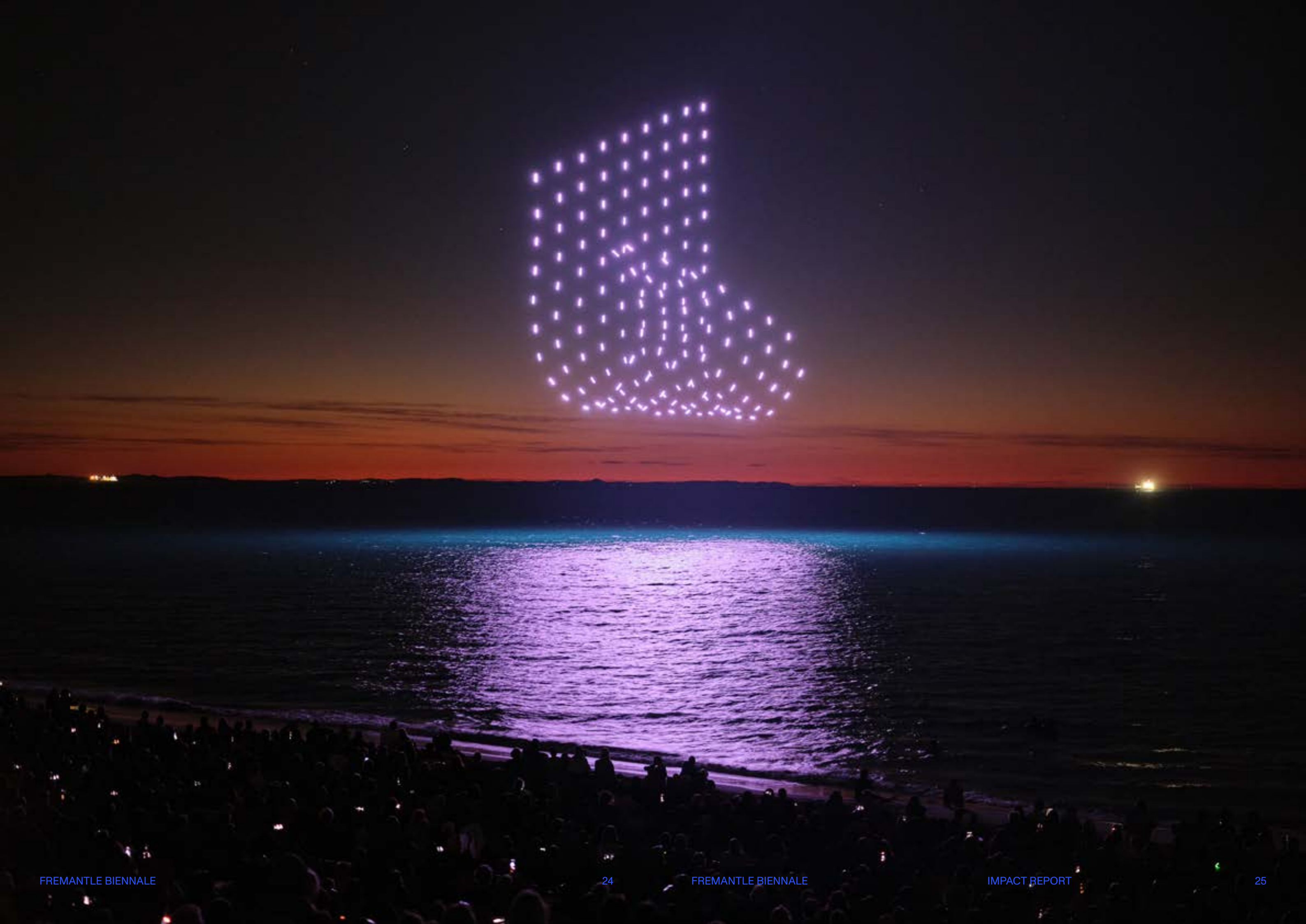
Plays
TOTAL: 5001

Australia	4,563	Germany	1	Ireland	3	Russia	23
Belize	1	Spain	1	Japan	6	Unknown	2,272
Canada	1	France	4	Montenegro	1	Slovenia	1
Switzerland	2	UK	87	Netherlands	15	USA	263
Chile	2	Indonesia	2	New Zealand	1	Vietnam	4
China	6	India	1	Poland	9		



Impressions
TOTAL: 10,024

Australia	9,163	Germany	1	Ireland	5	Russia	58
Belize	1	Spain	2	Japan	10	Unknown	4,672
Canada	2	France	7	Montenegro	1	Slovenia	1
Switzerland	3	UK	151	Netherlands	16	USA	546
Chile	3	Indonesia	2	New Zealand	1	Vietnam	4
China	18	India	1	Poland	14	South Africa	7





TIGHTNESS TIMES TOUGHNESS

Bruno Booth

Crossings are areas of change and transition – they span barriers, creating suspended moments in time that can lead to chance encounters between travellers.

Crossings are not just physical or observable phenomena; human beings are in a constant state of transition, reshaping our selves and our ideas as we respond to new stimulation.

Echoing the proportions of the two Fremantle traffic bridges and the deepest channel of the river, *Tightness Times Toughness (TxT)* was a major new installation and participatory artwork by Fremantle-based artist Bruno Booth.

Audiences were invited to navigate the *TxT* corridors, to experience those moments of crossing: where one place becomes another, where one moment lapses into the next, and where a person is remade by their experiences.

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Australia Council of the Arts
Techworks
Resolve Group

THE COMMONWEALTH OF NEW BAYSWATER

Jessee Lee Johns
Rohin Kickett
Jacob Diamond

The Commonwealth of New Bayswater established and opened its borders as a part of the Fremantle Biennale.

The small and ephemeral nation, a collection of territories including a cultural capital in the east (The Inverted Museum of History) the industrial heartland in the west (the state-run Public Works and Embassy), and its commercial centre (in the centre), offered single entry tourist visas to travellers from all over the world.

The Commonwealth of New Bayswater visa entry provided an exclusive opportunity to experience all this quasi-functional state had to offer, from live performances by international acts, culture, public toilets, views of bridges and carparks, free potable water and much more. A 100% genuine overseas journey to discover one of the world's most accessible tourist destinations!

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BULLHORN

Callum G'Froerer
Clint Bracknell
Trevor Ryan



Across the Western Australian coast, alarm horns blare as sharks cross into areas of ocean and river now considered human domains. Within our cities, bullhorns and megaphones amplify human voices calling for justice and improved relationships with Country.

Inspired by Black Lives Matter chants of protest and the collective energy and histories of procession, *Bullhorn* was a new and ongoing work by composers Clint Bracknell and Callum G'Froerer, and choreographer Trevor Ryan. Amplified Nyoongar singers and dancers accompanied by a large brass ensemble turned their collective attention to the bilya (river), the home and crossing point for the bull shark.

Drawing on the Nyoongar bull shark song performance developed by Bracknell and Ryan, and first presented in Perth Festival 2021 with the Mayakeniny dance group, *Bullhorn* was a powerful collaboration of Nyoongar and contemporary forms of music, dance, song and experimental performance to create an electric experience for audiences.

Presented at sunset along the riverbank, a procession of Noongar performers and members of the Western Australian Youth Jazz Orchestra (WAYJO), followed the bull shark's crossing from salt to fresh water, from the wardan (ocean) up the bilya (river).

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VESPERS

Rachael Dease
Tim Collins

On the horizon, a small group of couta sailing boats gather, calling out to the bilya (river) and audiences along the shoreline.

A new work by composer Rachael Dease, sound designer Tim Collins and Perth's small community of couta boat custodians, *Vespers* was a sound, music and performance piece imagined for and carried across the river.

At once performers, orchestra and dancers, this small floating chorus of yachts travelled downstream at sunset, drifting with song to a waiting audience on the shore of the Derbarl Yerrigan (Swan River).

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Royal Freshwater Yacht Club





OUTSIDE IN

Amrita Hepi

We know it's a been an interesting year.

We're collecting dedications and songs for people you've been thinking about. In their presence or absence.

In the lead up to the 2021 Fremantle Biennale, an international hotline for dedications and song requests was opened by artist and choreographer Amrita Hepi.

Taking cue's from Noongar Radio's popular *Inside Out*, a radio show connecting loved ones separated due to prison, this hotline invited participants to leave a dedication, a message or a song, to a loved one they hadn't seen due to the nature of confinement.

A lone and lit podium, the size of a solitary confinement cell in Australia, was the site for re-dancing the collected dedications during the Biennale, in a continuous audio and dance work.

Performer: Tyrone Earl Lraè Robinson

Sound design: Daniel Jenatsch

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Department of Local Government,
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Naval Store

OVERLOAD

Andrew Sunley Smith

Partially submerged and obscured by the changing tides of the Derbarl Yerrigan (Swan River), a marooned and ghostly vessel occupied an expanse of water beneath Fremantle's Stirling Bridge.

Excessively loaded with local limestone rock spall, this unfamiliar vessel – a symbol of commerce and export – was reclaimed by a material of the landscape itself.

Masterfully restored and marooned by artist Andrew Sunley Smith in collaboration with Fremantle maritime and seafaring experts, *Overload* was a poetic and absurd gesture to our era of excess, instability and oppression. Although disastrous in appearance, beneath the hull of the *MS Overload* there is hand-craft, the dutiful care of people, and the land rising to take back.

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UNCOUNTABLE

May Greenberg

Zee Zunnur

Felicity Groom

Geordie Crawley

A sunken vessel resting eerily on the riverbed is the backdrop to a new duo by dancers May Greenberg and Zee Zunnur, set to a sound score by Felicity Groom.

Unfolding along the pathway and the water edge beneath the Stirling Bridge, *Uncountable* explored the excesses and weight of consumerism through movement. Visitors were invited to journey with the dancers and share in their burdens in a dynamic new work which questioned wealth, stability and remembers the weightlessness of water.

Choreographers, dancers: May Greenberg & Zee Zunnur

Composer: Felicity Groom

Dramaturg: Geordie Crawley

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THESE WORDS WILL REMAIN

Jazz Money

Strung across the wooden pillars of Fremantle's iconic old bridge was *these words will remain* by Wiradjuri poet Jazz Money. In both English and Nyoongar, this large-scale text piece invited audiences to consider the strength and beauty of the shared sovereign Whadjuk waterways. A declaration, a protest, a love song, *these words will remain* was an ode to what our rivers remember and tell, their care and their power. Despite violent colonial intervention, rivers remain sacred currents placed by ancestors with cause of course.

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KEPA KALYAKOORL – AQUIFEROUS

Cara Teusner-Gartland
Daniel Jan Martin
Sandra Harben

*Winja noonook bidi wah? Nguny kepa bidi.
Where is your path? My path is the water path.
Duba Kan Koorliny! Nidja Kepa nyinniny Kalyakoorl.
Walk slowly and softly, and here the water will sit forever.
Walking together through place and time, experience the portals to deep
waters. To the aquifers, the groundwaters, the water table beneath the city. Here,
the water will sit forever. Kepa Kalyakoorl.*

Set at Old Customs House and at sites all along the bilya – Swan River, Kepa Kalyakoorl – Aquiferous asked: what lies beneath our city?

Inviting awe and curiosity, this new commission imagined the deep waters flowing through the bilya. Breathing, shifting, shaping into deep time. What footprint will you leave in the Noongar universe?

Kepa Kalyakoorl – Aquiferous was a collaboration between interdisciplinary artist Cara Teusner-Gartland, environmental designer Daniel Jan Martin and Whadjuk Nyoongar woman Sandra Harben. With Freda Ogilvie, Bianca Harben and Clancy Martin.

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Presenting Partner
Artsource

MILLENNIAL REAPER

Loren Kronemyer

When considering a notion like tradition, who decides what is kept and what is swept away?

In Millennial Reaper, artist Loren Kronemyer and her team of collaborators crafted brooms from scratch. Located in the Naval Store, the art of broom-making, a tradition that crosses continents and timelines, was learnt and shared with audiences.

Across the three weeks of the Fremantle Biennale, this living installation invited participants to witness the transformation of matter through sowing, reaping, baling, stitching and sweeping.

Where does a broom begin? It begins in bale of millet that becomes the broom, in the cultivated, globally traded grain that becomes the bale, and in the stolen, stripped, and economised land that becomes the grain. In the hands of different users, the broom has equal potential to uncover, rearrange, obscure or destroy.

By following the journey from raw material to finished object, audiences experienced the complex international, intergenerational and interspecies echoes that live inside everyday things.

Scenographer: Rachael Guinness

Creative Consultant: Cassie Lynch

Artists: Elham Eshraghian-Haakansson, Aisyah Aaqil Sumito, Ana Palacios.

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SUNRISE SUNSET

Katie West

Two shelters by the Derbarl Yerrigan (Swan River), built for the daily visitors coming to the edge of the water, who walk their dogs or launch their kayaks, were the focus for this gentle provocation to witness the unfolding of the day.

Shifting between the shelter in the east at sunrise, and the shelter in the west at sunset, visitors participated in a collective ritual of sharing tea.

Sunrise Sunset invited visitors to take a moment of pause, to witness fluctuating tides, the movement of people and the passing of time.

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GATHERING PLACE

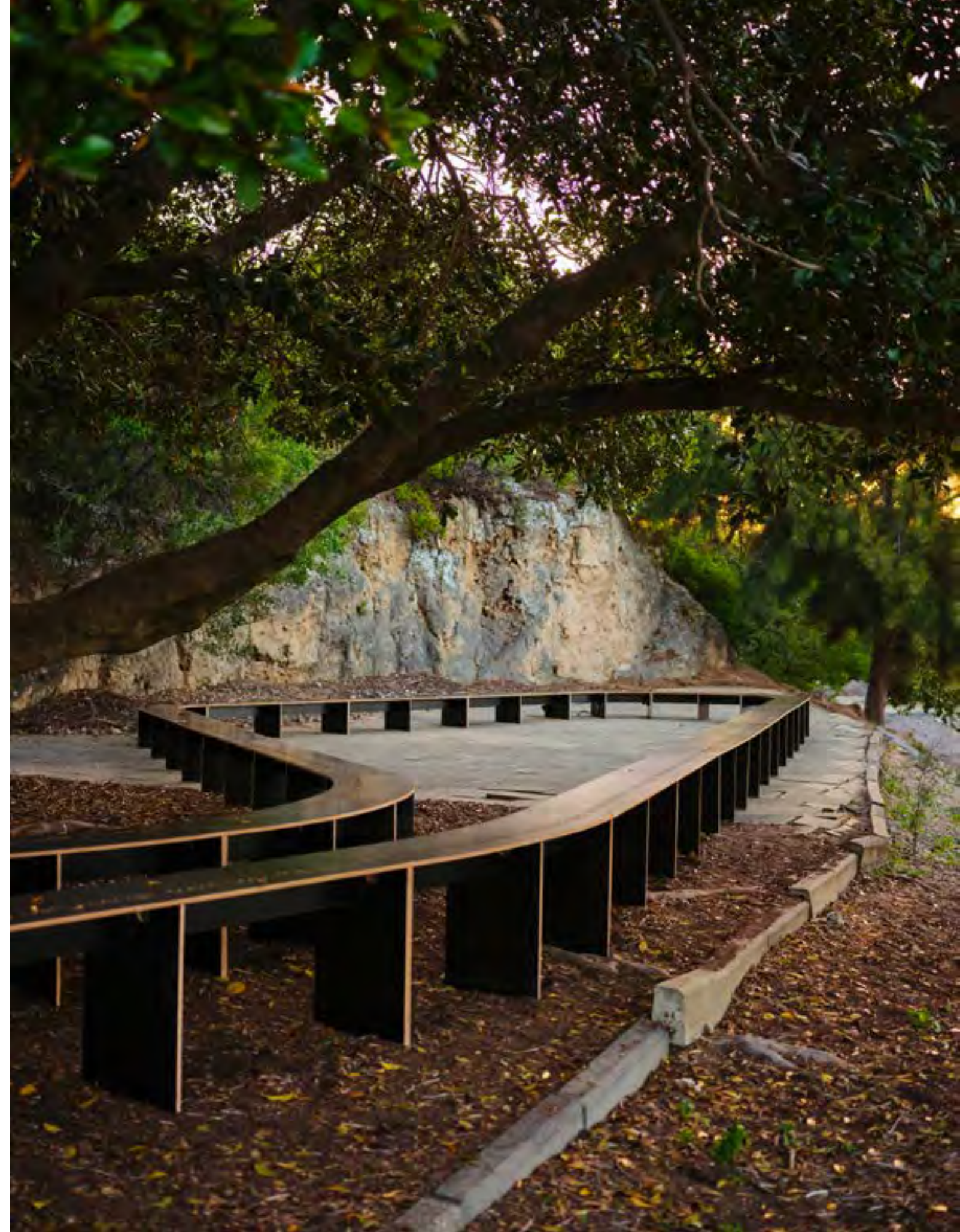
Sandra Harben
Penhale & Winter

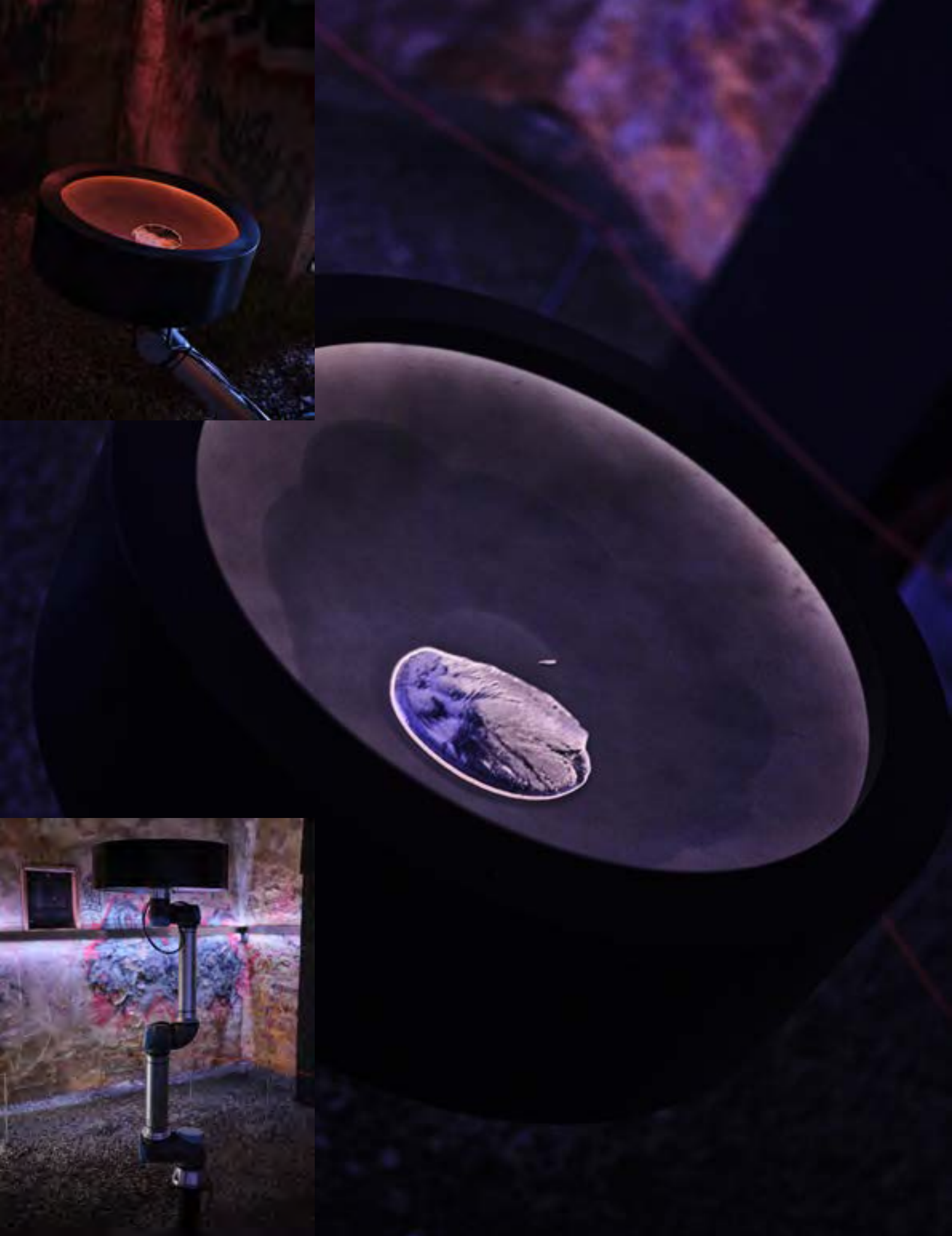
The 2021 Fremantle Biennale architectural commission by Penhale & Winter with Sandra Harben was an invitation to gather, sit and spend time in one of the city's forgotten public spaces. A project formed out of an extended yarn between the authors, a sinuous winding seat is set back from the bilya (river) within a quarried amphitheatre. Collecting, binding and gathering elements; a limestone edge, a Moreton Bay fig, she-oak trees, fragmented river view, this architectural form provided a space for people to gather, to engage in conversation or sit in quiet reflection of the immediate area, amongst the ebb and flow of changing rhythms.

Kwoppada boodjar
Beautiful country
Dabakan koorliny Dabakan koorliny Dabakan koorliny
Walk slowly, walk quietly, walk softly
Boodja wangkiny
The land is speaking
Nyinniny, ni and katitch
Sit listen and learn

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Alti Lighting





TRANSITIONS

Nathan John Thompson
Matt Gingold

A remanent of a brewery from the early 1900s, the Plympton Pumphouse building has been a silent witness to an environment continuously in flux at the hands of human intervention. The landscape itself on which it sits has, of course, been in constant tectonic flow for millennia.

Transitions, a new work by artist Nathan John Thompson in collaboration with Matt Gingold, made visible unseen sonic movements, histories and environments held within this location. Manmade electromagnetic pulses, structural vibrations, geological movements, pre-recorded stories, and waterway movements were captured, processed and interpreted by a vibrational robotic body. Sound took the form of a transient liquid metal, called gallium, which moved with the robotic body in delicate ethereality. *Transitions* was an invitation to embrace ambiguity and understand paradox. It was a performative study into the impermanence of our being and the legacies of listening across time.

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Universal Robotics

ORANGE PATH

AC4CA

A 500-metre walkable painted pathway traces the shoreline of the Derbarl Yerrigan (Swan River), connecting Fremantle's historic Old Traffic Bridge with the Stirling Bridge.

In their most ambitious project to date, *Orange Path* was brought to life by thirteen leading Australian and international artists of the AC4CA collective. A legacy artwork commissioned by the Fremantle Biennale, *Orange Path* is the first public artwork in WA to cross local government boundaries. It's legacy, reminds us that our river connects us all.

Using a limited palette of only three colours, each artist designed a 40-metre stretch of the path. AC4CA member John Nixon's (1949-2020) signature orange colour links each of the designs, in an acknowledgement to his longstanding contribution to the AC4CA collective.

Artists: Guillaume Boulley, Julian Goddard, Daniel Götting, George Howlett, Zora Kreuzer, Andrew Leslie, Jan van der Ploeg, Trevor Richards, Alex Spremberg, Helen Smith, David Tremlett, Jeremy Kirwan-Ward, Jurek Wybraniec.

Principal Partners
Mary Hill

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Town of East Fremantle





MEETING PLACE

HIP Company

European Baroque music, including songs, opera arias and instrumental chamber music, were heard alongside the sounds and music belonging to this land and the Whadjuk Nyoongar people.

Inspired by stories of crossing, HIP Company's new work *Meeting Place* is a concert of the group's signature style of historically informed performance practice and Early Music, transformed by song performed by Nyoongar singer Lilly Gogos. Recreated and presented for the first time were two songs by composer Clint Bracknell about a Nyoongar man, Miago, who lived aboard the HMS Beagle from 1837-38.

Meeting Place spoke to a crossing of two cultures and their stories of sea and river voyages, homes and foreign lands, isolation and connection, life and death.

Presenting Partner
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A BLESSED CURSE

Maitland Schnaars

Brooke Leeder

Azariah Felton

A new dance and theatre work by Maitland Schnaars and Brooke Leeder & Dancers, in collaboration with Ian Wilkes and Humphrey Bower, *A Blessed Curse* speaks to a curse, told to be placed on WA Chief Engineer C Y O'Connor, which sent him mad and drove him to his death just months before the completion of the Fremantle Harbour in 1903.

Revisiting this moment in history, Aboriginal and non-Aboriginal stories were told together, in a visceral experience of dance and spoken word. *A Blessed Curse* opened a new window to this history, but with a twist. Seen not as a curse, but as a blessing, the story of C Y O'Connor was voiced through movement, sound, language and landscape.

Original Sound Composition by Azariah Felton.

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STEP CHANGE

Alexander Boynes

Mandy Martin

Tristen Parr



The third and final work in a collaborative series by Alexander Boynes, Mandy Martin and Tristen Parr, *Step Change* was a large-scale visual, video and sound work exploring the urgent need to transition in the age of climate crisis. Using the site of the Kwinana Industrial Area located alongside Derbarl Nara (Cockburn Sound), the work shifts between the real and the sublime, as the still becomes moving and the changing sonic atmospheres turns light to dark.

Kwinana is a busy and expanding industrial hub and a focal point in Western Australia for public calls to transition to clean energy sources, positioned against the WA Government's on-going commitment to natural gas expansions in 2021. COVID-19 drew our attention to the benefits of radical economic 'degrowth' and its benefits to environmental health. *Step Change* looks to the urgent need for attention to climate change and asks us what kind of habitable planet we are leaving to future generations.

Step Change was made possible through the support of the Minderoo Foundation Artist Fund.

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FERVOR | CROSSOVERS

Paul Iskov
Dale Tilbrook

“Food is culture; food shapes culture; food binds us together and forces us apart. In the same way, accepting the food of this land, which we are only just beginning to do after almost 230 years, will contribute towards what I call culinary reconciliation” (John Newton).

Hosting unique dinners in spectacular locations around Australia, renowned pop-up restaurant *Fervor* returned to Fremantle for an unforgettable dining experience alongside renowned native food expert and cook Dale Tilbrook.

United by their passion for native Australian ingredients, Dale and Fervor, led by Paul Iskov, created a culinary adventure, in an evening of foraged flavours and story sharing.

Quandong, bloodroot, marron and wattle took centre stage in a multi-course dinner, celebrating the remarkable native foods of the Walyalup waterways and Western Australia.

Presenting Partners
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Stormflower
Naval Store





BIOPHILIC BAMBOO BASE (B³)

Shaun Banner
Michael Phillips
Chamila Subasinghe

Biophilic Bamboo Base (B³) was an architectural performance and live on-site build, conceived on innate human relationships and their various environs. It deliberately and delicately created tribute to craft and construction in harmony with nature.

B³ created a place to experience the therapeutic aesthetics of bamboo – a building material that is a socio-culturally negotiated product of lives on the Indian Ocean. B³ allowed architecture to become a performance by marrying material, methods and making in unadorned design and details. The creation of B³ contemplated our attention and awareness of ourselves, our surroundings, efficiency, and the art of coordination.

B³ was developed by Shaun Banner and Michael Phillips with Curtin University architecture students in a collaborative exploration of biophilic principles, design activism and sustainability.

B³ was presented as part of IOTA 2021 and moved to the Derbarl Yerrigan (Swan River) foreshore for the Fremantle Biennale.

CONVERSATIONS CREATIVE CONCILIATIONS

A series of conversations across two days, *Creative Conciliations* raised questions around collaboration, ethics and place-responsive arts practices in Australia. The conversations focussed on collaborating across cultures, and processes for working with Traditional Owners to nurture a deeper understanding of place.

This forum was an important moment for speakers and audiences to consider what place-responsive and inclusive art practices are and can be. Panelists included, Clothilde Bullen, Grant Revell, Jazz Money, Katherine Wilkinson, Tom Müller, Rohin Kickett, Sandra Harben, Tristan Parr, Trevor Ryan, Clint Bracknell.

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CREATIVE LEARNING SCHOOLS

The Fremantle Biennale Creative Learning Program engaged primary and secondary students with contemporary and site-responsive artworks in diverse forms. A unique opportunity to build understanding of culture, history and place, the Creative Learning Program looked to broaden students' understandings of themselves and their place in the world.

The Fremantle Biennale was exclusively open to school groups on Wednesday 10 and Wednesday 17 November, with a diverse program of tours, talks, workshops and resources for teachers and students to connect with the festival themes and artists.

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NEW TIDES

Pip Lewi

Betty Richards

Students from Beaconsfield
and North Fremantle
Primary Schools

What is important about a place?

Over the course of a six-week artist-in-residence program, students from Beaconsfield and North Fremantle Primary Schools worked with artists Pip Lewi and Betty Richards to explore this question. *New Tides* was a performance, event and the culmination of this process – which saw a collaboratively designed set of sails produced that celebrate stories deeply embedded in place.

Audiences watched as across two performances at John Tonkin Reserve, the sails were installed on a small boat and sailed around the river.

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CREATIVE LEARNING INCOMING

INCOMING was the first Fremantle Biennale Creative Lab and Artist-in-Residence Program. The program was open to young creatives aged between 18 – 26 years to participate in a program of practice-based shared learning and creative development, situated within the context of the Fremantle Biennale.

Artists worked with the Fremantle Biennale Program Director, Katherine Wilkinson and Creative Producer Claire Krouzecky to develop their practice within a creative development program focused on collaboration, care and placemaking. Artists participated in a series of workshops across three months, led by a rotating schedule of guest artists, producers and community leaders.

INCOMING artists included: Chandler Abrahams, Claire Appleby, Elham Eshraghian-Haakansson, Izzy French, Rosie McCutcheon, Rebecca Riggs-Bennett, Georgia Van Gils.

INCOMING facilitators included: A Published Event (Justy Phillips & Margaret Woodward), Setare Arashloo, Mike Bianco, Bruno Booth, Fernando do Campo, Loren Kronemyer, LungA School (Jonatan Spejlborg Juelsbo & Lasse Høgenhof) and Kynan Tan.

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BRIDGE TO BRIDGE ART WALK

A special walking tour guided by Artistic Director, Tom Müller and artists to revealed the journey behind the making of each artwork, concluding with a smoking ceremony at Gathering Place performed by Sandra Harben.

Artists included, Katie West, AC4CA, Daniel Jan Martin, Cara Teusner-Gartland & Sandra Harben, Nathan Thompson, Andrew Sunley Smith, Shaun Banner, Jesse Lee Johns, Jacob Diamond, Rohin Kickett, Bruno Booth and Penhale & Winter.





ACCESS PROGRAM

The Fremantle Biennale in collaboration with our partners at DADAA developed an Access Program offering different ways for people with disability to engage in our program and events.

Our Access Program includes Tactile & Audio-Described Tours and Performances, Family and Low-Sensory Zones at Moombaki and Auslan-interpreted events.

BOOK

CROSSINGS BILYA BIDI

A lasting legacy to the cultural and social impact left by the Fremantle Biennale, this book is an illustrated monograph that speaks to the theme of CROSSING 21.

Contextualising Walyalup's (Fremantle's) deep history and the subsequent layering of colonial and contemporary narratives, this book holds a collection of essays, reflections, poems and correspondences, illustrated by the works of contemporary artists, writers, community leaders and Whadjuk Noongar Traditional Owners.

Crossings Bilya Bidi is itself a love letter, a site-responsive and a heartfelt attempt to speak back to place.

Edited by Dr Kelsey Ashe, Sandra Harben, Grant Revell and Tom Müller, with contributions by Tyson Yunkaporta, Clothilde Bullen, Grant Revell & Len Collard, Dr Cassie Lynch, Ted Snell and Julian Tompkin and the artists of CROSSING 21.

Principal Partners
Australian Government RISE Fund
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AUDIO TOUR BILYA BIDI

The Fremantle Biennale program reveals and celebrates the cultural, social and historical uniqueness of the greater Walyalup (Fremantle) region. Building on our invitation to audiences to rediscover the bilya (river) and histories of place, a self-guided audio tour and walk, *Bilya Bidi*, accompanied our program.

Bilya Bidi explores the histories of the bilya (river), acknowledging ancient stories and disruptions and weaving together interviews, reflections and new works from Whadjuk Noongar Traditional Owners, historians and community members, as well as the Fremantle Biennale artists.

You can experience the [audio tour here](#).

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ULTRAMARINE CLOSING PARTY

MOVE & LEISURE STATE

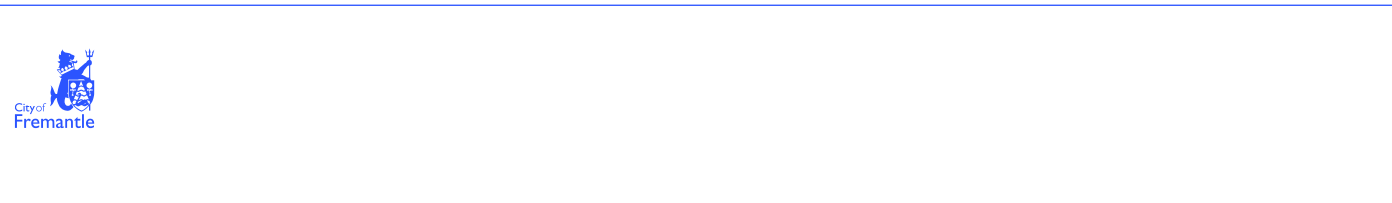
A night of shimmering rhythms and celebration, dispensed by Perth's preeminent party people, MOVE & LEISURE STATE. Overlooking the bilya (river), was a night of dance to send-off the Fremantle Biennale festival.

Presenting Partners
WA Museum
Republic Fremantle
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Founding Partner



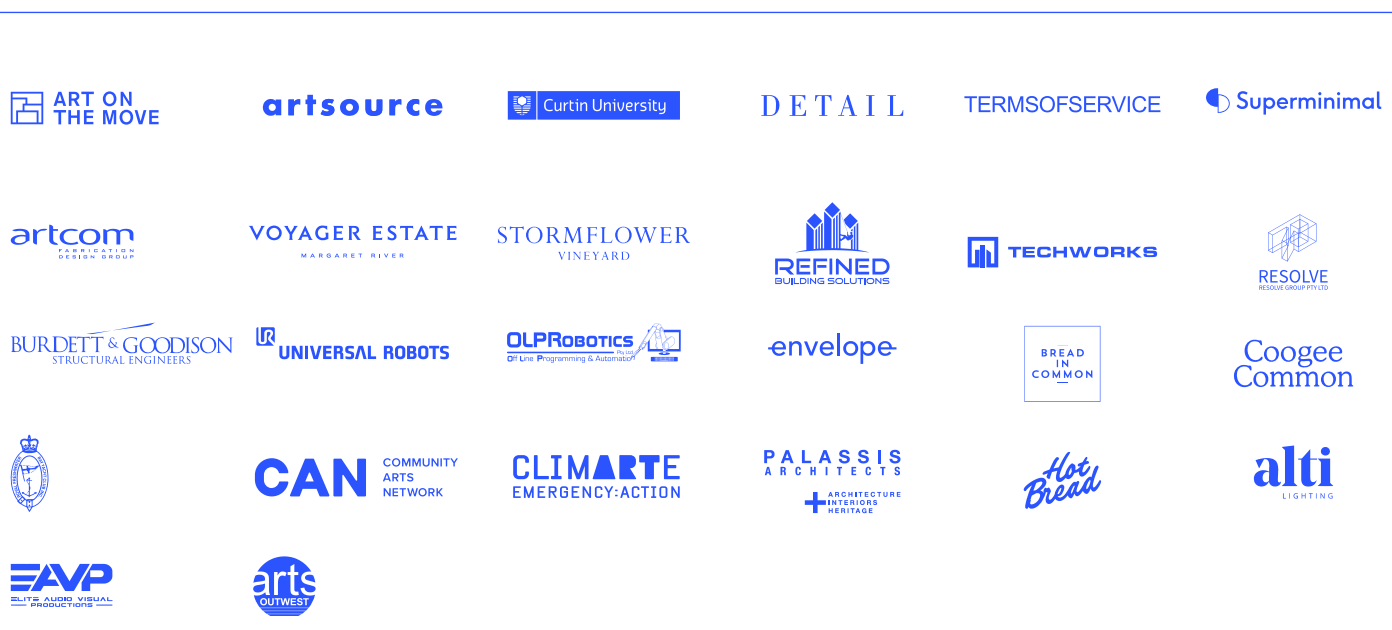
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