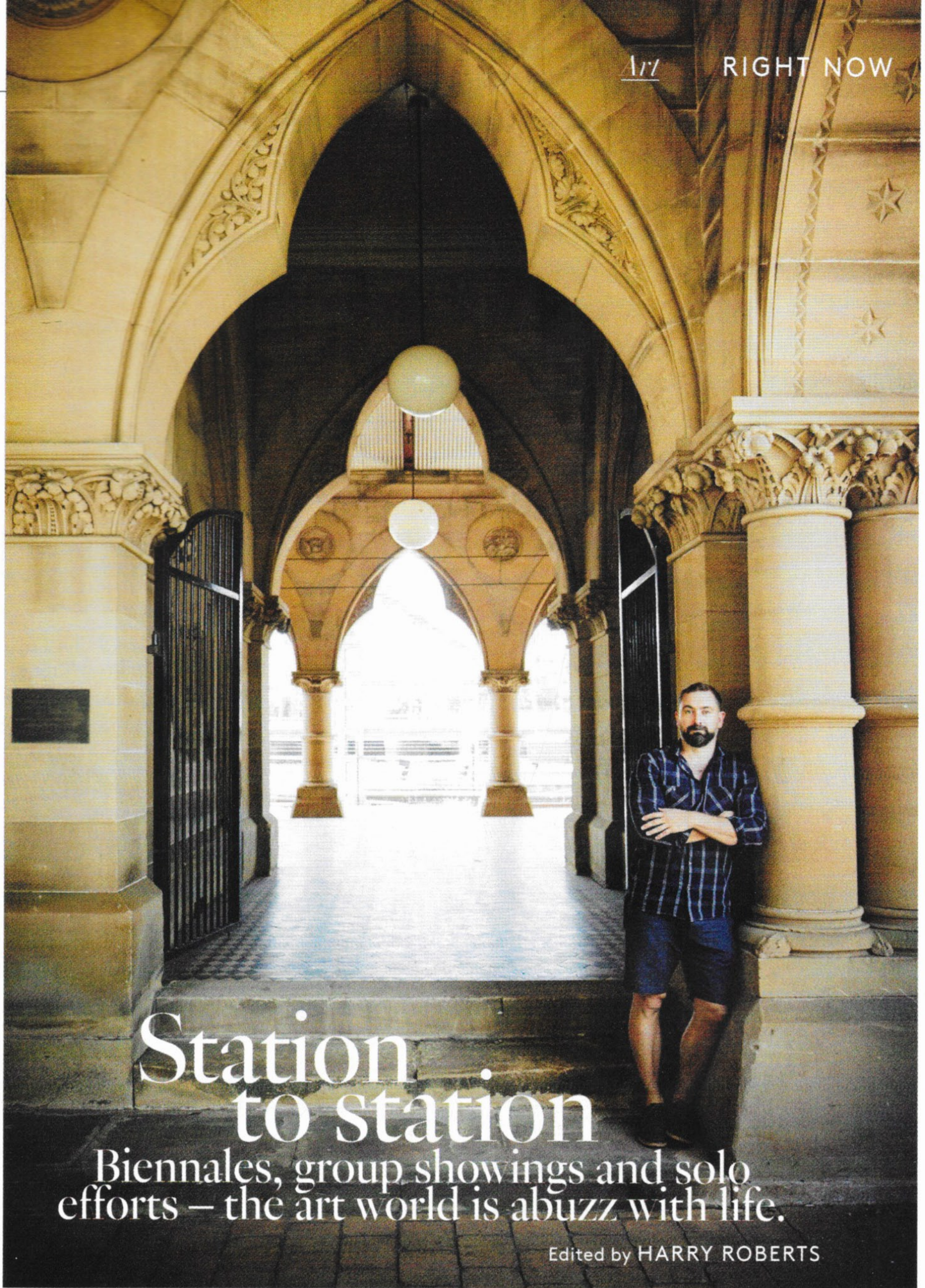




SYDNEY
MINING THE SEED

The 20th Biennale of Sydney, titled 'The future is already here – it's just not evenly distributed', assembles works by more than 80 international artists across seven sites – each conceived as 'embassies of thought' by artistic director Dr Stephanie Rosenthal – including Cockatoo Island, AGNSW and, for the first time, Redfern's Mortuary Station, now cast as the 'Embassy of Transition'. Drawing upon the macabre heritage of the defunct Gothic Revival-style terminal, built in 1869 for the transportation of coffins and still redolent with the morbid decadence of Victorian mourning, UK artist Marco Chiandetti (right) has devised an installation that ponders displacement and the politics of migration. Named from a passage by Edgar Allen Poe, *The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?* comprises a trio of aviaries filled with mynas – a much-maligned introduced species – feeding on sculptures wrought with birdseed (above). March 18-June 5. biennaleofsydney.com.au



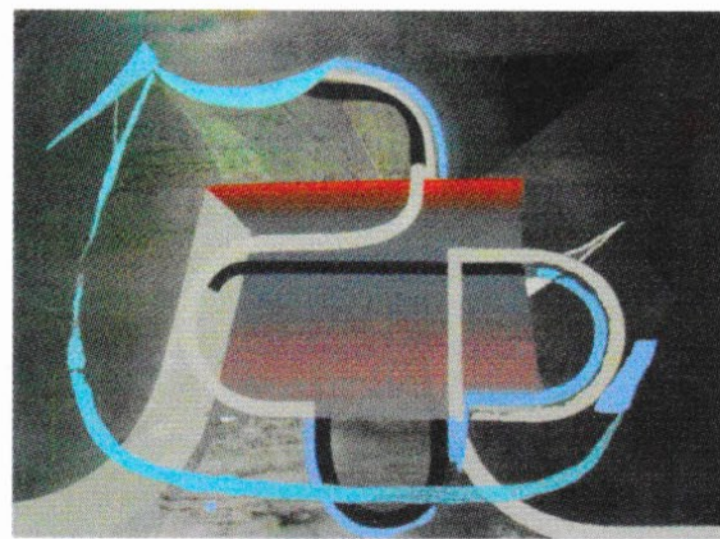
Station
to station
Biennales, group showings and solo efforts – the art world is abuzz with life.

Edited by HARRY ROBERTS



SYDNEY
MIXED MEDIA

With their earthy tones and not-quite-abstract landscapes, Anthony Cahill's oil paintings, including *Mesa* (left), are among the offerings at Home@735 Gallery's exciting group show, timed to coincide with Art Month Sydney. March 2-27. homeat735.com.au

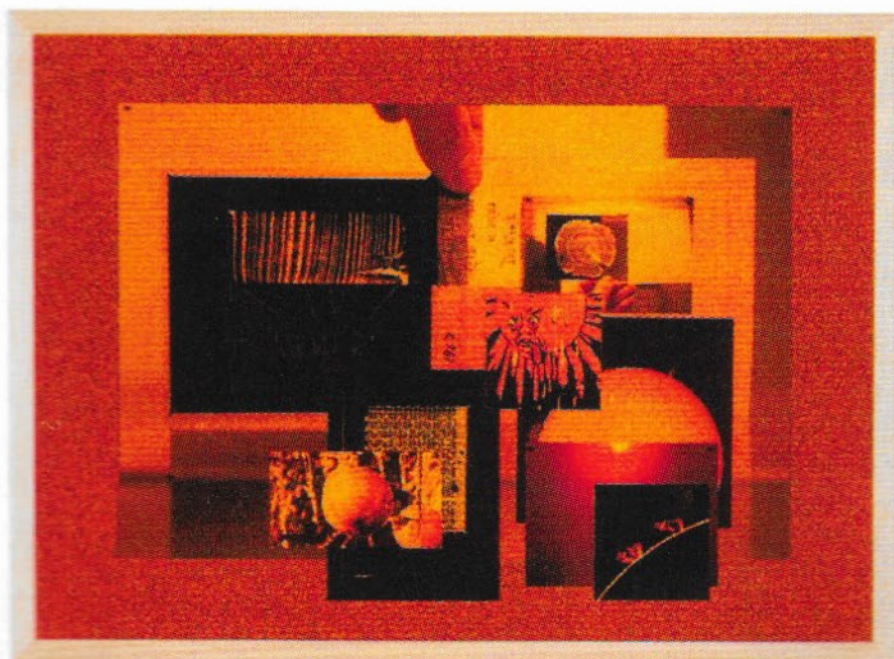


SYDNEY
OPEN ENDING

Auckland-based contemporary painter Julian Hooper constructs ambiguous figures from abstracted elements and art-historical tropes to beguiling effect, as in *Racer* (left). His latest series shows at Gallery9, March 9-April 2. gallery9.com.au

MELBOURNE
NO MISTAKE

Nicholas Mangan's art practice draws correlations between natural disasters, colonialism and consumerism, mining connections with a documentarian process. His collage series *Brilliant Errors* (right) incorporates currency charts, NASA data and mythology to probe the sun's impact on technology, the economy and culture. Until March 5. suttongallery.com.au



ADELAIDE
WELD VIEW
'DESTROYER OF WORLDS' IS THE CULMINATION OF MATTHEW BRADLEY'S 'ONE HUNDRED VESSELS' PROJECT (RIGHT), FOR WHICH THE ARTIST BUILT HIS OWN FURNACE AND FOUNDRY EQUIPMENT AND TAUGHT HIMSELF METHODS OF METAL CASTING. APRIL 13-MAY 8. GREENAWAY.COM.AU

