

# LIVERPOOL BIENNIAL 2021



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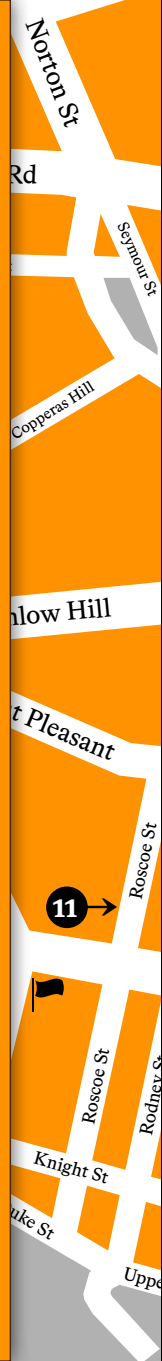
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Liverpool  
Biennial






## Exhibition venues

- 1 **Tate Liverpool**  
Royal Albert Dock, L3 4BB
- 2 **Bluecoat**  
School Lane, L1 3BX
- 3 **FACT**  
88 Wood Street, L1 4DQ
- 4 **Open Eye Gallery**  
19 Mann Island, L3 1BP
- 5 **Lewis's Building**  
Ranelagh Street &  
Hanover Street, L1 1JX
- 6 **Lush Building**  
38-46 Church St, L1 3AW
- 7 **Dr. Martin Luther King  
Jr Building**  
Unit 24, Royal Albert Dock  
L3 4AF
- 8 **Cotton Exchange**  
Bixteth St, L3 9LQ
- 9 **Central Library**  
William Brown St, L3 8EW

## Public works

- 2 **Jorgge Menna Barreto:  
Bluecoat**  
Blundell Lane, L1 3BX
  - 10 **Teresa Solar:  
Derby Square**  
L2 7NU
  - 11 **Daniel Steegmann  
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Street Park**  
Crown St, L7 3QQ
  - 12 **Rashid Johnson:  
Canning Dock Quayside**  
L3 4AQ
  - 13 **Linder:  
Liverpool ONE**  
College Lane, L1 3DL
-  **Erick Beltrán**  
Taxi cabs
-  **Larry Achiampong**  
Various sites

-  All venues have additional hygiene measures in place for your safety
-  All venues have step free access. All venues have accessible toilets except Dr. Martin Luther King Jr Building, Cotton Exchange and outdoor venues
-  See [biennial.com](http://biennial.com) and [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com) for opening dates and times, full COVID-19 safety information and accessibility information






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# Entry Points and Trails

Liverpool Biennial 2021 gathers practices under three entry points – *stomach*, *porosity* and *kin*.

The stomach is the bodily organ through which we engage with and digest the world. Porosity – the ability of our skin to absorb or allow things to pass through it – is viewed as a way of responding to fixed borders. The idea of kin is explored as we consider the bonds and relationships which connect us to the world.

Here are four suggested trails which offer routes that you can take around the Biennial. Each option groups venues by location to make suggestions of which can be easily visited together, perfect if you're short on time!

They also offer a curatorial insight, referencing specific artworks which respond to, and are linked together, through the three entry points.

You can learn more about each entry point, or about the works included in these trails, on the Biennial Online Portal – which includes expanded texts by Brooklyn-based Curator Sarah Demeuse and audio versions you can listen to from home, or on your journey around the city.

Follow the QR code or visit [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)



RIGHT: Image courtesy of Craig Easton / Albert Dock Liverpool



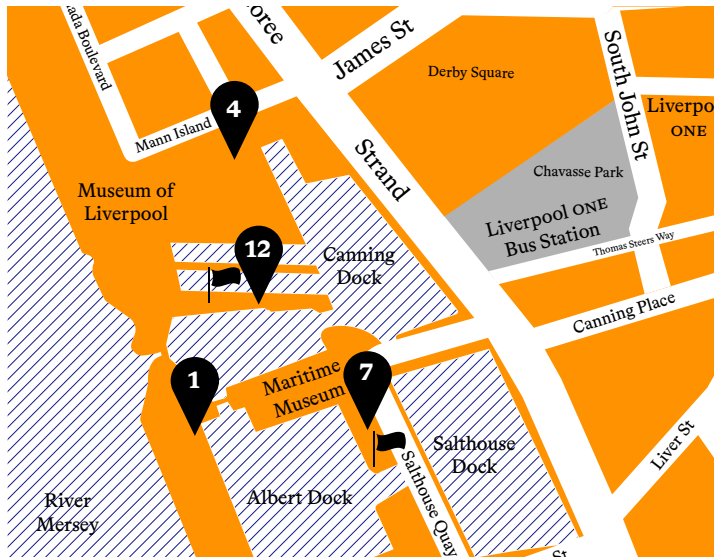
## Stomach / Waterfront Trail

The stomach is the bodily organ through which we engage with the world: to digest one's surroundings (intellectually, sensorially, sonically and materially). The stomach, like the port, is a location where the inside and outside meet, where processes of transformation occur and a culture-nature exchange happens. Liverpool, specifically, has been an active agent in the process of modernisation and change, but also had a key role in the foundation of colonialism and is integrally tied into histories of enforced oceanic movement of peoples, enslavement, trade and labour.

This trail gives an account of how those histories are integral to our present, the power of the body as archive, and as a form of knowledge.

→ Estimated duration: 2.5 hours

→ All venues are within 5 minutes walk of each other.



### 7 Dr. Martin Luther King Jr Building

*Horror Vacui* (2008) by David Zink Yi

In Zink Yi's work the band rehearsals and music filled with religious rituals are equally positioned as spaces where, much like the independence of the stomach, collective and individual identities can develop outside of oppressive power structures.

### 1 Tate Liverpool

*Borrowed Lady* (2016) by Martine Syms

*Masterless Voices* (2014) by Ines Doujak & John Barker

Reflecting on the history of globalisation and its impact across society and communities, the work of Ines Doujak & John Barker retraces the story of carnival exploring the patterns of extraction, labour and trade. Similarly, Martine Syms explores the body as archive and how the politics of gesture are preserved in our cultural memory.

### 12 Canning Dock Quayside

*Stacked Heads* (2020) by Rashid Johnson

Incorporating organic elements selected for their endurance to harsh winds and saline water, the sculpture like the stomach acts as a point at which the external and the internal meet to highlight the continuing endurance of the body.

### 4 Open Eye Gallery

*between a whisper and a cry* (2019) by Alberta Whittle

*Sugar Routes* (2013) by Zineb Sedira

Sedira's photographs and Whittle's film both depict a landscape of extraction, where people and products are moved by water. Similar to a stomach, physical bodies and elements of history are brought together, convening and merging.

# Porosity / Business District Trail

Porosity refers to the state of being porous – our pores are reactive and respond to the world around us. Our permeable skin acts like a port, allowing for passage and documenting our individual journey through absorbing and holding histories. To ignore the differences in skins is to ignore histories and structures of dominance, trade and labour.

These venues all represent notions of porosity in some way, whether it is the Cotton Exchange building's roots in the trading of cotton, notions of a journey and passage encapsulated at Exchange Flags, or the Central Library which is home to history, archive and community.

→ Estimated duration: 3 hours

→ All sites within 15 minutes circular walk of each other.



## 8 Cotton Exchange

*Sundown Series* (2018 - ongoing) by Xaviera Simmons

Interested in how portraiture, language and landscape construct African-American history, Simmons juxtaposes portraiture, archival imagery and text against contemporary backdrops of the American landscape.

## 10 Derby Square

*Osteoclast (I do not know how I came to be on board this ship, this navel of my ark)* (2021) by Teresa Solar

These sculptures draw a parallel between bones as porous matter – as hollowed structures, full of cavities, carriers of tissues, veins and cell communities – and vessels, vehicles of migration, transmitters of bodies and knowledge.

## 9 Central Library

*Wingspan of the Captive* (2021) by Yael Davids

Davids' work looks at migratory birds, captured in the book *The Birds of America* by John James Audubon, reflecting a key issue around forced displacement and movement of humans across borders.

## St John's Gardens

*Pan African Flag for the Relic Travellers' Alliance* (2017 - ongoing) by Larry Achiampong

The porosity of skin and other materials like the textile flags is testament to the changes we all experience in our individual journeys, weathered, tarnished and ever changing.

# Kinship / City Centre Trail

The term 'Kinship' speaks of the interconnected web of social relationships, from our own family 'kin' to wider bonds which connect us to the world. This trail further explores how we are intertwined with and co-dependent on the people, animals, histories, images, technology and nature around us.

- Estimated duration: 3 hours
- All venues within 20 minutes circular walk of each other.



## 3 FACT

*The Only Good System Is a Soundsystem* (2021) by B.O.S.S

This audio-visual installation reflects the ways in which marginalised groups have developed methods of coming together against a background of repression and discrimination in the UK – positioning sound culture as spaces of collective strength and encounter where kinship is found and reciprocated.

## 5 Lewis's Building

*Iron Deficiency* (2021) and other works by Camille Henrot  
*The Cardiovascular System* (2021) and other works by Ane Graff

Henrot explores the trope of mother and child and the alienation of the body through society's eyes, seeing the body as a series of actions and excesses. Graff positions the body as one part of a larger system, a meeting place for narratives, materials and influential external factors.

## 2 Bluecoat

*Jiibie* (2019) by Laura Huertas Millán  
*Mauvaise Alphabet (Liverpool)* (2021) by Jorgge Menna Barreto

Each artist looks at our impact on our shared environment through different attitudes towards nature, animals and our fellow man.

## 13 College Lane, Liverpool ONE

*Bower of Bliss* (2021) by Linder

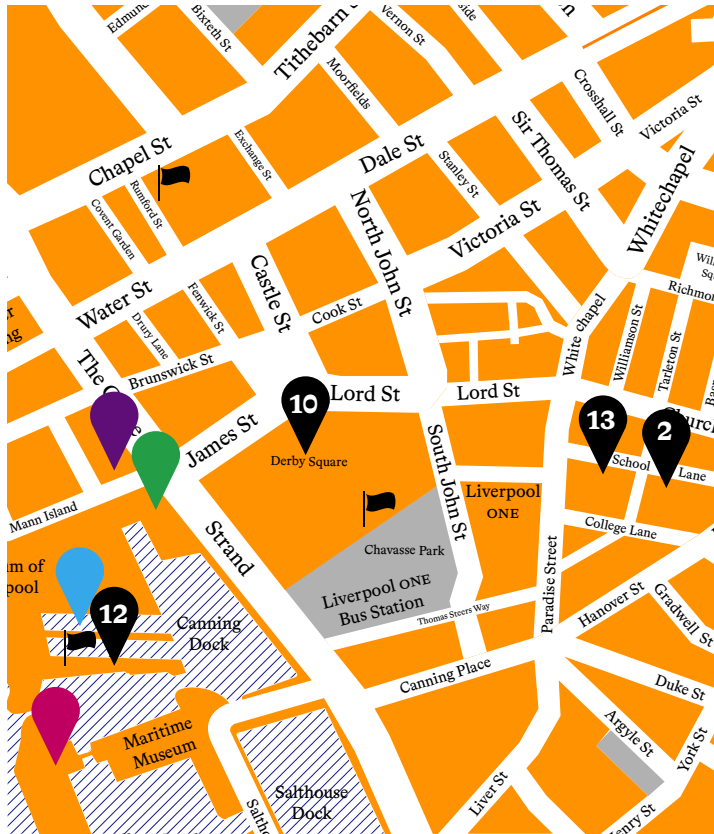
Drawing from Liverpool's rich archives and her own archive of images, Linder has created a landscape for safety and pleasure, a place where we find kinship by situating our body within the city like a bacterial cell on a host body. Build new bonds with the community around you and photograph yourself within this major new commission.

Share online using #BowerofBliss

# Public Art Work Trail

The city is your gallery with this public art trail. Explore Liverpool's incredible streets, spaces and architecture to discover new artworks and commissions for Liverpool Biennial 2021 alongside existing public sculpture from past Biennial editions and year-round programme.

→ Walking 1 hour approx. (excluding Crown Street Park)



- 2 Jorgge Menna Barreto, *Mauvaise Alphabet (Liverpool)* (2021), Blundell Lane, exterior wall at Bluecoat
- 13 Linder, *Bower of Bliss* (2021), College Lane, opposite Waterstones
- 10 Teresa Solar, *Osteoclast (I do not know how I came to be on board this ship, this navel of my ark)* (2021), Derby Square
- 12 Rashid Johnson, *Stacked Heads* (2020), Canning Dock Quayside
- 🚩 Larry Achiampong, *Pan African Flag for the Relic Travellers' Alliance* (2017-ongoing), look out for them along your route

From late April, you can extend your trail to visit:

- 11 Daniel Steegmann Mangrané's, *La Pensée Férale* (2021), in Crown Street Park on foot or via ComCabs Taxis and view
- 🚶 Erick Beltrán's work, *Superposition* (2021) en route. More information on how to order a taxi is available on page 83 or at [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)

## List of other public artworks by Liverpool Biennial:

- Ugo Rondinone, *Liverpool Mountain* (2018)  
Mermaid Courtyard near Tate Liverpool, Royal Albert Dock.  
  
Commissioned by Liverpool Biennial and Tate Liverpool, with support from Royal Albert Dock Liverpool.
- Nathan Coley, *From Here* (2020)  
St George's Dock Pumping Station, Mann Island.  
  
Commissioned by Liverpool Biennial and Culture Liverpool.
- Betty Woodman, *Liverpool Fountain* (2016)  
George's Dock Ventilation Tower Plaza, Mann Island.
- Carlos Cruz-Diez, *Induction Chromatique à Double Fréquence pour l'Edmund Gardner Ship / Liverpool. Paris* (2014)  
Canning Graving Dock, Liverpool Waterfront.  
  
Commissioned by Liverpool Biennial, Tate Liverpool and 14-18 NOW using a historic pilot ship owned and conserved by Merseyside Maritime Museum.



**Samantha Lackey, Interim Director**

## **Introduction**

This Biennial has been three years in the making and while the context of its exhibition has been radically affected by the COVID-19 pandemic, the ideas around which the Biennial and the work circulate have remained constant. Relationships are at the heart of this: the ways in which our bodies experience the world and the connections that we make in the world. This has been a year when particular kinds of certainty about our bodies – and about whose bodies matter most – have been at the forefront of our everyday experience. We have reflected on the effects of our behaviour on the animal and natural world. We have witnessed renewed forms of solidarity as people across the world protested systemic racism, as multimillionaire footballers spoke up for, and with, hungry families. We have sought solace in nature, in our animal companions. The stories that shape our lives have changed. This Biennial recognises the potential in retelling the old stories differently and in writing new stories. It proposes new forms of equity between humans, animals and nature. Importantly, it does so with a careful optimism founded on deep engagement with ideas and experience and on the potential for new forms of collective action. We believe it does so with beauty, care and joy.

Liverpool Biennial is always the result of an extraordinary collaborative effort. More than that, it is also a cumulative manifestation of years of energy, work and support. Over the past 12 months we have had to draw on all our reserves and on the generosity of everyone with whom we work: our artists, our team, our partners, our funders and our board. We have remained committed to the importance of realising this festival, to connect everyone we can to the exceptional art and ideas contained within *The Stomach and the Port*. We give heartfelt thanks to everyone who has played a part in this in Liverpool, and across the world.

## **The Stomach and the Port**



**Manuela Moscoso, Curator**

## **The Stomach and the Port**

Liverpool Biennial 2021 asks the question: *what is a body?* What does it mean to be human, and what could humans be to one another? *The Stomach and the Port* draws its title from an understanding of bodies as fluid, porous and interdependent organisms – continuously shaping and shaped by their environments.

We might think of the human stomach and the port as two sites of connection and exchange; both receive and redistribute information, knowledge and goods, both are by nature relational. Our skin, too, is a boundary through and on which social meaning is inscribed and a porous and breathable organ through which we respond to the external world. The 2020 pandemic has laid bare the reality that all bodies are porous, not only to each other, but to vast, interconnected networks of cultural, natural and sociopolitical systems. Recent movements to protect lives from state and structural violence and to preserve physical integrity such as Black Lives Matter have also demonstrated that borders are not simply geographical, architectural, or biological, but are politically and interpersonally maintained. All the works included in this Biennial address bodies within specific locations and constraints, but also suggest they are never truly fixed to any one place in particular. Humans are not merely consumers or receivers, but producers and reproducers of the world and of future political consciousness.

Ports have been vital to the movement of bodies and materials throughout history. They played a key role in the development of modernity, in establishing the dominance of Western democracy and in the foundation of colonial capitalism, in which gendered, racialised and colonised bodies, along with natural resources, were fed into then/now-emerging economies of extraction. Liverpool played an important part in this world order. The city became a globally important port by the 18th century.

The very first enclosed port was built here, establishing the city's prosperity via trading cottons and woollens, guns, iron, alcohol and tobacco. Liverpool also found wealth from human trade, both the forced movement of people and the trade of products created by forced labour. The first school of tropical medicine was founded here in 1898, a time when science emerged as the bedrock of objective and rational analysis, within which early Western definitions of the body were formed.

I have spent over two years navigating questions regarding the 'body' and the long-standing myths, assumptions and generalisations that accompany attempts to define it. Western bodies have long been designated as a 'neutral' or 'universal' standard, which in turn has determined the conditions of citizenship and of whose life is valuable, worthy of protection and rights. In this edition we ask, how have these definitions of the body been preserved? By whom? In whose interest? How might we disrupt these categories, and how can we resist them? In doing so, how can we nurture a sense of coexistence and reciprocity, with others and with our environment?

Articulating these issues through the language of the body, and attention to its porosity, vulnerability and interdependence, might enable us to perceive the body as the site of intersecting powers, to a site for political agency. What happens when we shift our understanding of bodies from something humans *have*, to something humans *are*? Such a shift might help us to redefine political agency as a collective, inclusive and indeterminate force rather than as a tool for dogmatic self-reinforcement. The art practices shaping this Biennial all persist with complicating and refining the conversation; moves beyond dichotomies of individual and collective, interior and exterior, to thinking with a body that is fluid, resilient, unpredictable and entangled with one another. We strive for a world that nurtures life for all. In this Biennial, art explores those entanglements and their potential for resistance, providing a space to imagine.

Orit Gat, Writer

## A View of the City: A Personal Exploration

This is a story of arriving in a city told through a selection of objects – a set of false teeth; a sugar cube; a model of an ocean liner; a landscape painting in an abandoned basement; some bird drawings; two birds; a small forest of young trees – presented as a way of guiding you, the visitor, through Liverpool Biennial 2021. It is a thread, weaving connections between Liverpool, its history, its buildings, and the exhibition sites, the works of art and the ideas that make up *The Stomach and the Port*.

When I first came to Liverpool, I imagined that this small book would gently guide the visitor across and through the Biennial. Much has changed since then: being guided feels very different when the ground is full of stickers directing you where to stand, instructing you how to follow a one-way system and reminding you to ‘keep your distance’. An exhibition that focuses on the body and its relation to the spaces it inhabits is coloured by a year (or more) of being keenly aware of one’s body in space, and of other bodies around. And so, my aim is to offer options, not directions – ways of connecting with the ideas and connecting the ideas together.

In a network of interrelation, I had to decide: which stories to tell? This exploration accounts for the things that linger in the background: the sugar, the birds, and the many histories carried and represented by the geography, waters and people of the city, shaping a path through the curatorial ideas. This is how you create a sense of fiction: an exhibition is a set of relationships, and these are part of the process – there’s the relationships between artworks hanging next to each other, but also the relationships through different spaces. My hope is that every different path through the Biennial and the city generates a different meaning for each visitor, who then carries that home in their memory and back into the world.

### A set of false teeth



The false teeth are usually displayed on the top floor of the Victoria Gallery & Museum. Fashionable in Victorian England, they’re displayed here in vitrines, next to bell jars containing huge cross-sectioned models of tooth decay. Made of ivory (or collected from dead soldiers, prisoners and graves), they were necessary because of the uptake in the consumption of sugar, newly accessible from the Western hemisphere and the colonies.

In medieval times, sugar had been imported to Europe from the Arab world: crusaders brought what they called ‘sweet salt’ back with them from the Holy Land. Until the 18th century, sugar was expensive and treated as medicine. This set of ivory teeth is a sign of availability. The history of everything is a history of circulation.

To consume is a complex verb – it can be used to describe eating and buying, devouring, and using up. New things on offer, such as sugar, require new ways of living, such as false teeth. The Victoria Gallery & Museum, which resides in one of the oldest parts of the University of Liverpool, was funded by donors such as Sir Henry Tate and Sir William Hartley, who made their respective fortunes from sugar and jam manufacture. It was opened in 1892, during a time of plenty (for some) and a time of increasing trade (at the expense of others). The Victorian era also birthed a new kind of place, where the modern opulence that resulted from trade and colonialism could be displayed and made available for the masses: the department store, such as **5 Lewis’s**. A new kind of shop for a new kind of time, an overwhelming, intoxicating muchness.

**More on consumption:  
a writer's list and the other histories of sugar**



In 1974 the French writer Georges Perec created a self-portrait via food in an essay entitled 'Attempt at an Inventory of the Liquid and Solid Food-stuffs Ingurgitated by Me in the Course of the Year Nineteen Hundred and Seventy-Four'. Divided by food type, it begins with liquids: 'nine beef broths, one iced cucumber soup, one mussel soup'. There were 'five chickens' and 'one chicken kebab', as well as 'one lemon chicken'. Rabbits, other kinds of kebabs, dozens of bottles of wine (I read a literary analysis of the essay explaining that, for a Frenchman of his generation, Perec's alcohol consumption was quite standard). Two lines about salad and three paragraphs about dessert, the first of which is dedicated to fruit ('two strawberries...one pear in syrup, three pears in wine, two peaches in wine'), the second to pastries ('ten tarts Tatin, seven pear tarts'), and the third is cake ('four chocolate gateaux...one cheesecake').

In 2011 the *New York Times Magazine's* cover image was a photo of a sugar cube cracking, accompanied by the words 'Sweet and Vicious: the case against sugar'. Inside, the article's headline queried 'Is sugar toxic?'. Numerous articles followed, giving directions on how to cut sugar from your diet. Instructions are necessary: sugar is so ubiquitous that it is difficult to know what contains sugar and what does not. There was a quick shift from luxury to infamy. The idea that you are what you eat was introduced and reinforced. Your stomach is you.

Another translation of Perec's French list of foods substitutes 'ingested' for 'ingurgitated', which feels like less of a value

judgement. Food is controlled by religion and society and therefore food is culture (I once heard a food writer saying that every story in the world is a story about food, just add a sandwich to it). The story of sugar is loaded and also local: it is a Brazilian story, for example, since Portuguese settlers brought sugar to be planted there in the 16th century, resulting in the earliest large-scale production in the world. Sugar is a story of colonial power and slavery, as its cultivation spread across the Americas to meet growing European demand. Sugar came through the ports and was refined and processed to make loaves, then cubes and bags of granulated sugar. Sugar embodies a history of trade, wealth, labour, movement and change. Every paper pack of sugar on a shelf is a reminder of intersecting histories.

**A model boat**



The now defunct Tate & Lyle sugar silo and factory in Kirkdale, which sits within Liverpool's 7.5 mile dock system, is a tale of the economy of the city. Yet the docks themselves tell many other, related tales. On display at the Merseyside Maritime Museum is a replica of the *RMS Lusitania*, an ocean liner with four funnels. Operated by the locally owned Cunard Line, the *Lusitania* was a familiar sight at the port's landing stage and now, in model form, is one of many symbols standing for the city's vast and complicated role in maritime history.

The *Lusitania* was sunk in May 1915 by a German submarine even though it was a civilian ocean liner, on its 202nd trip from Liverpool to New York. The *Titanic* is more famous, but the

*Lusitania* sinking during the First World War was a modern tragedy in which war and travel, the port and politics, the story and the secret collide.

On Wikipedia you'll find a list of representations of the sinking of the *Lusitania* under the headline 'cultural significance'. There are First World War recruitment posters from the USA showing victims of the sinking, as well as a few documentaries, a handful of books, some pieces of music. The *Lusitania* is an emblem of the types of stories that are repeatedly told and represented in popular culture – the Atlantic was dangerous during the war, the Germans brought down other passenger liners, including the White Star Line's ss *Arabic* in the same year. The *Titanic*, unsinkable, still sunk. The story of movement is often presented as one of freedom shaded with danger.

But there is another consciousness, an alternative way of looking at the ocean and the movement across it which often begins or ends in the Port of Liverpool, and which intimately connects to diaspora and colonial violence. This sense of another ocean tells the story of the Middle Passage, the name given to one leg of the triangular trading system between Europe, Africa and the Americas. Ships would leave Europe with merchandise that would be exchanged for enslaved people in Africa who were taken to the Americas to be sold. The ships would then return to Europe full of raw material to be made into merchandise, and the cycle would continue. Endless and horrifying, the middle part of the passage is another story that the ocean holds.

## An abandoned painting



By the mid-19th century half of all trade in Liverpool related to the cotton coming in through the port. Cotton – a thing that begins as a flower, continues with labour, shipment, trade, processing, trade again. And a product of slavery.

The local business of trading cotton was originally done outdoors, at Exchange Flags, where the pavements were always white with fluff. It moved indoors, to the **8 Cotton Exchange Building** at the end of the 19th century and Liverpool remained a central player in global cotton trade until the Second World War. In the late 1960s the Cotton Exchange became a site of intense regeneration, bought by a developer who turned the old building into a block of refurbished offices, with its original façade destroyed. But much remains of what the building once was.

The *Liverpool Echo* sent their business editor to tour the building in 2015. He described the old lift cage with a large sign saying 'samples', and what was the basement restaurant for the cotton traders, replete with a huge painting of an Italian lakeside scene with a warm sunny sky and light shimmering on the water. (This is not an object, just a photograph I've seen online, but sometimes a camera catches more than one would think it could. A sense of loss, an absence of what and who was there.) The writer, sent there to assess an office building, found himself writing about a history that haunts the place, especially in its as-yet-unrefurbished basement.

## A book of bird drawings



Taking the escalator up to the first floor of the modern-looking **⑨ Liverpool Central Library**, it's almost impossible to imagine the round domed 19th-century reading room with its old wooden bookcases reached via spiralling cast-iron staircases. To one end is the Oak Room, where once a week a librarian opens a glass case and turns a page of the American artist and ornithologist John James Audubon's book, *The Birds of America* (1827–38). The book, in four volumes, is one of the most precious objects in the library's collection.

This object also reflects on a voyage across the ocean, from the United States to Europe. Audubon made his journey on a cotton-hauling ship, with the aim of undertaking a lucrative lecture tour about American life and nature, to support his completionist project to paint every bird in North America. He wanted to categorise, to know and to be able to define the world. Audubon's knowledge of nature, his grandiose project to capture all its avian members, was enormously popular. The single plates of the book with their life-size reproductions of birds were so prized for their aesthetic that the majority of the copies were cut and dispersed far and wide. Now only 120 full copies exist. The book is a gorgeous series of colourful prints, but also a taxonomy that combines the fantasy of an elsewhere and the idea that nature can be described, known, managed, owned.

## Two other birds

The futility of Audubon's project to try to record every bird feels all the more resonant since birds are fleeting apparitions, symbols of migration. The context of the Port of Liverpool fills this Biennial with stories about migration and movement, with narrative and tragedy. The first thing a ship's passenger arriving in Liverpool will see are the Three Graces – the Royal Liver Building, the Cunard Building and the Port of Liverpool Building – the three structures that define Liverpool's skyline and its history of commercial prowess. The Liver Building is topped by two 18 ft statues of liver birds, mythical birds that are the symbols of the city – one watches over the city centre, the other looks towards the River Mersey, and away.

The bird looking to the city is known to represent a view of its people, the bird looking at the port a sign of prosperity. But seeing them while thinking of the context of the port as a story of capital, colonialism and globalisation is a reminder that the relationship between the city and prosperity is often a myth: it's an economy that has left many behind.

## A password



When I reached out to one of the Liverpool Biennial 2021 commissioned artists asking them about a film they were showing, they sent me a link. "The password is 'anthropofagia'", they added. It felt like one of those magical moments in which all ideas meet.

'Anthropofagia' is a term that originated with modernist Brazilian poet Oswald de Andrade in his *Manifesto Antropófago* from 1928. It's been translated as 'cultural cannibalism', the

idea that Brazilian art will develop from ingesting the different cultures of the country rather than looking to the West. It's a process that can be violent – transformation requires energy, experience. In the process of digesting the world, you transform yourself and embody that knowledge physically. The body learns.

### Saplings



In this story, there is an idealised Italian landscape painting, a salad and a forest. The forest is newly planted, as it was made for the Biennial by artist Daniel Steegmann Mangrané in **the Crown Street Park**. It is like a myth, a story, a thing hidden from the eye and is an intervention which reminds us that nature is a constituent part of the Biennial. Represented, ingested, created, it is all nature. The River Mersey is nature, but also an economic thoroughfare. Cotton – nature, also commodity. We are used to the idea that nature is subservient to humans, a thing to cultivate, like a park where benches inform where bodies can go, where flowers are potted, incapable of expanding. But there's another way to see contingencies. The human body is just another part of nature, another element in a system. Like both the stomach and the port – circulatory systems of objects coming in and out – the body and nature meet in life. It is inescapable.

## Venues and Artists



Royal Albert Dock, L3 4BB  
Exhibition continues until 20 June

## ① Tate Liverpool

The works shown at Tate Liverpool are interlinked through the history of feminism as a form of rebellion against the dominant narratives of white, heterosexual, male power. The political potential of feminism informs this Liverpool Biennial 2021 exhibition, not only as an historic movement advocating for women's rights, but as a strategy for revolt that remains valid and expands to the rights of all humans. The collages, drawings, paintings, sculptures and video on view all deploy activist methods, including collective action, the celebration of bodily experience and the rejection of racialised and gendered social conventions. Significantly, this fight, in all its different forms, is also full of joy, beauty and strength.

New commissions and existing works by four artists are displayed alongside works from the Tate collection. The selection spans 80 years and four continents. These diverse contexts are the background for performing, re-imagining and celebrating bodies, often represented by specific parts – tongues, genitals, hands – to reflect on the fragmented experiences of our own physicality.

*Borrowed Lady* (2016), **Martine Syms'** video installation, shows the artist and poet Diamond Stingily performing gestures, turns of phrases and expressions. The installation comments on the way that Black gestures and idioms have been appropriated, commercialised and used in branding and advertising. Syms mounts a counter-resistance by giving them dedicated time without attachment to a product. Highlighting the artist's interest in contemporary technology, the work mirrors how these gestures are repeated in life, but also how we continuously reiterate physical movements when engaging with the world via our devices, through instinctive acts such as scrolling or typing.



Martine Syms, *Notes on Gesture* (still) (2015), *Borrowed Lady* (2016), 4-channel video installation. © Martine Syms, courtesy Sadie Coles HQ, London.

Multiplied and fragmented body parts also feature in *Tongues* (1998) by Estonian artist **Anu Pöder**. This sculpture comprises 15 oversized, yet realistic, representations of human tongues cast out in soap. Hollowed out from mouths, the tongues can be read as a reference to Pöder's life under a communist regime in the former Soviet Union and the lack of freedom of speech



Anu Pöder, *Tongues* (1998)  
Courtesy Art Museum of Estonia, Tallinn. Photo: Hedi Jaansoo





Nicholas Hlobo, *Balindile 1* (2012)  
 Courtesy the artist and Stevenson Gallery, Cape Town. Photo: Tate

therein, but also as standing for the structural silence behind women's domestic labour. **Nicholas Hlobo's** sculpture is another work that reflects on the politics of gender. *Balindile 1* (2012) was created by assembling pieces of rubber gathered from repair garages around Johannesburg. Due to its association with cars, rubber has become a symbol of masculinity in South Africa. However, Hlobo combines it with materials such as ribbons, using techniques such as stitching and weaving that are traditionally perceived as female activities. As such, he challenges gender-based assumptions about the division of labour. 'Balindile' can be translated as 'those in waiting' from Hlobo's native language Xhosa, a Nguni language widely spoken in South Africa. The sculptures suggest bodily references rising from the ground, but also feel unsupported, as if the soft material may wilt or dissolve.

In **Judy Chicago's** flower pieces, the subject rather than the material becomes a stand-in for the body. The lithographs *Through the Flower # 2, #3 and #4* (1972) are some of Chicago's



Judy Chicago, *Through the Flower #2* (1972)  
 Courtesy the artist; Salon 94, New York; and Jessica Silverman Gallery, San Francisco. Photo: Donald Woodman/ARS, New York

first distinctly feminist works, created partly as a consequence of studying other women artists' works and her growing awareness of the prevalence of floral imagery. She adopts and adapts it, adding representations of women's sex organs. The resulting pieces combine floral imagery with a reading of feminine experience, as Chicago later wrote in her autobiography *Through the Flower: My Struggle as a Woman Artist* (1982), 'I used the flower as the symbol of femininity... But in my images the petals of the flower are parting to reveal an inviting but undefined space, the space beyond the confines of our own femininity.'

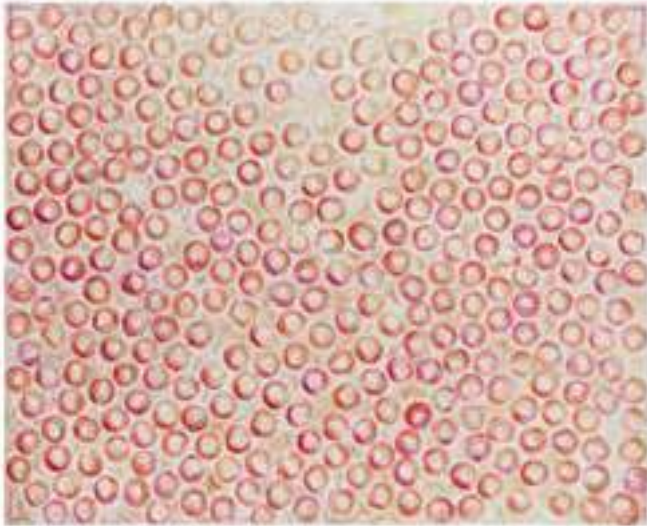
**Ithell Colquhoun's** drawings *Earth Process* (1940), *Volcanic Landscape* (1941) and *Three Elements* (1940–42) show her interest in cyclical renewal and her view of nature and natural phenomena as sequences of transformation and change, intimately connected to her belief in the innate relationship between women and the world. In these works, Colquhoun looks at rhythms of nature and the four elements: earth, air, fire and water. The circular forms echo occult symbolism, which Colquhoun saw in the natural things she painted. British artist **Linder's** new lightboxes and photomontages were made in response to Colquhoun's writings and drawings. Pieces such as *The Goddess Who Lives in the Mind* (2020) combine archival images from home, fashion, garden, Hollywood and pornographic publications and magazines, bringing together different subject matter to celebrate women as sources of power, occult goddesses intimately connected to nature. Linder, who played an active role in the anti-establishment 1970s scenes in



Linder, *The Goddess Who Lives in the Mind* (2020)  
Courtesy the artist and Modern Art, London



Ithell Colquhoun, *Scylla* (1938). Photo: Tate



Jutta Koether, *Pink Ladies #4* (2020)  
 Courtesy Galerie Buchholz and Lévy Gorvy

the north of England, has consistently engaged with feminism in her work through a critical engagement with mass media, advertising and print pornography.

Another feminist perspective is provided by **Jutta Koether** through her ongoing practice and a new series of paintings shown at Tate. Since the 1990s she has reflected on contemporary culture through her abstract paintings, which combine vibrant colours and gestural strokes with contemporary and historical imagery, including song lyrics, images of women, floral motifs and appropriated visuals from art history. She accentuates a counter-history to the male-dominated canons of art history, claiming a space usually occupied by male painters with her grotesque and guttural works. The red palette of her paintings, including *Pink Ladies #4* (2020) and *Meister Isa* (2020), is deceptively calm as Koether's subject and method are both forms of resistance.

The historical, European narrative presented in Koether's paintings shifts to a colonial context in the work of **Ines Doujak & John Barker**. Their video, *Masterless Voices* (2014), is inspired by a South American understanding of textiles as carriers of cultural and historical knowledge, linked with traditions of carnival in Brazil and Bolivia. Considered as forms of collective transformation, these carnival experiences are moments when the world can be turned upside down. In addition, the two artists have initiated a podcast series, available online, about the histories of pandemics, beginning with the transmission of diseases through colonial expansion. Doujak and Barker consider how the spread of diseases, parasites and infestation throughout history has created a dehumanised language which has entered political vocabulary, specifically directed at migrants, minorities and the poor. Alongside *Masterless Voices*, the two contributions question the biased structures of class, gender and race and their contiguous development alongside colonial history.



Ines Doujak, *Masterless Voices* (still) (2014). Courtesy the artist. Photo: Ines Doujak

It can be difficult to be a feminist, facing opposition from dominant power structures, but it can also be full of joy. This duality is expressed in **Ebony G. Patterson's** installation ... *when the cry takes root...* (2021) and textile wall work. The works' abundant vibrancy and rich materiality is created through the extravagantly embellished embroideries and installations, replete with glitter, stickers, beads, shells and flowers, where the sensual becomes political. She creates lush natural gardens where half-bodies and headless torsos emerge alongside flowers – violence revealed within the beauty. The textiles' opulence also marks what was taken away: nature and bodies are both sites of extraction, and the affluence and glitter do not hide the feeling that the works are like a memorial. The work is lively, but it also commemorates something or someone who has disappeared, questioning what it means to bear witness and whose voices are allowed to participate in the act of witnessing. Patterson uses this to both mourn and celebrate lost lives of marginalised people.



Ebony G. Patterson, ...*when the cry takes root...* (2021)  
Courtesy the artist and Monique Meloche Gallery, Chicago

**School Lane, L1 3BX**  
**Exhibition continues until 5 September**

## ② Bluecoat

One of the three suggested entry points to *The Stomach and the Port* is 'porosity'. To be porous means to not be sealed against its environment. For example, our skin is porous, hair can be porous and even rocks can be porous. To accept porosity is to accept a form of exchange and the possibility of transformation. When we recognise our bodies as porous, we also reject the idea of humans as exceptional and separate from nature. Exceptionalism has deep historical connections to an economy based on extraction, where nature and people are thought of as 'objects' in order to justify their exploitation.

The artists exhibiting at Bluecoat acknowledge new networks of relationships – kinship attachments and co-dependencies between people, things and environment. They propose a more equal world through challenging borders between nature and culture, alive or not alive and other binaries, offering multifaceted ways in which we belong to and are intertwined with the world beyond our concrete physical boundaries. To consider ourselves as part of nature is an argument against separateness, it means to recognise that nature is not around us but rather, *we are* nature. Outside,



Jorge Menna Barreto, *Restauro* (32 Biennial De São Paulo) (2016)  
Courtesy the artist. Photo: Joelson Bugila



Laura Huertas Millan, *Jiibie* (still) (2019). Courtesy the artist

on the side of the building, **Jorge Menna Barreto's** *Mauvaise Alphabet (Liverpool)* (2021) has been made in collaboration with students from Liverpool John Moores University. It documents wild edible weeds (or 'spontaneous plants', as the artist likes to think of them) found in Liverpool. These types of plant are not cultivated, but thrive naturally in local conditions and are presented by the artist as our associate, rather than product. Through eating weeds and foraging locally, we can learn more about the place we inhabit and the local stories which are read not necessarily by our brain, but by our stomach. Mutual exchange between humans and nature is further explored in **Laura Huertas Millán's** film, *Jiibie* (2019), which examines the history and cultural importance of the sacred coca leaf for the Muiná Muruí community in the Colombian Amazon. Named using the native Uitoto word for coca, the film presents how the coca leaf is a sacred and feminine being, a central part of life. In this instance, human and nature are part of a reliant system and can thrive through mutual care and respect for one another. Cocaine is harvested from the coca leaf – and the subsequent commodification and Western consumption trends are putting this harmonious relationship under threat.



Kathleen Ryan, *Bad Cherries (Legs)* (2020). Courtesy the artist



Roland Persson, *Mouth of Medusa* (2018). Courtesy the artist

**Roland Persson** questions the Western dominant representation of nature as something to be controlled and manipulated. His hyper-real sculpture, *Mouth of Medusa* (2018), exhibited alongside his intricate and detailed drawings, is made of silicone pieces which retain the original colours of the plants they were cast from due to the porosity of the materials used – confusing the boundaries between what is natural and what is artificial. In the history of art, nature has often been symbolic of death; still lifes, known as ‘nature mortes,’ often featured rotting fruit, flowers and dead birds. Instead, it can be understood here as a substance transforming into another form of matter. Through this work, he suggests the way in which we represent and define nature tells us much more about ourselves than nature itself. Further exploring these power dynamics in her *Bad Fruit* (2020) series, **Kathleen Ryan** depicts fruits in a frozen state of decay to emphasise how matter is alive, lively, vibrant, dynamic, changing and self-organising independently to human interference, enabling social worlds and human life.



André Romão, *Armour* (2019)  
Courtesy the artist

The blurring of physical boundaries between bodies and environment, and the magic produced by these encounters, are the motivations behind **André Romão's** sculptural explorations. They see human, flora, fauna, minerals or technologies combined to form poetic expression, often reflecting notions of violence and sexuality. In works such as *Armour* (2019) and *Generator* (2019), the use of mussels and pollen, both of which participate in unusual forms of reproduction



Jadé Fadojutimi, *By the Window* (2017). Courtesy the artist

dependent upon other animals – fish and bees – evoke themes of eroticism in nature. Metamorphic and uncanny, Romão's collection of works challenge and transcend human-centric ways of thinking by embodying ideas of mutation and non-binary reproduction.

**Jadé Fadojutimi's** paintings, including *Let's take a walk on a tangent* (2018) and *By the Window* (2017), further explore the

notion of bodies and nature in flux, specifically exploring how our identities are continuously shaped by our environment. She reflects on the fluidity and multiplicity of the human experience, depicting complex emotional landscapes through her self-reflective imagery.



Daniel Steegmann Mangrané, *Fog Dog* (still) (2020). Courtesy the artist

**Daniel Steegmann Mangrané's** video *Fog Dog* (2020) sees an amalgamation of different universes, identities and purposes colliding in one shared space: the Institute of Fine Arts of Dhaka in Bangladesh. The building is a site where ghosts, humans, animals, colonial histories and the environment meet in an extended and curious social system, mirrored in *Fog Dog* by shots of the architecture itself, which is seemingly fluid. It is a place where inside and outside, building and surrounding gardens, institutional and public spaces, blur, and where histories of colonial violence and environmental degradation continue to shape the people's daily lives and possible futures.

**88 Wood Street, L1 4DQ**  
**Exhibition continues until 29 August**

### 3 FACT

The works at FACT reflect on different ways of understanding or connecting with the world, and each other, through our bodies. They suggest ways of coming together that move beyond our experience as individual humans, separate from each other and from nature. Exploring forms of mutual exchange, and practices of giving and caring, the works contest heteronormative logic – the belief that heterosexuality is the default, preferred, or normal mode of sexual orientation – and anthropocentrism – the belief that human beings are the most important entity in the universe. Using film, audio and installation to imagine alternative futures, **B.O.S.S. (Black Obsidian Sound System)** and **Zheng Bo** present other notions of belonging.

**B.O.S.S.**, a collective established in 2018, have created an immersive environment: an expansion of their short film, *Collective Hum* (2019). The installation, titled *The Only Good System is a Soundsystem* (2020), reflects and describes



B.O.S.S. (Black Obsidian Sound System) at Somerset House (2019). Courtesy the artist



Zheng Bo, *Pteridophilia 4* (still) (2019). Courtesy the artist

ways in which marginalised groups have developed methods of assembling against a background of repression and discrimination in the UK. They position sound system culture as a space of communal strength and encounter, where kinship is formed and reciprocated. The audiovisual installation envelops the viewer, resonating through the body, creating a club-like space of collective pleasure and healing.

**Zheng Bo** presents a new commission, the fifth of his *Pteridophilia* series (2016-ongoing), which connects queer plants and queer people, pushing the boundaries of sexuality and love to incorporate the natural world. Zheng's work is informed by queer ecology, which rejects nature as existing in binary states – for example, human or non-human, natural or unnatural. Instead, he situates both communities of people and plants as subjects in his films, depicting scenes of physical intimacy between them and destabilising identity and gender categories. The film series raises questions about the relationship between land and nationality – and how the conquest of countries, land and nature historically has been undertaken from the position of white, patriarchal, heteronormative power.

19 Mann Island, L3 1BP  
Exhibition continues until 6 June

## 4 Open Eye Gallery

The Port of Liverpool is at the heart of this Biennial. The transatlantic movement of enslaved people haunts the city's past, while the repercussions of these experiences are still felt across the world today. This trade in commodified human beings and goods – for example, sugar and cotton – was part of a global project of modernity dependent upon exploitation.

The two artists shown at Open Eye Gallery both engage with these long histories, showing us how different forms of the past exist in our present moment. **Zineb Sedira's** largescale photographs and accompanying sculptures created from sugar, from her *Sugar Routes* (2013) series, recount the history of transoceanic forced human migration, the triangular trade routes of the 18th and 19th centuries and the continued trade of sugar across the Atlantic for mass consumption. Working in a contemporary context, Sedira's photographic prints depict sugar extracted from different parts of the world housed in a modern warehouse in the French port city of Marseille. The mountainous piles of sugar present a landscape of extraction where multiple geographies convene and merge with one another; the warehouse



Zineb Sedira, *Sugar Routes 1* (2013). Courtesy the artist and Galerie Kamel Mennour, Paris





Alberta Whittle, *between a whisper and a cry* (still) (2019)  
 Courtesy the artist and Copperfield, London

becoming an in-between space of encounter before the sugar is processed for consumption. Juxtaposed with two sculptures of an anchor and propeller made from cane sugar found in the French silo, the works act as a metaphor for migration and diaspora.

**Alberta Whittle's** film, *between a whisper and a cry* (2019), also reflects upon these oceanic routes and worldview, hinging on memory, labour and the afterlives of colonialism in our contemporary world. The film is based on Barbadian poet and historian Kamau Brathwaite's (1930–2020) idea of tidalectics: a way of thinking about the world and identity that draws on oceans and movement rather than being fixed in a specific country or place. It brings together happenings and events, narrative texts and voices, using sound and oral histories as forms of knowledge. Weather is an important visual and audio element of the film, referencing the legacy of colonial extraction as the starting point for present-day climate instability in the Caribbean, while drawing parallels with the exploitation inherent within the contemporary tourist industry. For Whittle, understanding the past becomes the foundation for moving towards present-day healing and nurturing. Through the film, viewers are encouraged to synchronise their bodies to the rhythm of Whittle's breathing and the conditions of ocean life, invoking a sense of compassion, kinship, groundedness and understanding within one's own body.

**Ranelagh Street & Hanover Street, L1 1JX**  
**Exhibition continues until 27 June**

## ⑤ Lewis's Building

The artists gathered in this venue question what we consider a body to be and what it might mean to be human. Ostensibly, a straightforward notion – yet our answers are often drawn from an historical Western assumption of the body as that of a *white heterosexual male*. 'Universal' understandings such as this structurally shape the way we think of bodies, and humans – often in binary terms. For example, the body is often understood as a border between the internal self and the external world. Dualisms such as mind/body are integrated into the fabric of Western thinking, making it difficult to imagine experience outside of these constraints. Another example is the opposition between male/female and associated stereotypes, where a female's identity is often regarded as more entangled in her bodily existence – more biological and less rational. These characteristics are also attributed to colonised and racialised bodies. The fact is, however, that humans imagine and experience the nature, limits and capacities of the human body – and its relation to the self – in extremely diverse ways.



Reto Pulfer, *Tincti* (2019). Courtesy the artist

**Reto Pulfer's** site-specific textile installation, *hyperbolisch ratlos ortlos inhaltslos* (2015–21), is inspired by his memories of growing up near the Switzerland's largest landscape garden, and more recently, his relocation to the Uckermark region of Germany. The work begins with the process of extracting natural pigments from plants and applying the dye onto hand-sewn fabrics, recycled bedsheets, paper and wood to form environmental sculptures. Reflecting the artist's state of mind, the resulting textiles and objects emerge as large tent-like structures to create a universe that embodies the transformational possibilities of nature. In his live performances Pulfer interacts with the space and the objects within it – articulating the fluidity between the body and nature, which both affect and are affected



Luo Jr-shin, *Snails (not included)* (2019). Courtesy the artist

by the other. On the same floor, Taiwanese artist **Luo Jr-shin** has created an uncanny, immersive and urban space in situ, *Like a filter, matters passed through you and became a part of you* (2021). The piece transports visitors to a nightclub toilet, complete with sticky floors and coloured lights. The toilet is an ambiguous site – public and private, often rigidly gendered, but also the setting for conversation and spontaneous meetings, a place of exchange. As such, Luo makes a space dedicated to the body that is also full of narrative.

These installations, which consider the body in space, are complemented by a bodily approach to materiality in the works of **Kathleen Ryan**. Ryan's sculpture *Mother of Pearl* (2019) is reminiscent of a furnace, a symbol of industry which is dependent on natural materials like wood or coal for fuel. The work contrasts natural and produced, combining found and forged parts, its materials a reminder of the economic histories

of industrial production and extraction of natural materials. It's an object history that suggests our relationship with the things around us and the processes that brought them here.

**Ane Graff** is preoccupied by other, non-human forms of life and offers ways of seeing bodies as mutually dependent on nature, rejecting the idea of human exceptionalism. The body is a meeting place in the sculptures, which outline how the bacteria that inhabit the human gut become part of who we are, affecting our personalities as well as our mental and physical well-being. The sculptures in the series *The Goblets* (2021) are full of things found in our environment ('pollutants' such as road dust, cosmetics and certain kinds of foods) that relate to the states defined in the different works' titles (fatigue, brain fog, depression). It is a reminder that a body is not just one thing, but multiple beings intertwined, not a finite entity but a porous matter that allows the environment in which it resides to define it.



Ane Graff, *States of Inflammation* (2019)  
Courtesy the artist



Erick Beltrán, *Superposition* (2021). Courtesy the artist

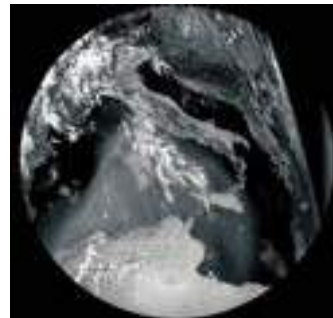
**Erick Beltrán** sees the body move through ripples and rhythms as a way of reflecting on different forms of being and coming together, beyond the conventional understanding of the individual. In this new work, *Superposition* (2021), Beltrán pastes graphic drawings onto the walls of the space, with accompanying sound and images installed within black cabs across Liverpool. The artist deconstructs Cumbia music – rhythm from Latin America – by bringing together ideas of proprioception (the body’s ability to perceive its own position in space), quantum physics, Psychopomp (spirits that escort souls to the afterlife), and collective psyche. Different types of knowledge and velocities are central to this narrative, including our perception of frequency, harmonics, bodily knowledge and dream states.

The movement of people and bodies of water wash across many of the works here. **Sohrab Hura**’s photographs, including *The Coast* (2020), and his video *The Lost Head and the Bird* (2017), were shot along the Indian coastline, a place where the sacred and the everyday meet in an endless cycle. The installation documents the lives of people throughout a ritualistic day



Sohrab Hura, *The Illuminated Man* (2014)  
Courtesy the artist

the sound work presented by artist and music producer **Lamin Fofana**, inspired by writing of W. E. B. Du Bois (1868–1963) and the Tobago-born Canadian poet M. NourbeSe Philip’s (b. 1947) poem cycle *Zong!* (2008) about the murder of more than 130 African people aboard the slave ship *Zong* in 1781. This infamous case highlighted the practice of throwing enslaved people overboard with the intention of maximising profit through claiming insurance against the loss. The ensuing legal case made the *Zong* a symbol of the Middle Passage, the enforced journey from Africa to the Americas – and motivated the abolitionist movement. Built from layers of recordings taken around Liverpool, archival



Lamin Fofana, *Another World* (2015)  
Courtesy the artist

of going to the shore as a spiritual release. While the work can function as a narrative, with each image Hura slows down the captured moment to take viewers on multiple journeys of care, politics, violence, loneliness and love. It is not completely clear what is staged and what is documentary in Hura’s night scenes, and the haunting soundtrack and the endless repetition of the waves in the video make this push and pull feel inescapable.

On floor 2, the context of enslavement is at the heart of the sound work presented by artist and music producer **Lamin Fofana**, inspired by writing of W. E. B. Du Bois (1868–1963) and the Tobago-born Canadian poet M. NourbeSe Philip’s (b. 1947) poem cycle *Zong!* (2008) about the murder of more than 130 African people aboard the slave ship *Zong* in 1781. This infamous case highlighted the practice of throwing enslaved people overboard with the intention of maximising profit through claiming insurance against the loss. The ensuing legal case made the *Zong* a symbol of the Middle Passage, the enforced journey from Africa to the Americas – and motivated the abolitionist movement. Built from layers of recordings taken around Liverpool, archival

material and new sounds, Fofana creates a minimal and intense composition that encompasses the listener, insisting on the contextualisation of the past and present in relation to the history of the slave trade.



Jes Fan, *Systems II* (2018)  
Courtesy the artist

Downstairs, on the ground floor of the old department store, **Jes Fan**'s sculptures, including *Network (For Staying Low to the Ground)* (2021), are made of borosilicate glass, conventionally used for laboratory equipment such as beakers and re-purposed here as a sprawling entanglement of tubes punctuated with biomorphic forms. The sculpture is an incubator for black mould, which stands in for both a racialised fear of contamination, but also a sign of growth – a system of interspecies kinship. It

describes a way of learning to care for what is not human.

**Pedro Neves Marques** further explores links between humans and materiality. Made in collaboration with music producer **HAUT**, the works explore biotechnology and how humans make sense of what is natural and unnatural. In the realm of science fiction, their films *Medieval Bodies: Meat is Not Murder* and *The Ovary* (2021) tie together lab-grown meat and vegan ethics, fertility treatments and ovarian transplants, and a genre of fan fiction concerned with male pregnancy. Other investigations of speculative families are present in **Jenna Sutela**'s sound work *mother* (2021), made in collaboration with writer Elvia Wilk. All about symbiosis, *mother* deals with the topic of gestation, presenting a conversation between imaginary organisms with both organic and synthetic attributes, one of whom lives inside the other. Beyond the development of organisms, the term gestation can also refer to the conception of ideas over time.



Pedro Neves Marques and HAUT, *Medieval Bodies: Meat is Not Murder* (still) (2021)  
Commissioned by the Liverpool Biennial. Courtesy the artists.

Co-dependency is further investigated by **Camille Henrot**, who looks at the relationship between parent and child in order to foreground obscured aspects of motherhood and caregiving in



Camille Henrot, *Mon Corps de Femme* (2020). Courtesy the artist and kamel mennour, Paris, London. Photo: Josep Fonti. © ADAGP Camille Henrot.

society at large. Paintings and sculptures from the series *Wet Job* (2020-21), are a reflection on the body transformed by technology and expectations for productivity. In a series of paintings, Henrot explores the breast pump machine as both an ally to the mother and a symbol of the conflicting pressures imposed upon her. The accompanying sculptures make reference to the dissolution of the limits and borderlines of the body as it is transformed from liquid to vapour in *Iron Deficiency* (2021), from solid to liquid in *End of Me* (2021) and from contained to leaking in *A Free Quote* (2021).

**Diego Bianchi** is interested in how we are connected to objects and how they affect our everyday life – his works reconfigure our movements to create a spatial configuration of bodies and things. His new installation, *Inflation* (2021), occupies the space with a series of videos and a bunch of sculptures made with found materials and rubbish from automotive areas and garages including mixed plastic materials, metals, resins, pigments and bioplastic. The interior of the body becomes a messy exterior. The humorous structures are complemented by the familiar, though often obscured, sounds of the by-products of living bodily systems in their normal day to day function, such as snoring, passing wind, exhalations and sighs.



Diego Bianchi, *Studio artist test* (2020).  
Courtesy the artist



Alice Channer, *Soft Sediment Deformation, Full Body (fine lines)* (2018).  
Courtesy the artist and Konrad Fischer Galerie

Similarly to Bianchi, **Alice Channer** makes us reconsider the limits and scale of our own bodies. Resembling natural rock formations, like fossils, Channer's sculptures such as *Ammonite* (2019) represent the passing and scale of geological time as she mimics geological processes that happen on a massively non-human scale using industrial procedures that operate on a human scale. Seeing these bone-shaped structures amplified to such a degree challenges our perception of what we are made of. The pieces are accompanied by the first instalment of new, multi-part audio work by *SHELL LIKE* (Amy Lay-Pettifer and Fer Boyd), which excavates the layers of ancient and present-day production processes embedded in the sculptures' pleated skins. The audio occupies warm shallow waters, expansive sands, rockpools and motorway sidings, voices passing between human, non-human and elemental bodies.

38-46 Church St, L1 3AW  
Exhibition continues until 27 June

## ⑥ Lush Building

Similarly to the works at Lewis's Building, the artists exhibiting here offer different viewpoints and organisms to question, disrupt and explore what a human can be, against a 'neutral' and universal designation. Some explore ways in which our bodies are fluid, porous and interdependent – be they natural or artificial. Others confront historical corporeal constructions by amplifying experiences of those who have 'other' bodies, who are often located in a space of lack or disadvantage and subordination. But all call for an urgent need to re-think what a human is – dismantling structures that inflict violence upon those whose humanity is valued differently because of their race, gender, sexuality or abilities.

**Neo Muyanga's** work sees the ocean as a carrier of stories, and bodies as archives of knowledge. Muyanga's research focuses on the history of resistance songs and collective singing as a political tool in the fight for social justice. His new video on view, *A Maze in Grace* (2021), traces the history of the song *Amazing Grace* and its genesis within the city of Liverpool. It was composed in the 1770s by English Anglican clergyman John Newton, a former slave ship captain who abandoned the slave trade after he converted to Christianity and who, in the latter part of his life, became an abolitionist. The hymn travelled from England to the USA where it took on a political tone during the 1920s in the Civil Rights Movement. The work aims to look critically at a song that has assumed iconic status at freedom marches. By bringing a mix of voices and histories together in a new composition, he builds into the song's myth the routes of the slave trade and the colonial geographies of Africa.

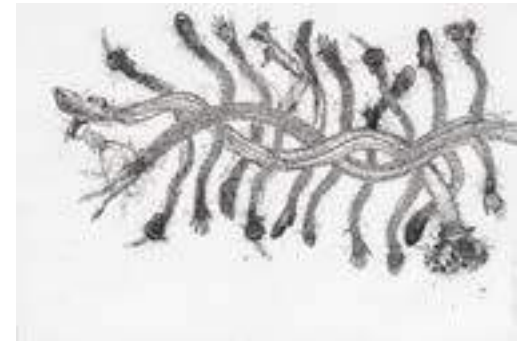


Neo Muyanga, *A Grace Project* record sleeve (2021). Courtesy the artist



Ayesha Hameed, *Black Atlantis Jupiter* (2018). Courtesy the artist

**Ayesha Hameed's** new installation, *I sing of the sea I am mermaid of the trees* (2021), also explores the ocean, this time as a mode of transmission for sound. Her sound work presents her research into the telegraph lines laid between Britain and India in the 19th century. Underwater communication via telegraph revolutionised the Empire and exemplified the reach of imperial control and dominance. It also changed geographies on land: in the work, Hameed looks into the gutta-percha tree, the sap of which was used to insulate telegraph wires. Indigenous to the Malaysian archipelago, it was planted across the British Empire, its presence highlighting the consequences of colonial occupation on bodies and environments.



Christopher Cozier, *dem thing does bite too?* (2015). Courtesy the artist

**Christopher Cozier's** new body of work *turbulence* (2021) comprises several drawings exploring the global oil economy and its relationship to, and impact on, the world, especially his home country, Trinidad and Tobago. This exemplifies the consequences of colonialism in the entanglement of Caribbean and world histories. In his drawings oil spills, organic matter and fluid environments meet the artist's own body, referencing both ideas of common humanity and histories of 'othering' peoples who do not fit into 'universal' conceptions of the body. Cozier references movement, migration, trade and colonisation, and the organic forms and struggling figures in the drawings depict the effects of that world order.

Alongside, **Jenna Sutela** presents a neuroplastic portrait of sculptures, entitled *Indigo, Orange and Plum Matter (I Magma cycle)* (2021), which explore the brain and its environment as an indistinguishable, coupled system. The sculptures, in the form of heads, are filled with fluid slime mould called *Physarum Polycephalum* which is typically associated with animals. Sutela suggests that non-human beings are also capable of complex intelligence, integrating information and function as coordinated individuals. Bringing forward intelligence that is not commanded by the brain, challenges our understanding of what we consider alive, non-human and human.



Jenna Sutela, *I Magma* (2019). Courtesy the artist

**Unit 24, Royal Albert Dock, L3 4AF**  
**Exhibition continues until 27 June**

## ⑦ Dr. Martin Luther King Jr Building



David Zink Yi, *Horror Vacui* (still) (2009). Courtesy the artist

The history of the Port of Liverpool echoes other histories of bodies – in labour, in motion and in struggle. Transforming the former Dock Traffic Office, **David Zink Yi's** video installation *Horror Vacui* (2009) emphasises the role of rituals in the production of music, operating as an extended picture without beginning or end.

The film explores points of contact generated by colonial history through sound. It centres around Latin band De Adentro y Afuera, combining footage of rehearsals with images of Afro-Cuban rituals. The ceremonies are all rooted in African diasporic religions Palo and Santería, in which many traditions in the Americas are rooted, due to forced migration from West Africa. The sound is fragmented, inconclusive. It explores the intersection of playing and ritual. Religion uses music to keep traditions alive. The music is the amalgamation and connection of multiple cultures, identities, and histories. It is a space where collective and individual identities can develop, outside oppressive power structures.

Ormond Street, L3 9QL  
Exhibition continues until 27 June

## 8 Cotton Exchange

In the 19th century Liverpool emerged as central to the cotton trade and by the early 20th century it held the largest single stock of cotton in the world. This former Cotton Exchange is symbolic of this moment in the city's economy and societal history; the building is explicitly and integrally tied to a time when wealth and economic prosperity depended upon enforced movement of people, enslavement, trade and labour. The works gathered here address the long-term impacts of the mass and forced dispersion of African people in different American contexts: Colombia, Brazil and the United States. They do so in a number of different ways – from critical viewpoints of the effects of racialisation of humans as a tool for domination, through to building forms of resistance and empowerment across borders.

**Sonia Gomes'** sculptures, including *Hiato* (2019) and *Tecendo Amanhã I* (2016), are acts of coming together. Gomes constructs her structures using only materials that have been handed to her by others – taking on errant leftovers and combining



Sonia Gomes, *Timbre*, from *Raiz* series (2018). Courtesy the artist

them to create sites of intense encounter and entanglement. Mainly consisting of second-hand clothing and wires, Gomes' transformation of disowned and unwanted materials gives them a new significance and life. The sculptures metaphorically bear the memories of the materials' original owners, tying together their collective consciousness to create a knotty and guttural form. Gomes trusts that every material is imbued with latency of life, imagining her sculptures as bodies that absorb and retell the multiple memories of the 'Other'.

Another form of embodied memory is in **Xaviera Simmons'** staged photographs from her *Sundown* series (2018–ongoing). The title refers to the experience of African Americans within 'sundown towns', where it is not safe for Black people to walk around after dusk. Based on her extensive research into colonial history, the works draw on a multitude of threads which form the foundations of the contemporary American narrative – the Antebellum South, the Jim Crow era of enforced segregation, the Civil Rights era. Juxtaposing Black and White historical imagery



Xaviera Simmons, *Sundown (Number Twenty)* (2019). Courtesy the artist

with floral backdrops and patterns of contemporary life in America, her photographic works situate contemporary narratives within the layered and entangled histories of the American experience. Her *Index* (2011–ongoing) series focuses on the body as a single subject, revealing cultural artifacts beneath lifted skirts. The work plays with juxtapositions of inside and outside, body and image, individual and society, self and the other.





Invernomuto & Jim C. Nedd, *Grito – Las Brisas de Febrero* (video still) (2020)  
Courtesy the artists

The new immersive audiovisual installation *Grito – Las Brisas de Febrero* (2021) by **Invernomuto & Jim C. Nedd**, is based on music from northern Colombia. The work centres specifically on the village of Palenque, which was the first free African town in the Americas, established in the 17th century by people escaping enslavement. Through exploring Colombian pico culture – where customised sound systems, or picos, go head-to-head playing vintage Afro-Colombian records at street parties – the piece considers music as a form of knowledge, while tracing the history of picos as points of contact between West Africa and South America during the transatlantic slave trade. Concerned with how our bodies register experience, the editing pattern of the film reflects patterns of hair braiding which were developed by slaves to transmit secret messages as tools of resistance. A layer of sound and history is added by two horn speakers who recite stories connected to the areas of both Palenque and Barranquilla.

William Brown St, L3 SEW  
Exhibition continues until 27 June

## 9 Liverpool Central Library

Interested in archives and different forms of research, **Yael Davids** presents her work *Wingspan of the captive* (2021). The sculptures and accompanying drawings take inspiration from the 19th century, *The Birds of America* (1827) by John James Audubon, which contains a series of paintings and illustrations archiving North American birds. Davids considers the anatomy, behaviour and movements of these birds – exploring what it means to migrate, to study and be studied.

This research has compelled Davids to reflect on modes and categories of togetherness. Such kinships transcend fixed, physical geographies, establishing points of connection across generations and diverse cultural backgrounds.

Davids has engaged with a local kinship group, introducing them to the Feldenkrais Method in weekly sessions; Slow sequential patterns of movement that cultivate awareness – excavating bodily knowledge – an archaeological performance and practice of care directed towards oneself. These sessions will embody the birds trapped in the pages of *The Birds of America*.



Yael Davids, *A Reading That Loves – A Physical Act* (2017). Courtesy the artist

## Teresa Solar 10 Derby Square

**Teresa Solar** presents a newly commissioned outdoor installation, titled *Osteoclast (I do not know how I came to be on board this ship, this navel of my ark)* (2021). Composed of five kayaks, each sculptural piece reflects on the shape of a human bone. The sculptures are anchored on the maritime history of Liverpool, drawing parallels between bones – which allow us to move, are carriers of tissues, veins and cell communities, pathways for messages between brain and the body, shelter for our organs – and vessels, vehicles of migration, transmitters and connectors of bodies and knowledge. In contrast to the enormous ships that were, and still are, built and docked in Merseyside, Solar's kayaks, turned into a disarticulated skeleton, set the human body at sea level and evoke the fragility of the human body over the sea. At the same time, they also celebrate our capacity for transition and transformation.

Solar was inspired by bone flutes and draws comparisons between the world's oldest wind instrument, which helped early human communication and the forming of tighter social bonds, and movement given by the wind to boats across the ocean.



Teresa Solar, preparatory sketch (2020). Courtesy the artist

## Daniel Steegmann Mangrané 11 Crown Street Park



Daniel Steegmann Mangrané, preparatory sketch (2020). Courtesy the artist

**Daniel Steegmann Mangrané's** new outdoor installation, *La Pensée Férale* (2021), brings into question our position in the world – eroding the Western conceptions of being that separate the world into opposing dualisms, for example, nature and culture. The tree trunk at its centre is a scanned replica of a Pau Rei, a native tree of the Brazilian Mata Atlántica, imbedded with the eye of an Indian pariah dog from Bangladesh. Surrounded by a newly planted forest of black beeches, the work raises questions about subjectivity and our attitude towards our environment, reinforcing that nature is not without perception or feeling.

## Rashid Johnson

### 12 Canning Dock Quayside

**Rashid Johnson** presents a new outdoor sculpture, *Stacked Heads* (2020), a totem of two cast heads, made from bronze and furnished with plants. The heads are based on a series of drawings, *Anxious Men* (2015-ongoing), which evoke a sense of collective anxiety. Incorporating organic elements in his work, the plants which grow from within the sculpture – yucca and cacti – are selected for their endurance to harsh winds and saline water of the Mersey. The resilience of these plants and the location of the sculpture speak to the origins of present-day racial discrimination and violence – the transatlantic slave trade – of which Canning Dock was an early facilitator.



Rashid Johnson, *Stacked Heads* (2020)

Courtesy the artist and Hauser & Wirth. Photo: Ken Adlard © Rashid Johnson

## Linder

### 13 Liverpool ONE

*Bower of Bliss* (2021) is a major new public commission by British artist **Linder** situated in the heart of Liverpool ONE shopping centre. The title references the 'bower' as a womb, a place of safety and a place to rest, a garden sanctuary which brings nature into the centre of the city with a lush floral backdrop rich in blossoming life, aiming to capture the spirit and the joyous moment of the city reopening after the lockdown. The new photomontage work is inspired by the act of transformation and the daily life of women in Liverpool throughout history. Drawing from Liverpool's rich archives and her own archive of images, Linder creates a landscape for safety and pleasure. The mural is a site of engagement that considers the way the cityscape becomes a background in people's lives. Passers-by can look at the mural or interact with it, taking a photo or a selfie with or of the mural will become a shared memory for many, a way of connecting.



Linder, *Abode of Auspiciousness* (2017). Courtesy the artist

## Erick Beltrán

**Erick Beltrán** shows *Superposition* (2021), a series of posters, songs and theories based on conferences relating Cumbia music, quantum physics, the beyond and multiplicity as the essence of the body and waves. He claims that all elements of the universe have a specific frequency, a speed of presence. A world in different velocities implies the existence of many presentations of the real simultaneously but in parallel arrangements and wave lengths. How can a thing be many different things at the same space-time? In order to read them we need to find methods to jump from one configuration to another. Cumbia ontological dance allows us to emphasise that the particle exists in a combination of all positions in many different scales.

Building upon his installation at the Lewis's Building, Beltrán's conference puzzle pieces are also visible on the tip seats of black taxis across Liverpool, accompanied by specially selected cumbias and some background theories for passengers to listen to during their travels. To order a taxi, please call 0151 298 2222 and quote Biennial. Costs apply.

## Dr. Lakra



**Dr. Lakra** created a series of drawings for the visual identity of Liverpool Biennial 2021. Lakra is well known for his drawing practice, inspired by the history of tattooing – a practice across the globe since Neolithic times re-introduced to the Western modern world after an increase in popularity amongst British and American sailors in 1700s. His images transform and translate the conceptual ideas and entry points of the Biennial, combining body parts and Liverpudlian landscapes.

## Larry Achiampong

**Larry Achiampong** presents a series of Pan-African flags on buildings and streets across Liverpool city centre. The flags evoke solidarity and collective empathy – while some of their locations speak to Liverpool's connection with the enslavement of West Africans as part of the transatlantic slave trade. The colours of the flags reflect Pan-African symbolism: green, black and red represent, respectively, Africa's land, people and the struggles the continent has endured, while yellow-gold represents a new dawn and prosperity. Achiampong has configured these colours into forms that are suggestive of community, motion and the human figure in ascension. For Liverpool Biennial 2021, four of the artist's flags from his original series will be shown – *Ascension*, *Community*, *Motion* and *Squadron* – each of which features 54 stars that represent the 54 countries of Africa, as well as four new flag designs – *Dualities*, *Bringers of Life*, *Mothership* and *What I Hear I Keep*.



Larry Achiampong, *Pan African Flag For The Relic Travellers' Alliance (Ascension)* (2017). Commissioned by Somerset House. Courtesy the artist and Copperfield, London.

## Performance Programme

There is a focus on bodies, motion, sound and human experience across the Biennial, which of course extends to the performance works. All of these artists have had to adapt in order to continue with their performance practices, and their projects have been recalibrated, together with the Liverpool Biennial team, to find safe ways to realise their ideas in line with social distancing guidelines, and to find new ways of exploring 'liveness'.

**Luisa Ungar** offers members of the public a personal experience to engage directly with experts in clairvoyance through a series of weekly phone calls available by demand. Following the caller's inquiries, each conversation might offer constellations that connect to Liverpool's history as a contact point for global trade,



Luisa Ungar, *Lack Of Dexterity (Human Tongues)* (2017). Courtesy the artist



KeKeÇa Body Percussion Ensemble, *kekeca 1* (2019). Courtesy the artists

through the interpretation of various types of material. Inspired by reports of contagion, hygienisation and witch-hunting in the city, *A Regurgitation is a Song is a Spell (Consultations to recreate the colonial disease)* (2021) is based on research of official records, rumor and historical gossip.

The Body Percussion Ensemble **KeKeÇa** has created a series of interactive directions via video for children in Liverpool and across the globe, working with their schools to encourage the children to reconnect with each other as they learn from home. Acknowledging the body as a place of lived experience, audiences will be encouraged to participate in the performances using their own bodies as percussive instruments. Positioning sound as a form of knowledge, KeKeÇa's practice engages bodies in the state of being present, while the resulting sounds and rhythms invoke histories of movement and migration. As part of the Biennial's learning programme, KeKeÇa will conduct workshops with

schools in Liverpool in order to develop a largescale interactive performance. Their work culminates in a performance made up of an intergenerational group of participants.

**Ligia Lewis** will present a newly commissioned performance at The Reservoir in Toxteth during the Biennial's closing week. Incorporating elements of interdependence, disorder and play, Lewis disrupts institutionalised ways of understanding, offering embodied knowledge as another way to sense and be in the world. Lewis' performance is site-specific, using the distinctive and cavernous infrastructure of The Reservoir as a site for an intimate encounter with narratives, both found and fabricated. The proposed work plays against the grain of colonial time and its legacies, creating subtle manoeuvrings of walking through a dreamscape where the haunting echoes of the past permeate each step.



Ligia Lewis, *minor matter* (2016). Performance at Performance Space, New York, 2019. Photo: Julia Cervantes. Courtesy the artist



SERAFINE1369. Photo: Katarzyna Perlak. Courtesy the artist

A durational performance, **SERAFINE1369**'s work will question the arc of climax as the only possible trajectory. Taking the idea of bodies as oracular entities as a departure point, and working with dance as a state of multidimensional knowledge/awareness, the performance reflects on things that are irreducible to the concept of function. In their new work, *something flat something cosmic something endless*, SERAFINE1369 will perform choreographies that are atmospheric landscapes through which the tensions between things create meaning.

**Haroon Mirza**'s new performance, *The Three ^//^/\'s* (2021), explores social gatherings and ritual and is informed by the Fibonacci sequence and golden ratio – a mathematical phenomenon visible throughout nature. The performance asks us to consider the sociological and physiological properties of the human voice, and explores Mirza's interest in sound waves and patterns of movement. It begins with performers humming octaves of the frequency 111Hz, associated to physiological

responses and ancient architecture, while the combination of collective sound and synchronised movement fosters a sense of ritual, gathering and ceremony. The performance will not invite an audience while restrictions apply, and will instead be documented, with the resulting video available to view online and premiering as part of LightNight 2021.

For an up-to-date performance schedule please visit [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)



Haroon Mirza, *The National Apavilion of Then and Now* (2011)  
Courtesy the artist and Lisson Gallery

[liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)  
[artport.whitney.org](http://artport.whitney.org)

## UBERMORGEN

**UBERMORGEN**, Leonardo Impett and Joasia Krysa present B<sup>3</sup>(NSCAM), the first iteration of the collaborative project, *The Next Biennial Should be Curated by a Machine* (2021). The project is an experiment in reimagining the future of curating in the light of Artificial Intelligence, as a self-learning human-machine system, featuring a group of technical machine learning processes collectively named B<sup>3</sup>(NSCAM). Using various archive materials and datasets from Liverpool Biennial and The Whitney Museum of American Art, B<sup>3</sup>(NSCAM) processes them linguistically and semiotically to generate new variations of possible instances of endless (combinations of) Biennials. B<sup>3</sup>(NSCAM) is presented online, accessible through the Biennial Online Portal and The Whitney Museum of American Art's online platform, artport.



Leonardo Impett, sketch for B<sup>3</sup>(NSCAM) (2020). Courtesy the artist

## 🌐 Biennial Online Portal

Liverpool Biennial's first digital channel offering multimedia entry points into the thinking behind LB2021. Learn more about our incredible programme as new content is added each week – there's loads of videos, podcasts, learning resources, texts and more to discover from home.

**Watch** Get to know our artists and venues through a selection of studio visit tours, talks, behind the scenes footage of new spaces, as well as curatorial guides that bring the Biennial experience to your home.

**Read** From creative writing to the essays and texts that lay the conceptual grounds for this edition, you can delve into a wide range of resources for academia, work or pleasure. Don't miss the new issue of our online journal *Stages: The Next Biennial Should be Curated by a Machine*.

**Listen** Music, sound and listening are integral to the practice of so many of our LB2021 artists. Discover our vast collection of aural works – new podcast series including an exclusive new artwork by Ines Doujak & John Barker, Liquid Club recordings featuring Larry Achiampong, Invernouto & Jim C Nedd and David Zink Yi, soundcloud streams and more.

**For the Family** As teaching expands beyond the classroom and into the home, we've created a wide variety of illustrated family guides, lesson plans and video tutorials with our artists to help open our Biennial to all ages.

You can find out more about the public programme on page 78, and the learning programme on page 76.

To stay up to date with the latest news and content, sign up to our newsletter by visiting [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)



Ines Doujak & John Barker, *Transmission: A series of five podcasts on Disease and Pandemics in a Distorted World*



Studio visit with Alice Channer (video still)



# Learning Programme: For schools, families and communities

Learning is at the heart of Liverpool Biennial's work and for *The Stomach and the Port* we've worked with artists and creatives across the world to bring you a packed programme of free workshops and resources. Created especially for communities, families and young people across the city and beyond, our Learning programme aims to support and develop new ideas of social change through creativity, and to promote a lifelong love of the arts.

## Digital Learning Resource

Teachers and parents can make the most of our cross-curriculum Digital Learning Resource, with creative activities to use in and outside the classroom, available to download from [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com). Designed with school and home-learning settings in mind, this free resource includes lesson plans, activities and videos for children from KS1 – KS4, helping them to enjoy and discover the artists, practices and themes of the festival.

## Biennial in the Classroom

Sign up to our free workshops, resources and in-depth artwork sessions for your school or classes. Delivered digitally from one of our team experts, these specially created sessions will deep dive into the artworks of *The Stomach and the Port*. To find out more, please visit [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)



## Kinship Activity Pack

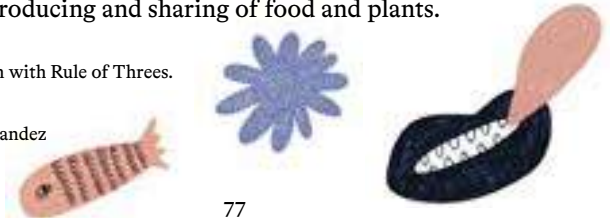
Our new Kinship Activity Pack is full of exciting things to do, make and explore in the festival. Aimed at young families and primary school age children, it includes local legend stories which show how Irish migration, washhouses and a local lifeguard have shaped the past and present of the city. Pick up your free Activity Pack at any of our venues, collect all the sections or download and print your own at home from [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)

## Kinship Days

Find out if you can join one of our free Kinship Days 'Cultivating Common Ground', created especially for community groups in Liverpool, which include a series of workshops, conversations and recipe guides exploring the food networks here in the city. Learn more about Liverpool Biennial 2021 artist Jorgge Menna Baretto's research and work, which is all about agriculture, the food we eat and how it is made. You'll meet the local people who produce our food to learn how Merseyside has approached the growing, producing and sharing of food and plants.

A collaboration with Rule of Threes.

Illustrations:  
Gabriella Hernandez



## Public Programme: Processes of Fermentation

Processes of Fermentation brings together a diverse collection of voices in an ambitious programme of digital and in-person events. Featuring talks, discussions and presentations with artists, one-off unique presentations of work, plus exciting events and opportunities with our partners, this programme is available for free, to be enjoyed by audiences and creatives across the city, UK and the world.

A healthy stomach has a rich diversity of bacteria. This probiotic injection of different perspectives and artistic practices will assist in the absorption and digestion of information, ideas and exchanges to support and increase our collective gut intelligence in response to the Biennial.



Below are just some of the highlights which *Processes of Fermentation* has to offer. For up to date public programme listings, and to book your space at any of our events, please visit [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)

### Peer Programme

Process of Fermentation has a strong focus on peer support, through both our dedicated work with partners and communities, and through the LB × a-n Artist Bursaries. Delivered in partnership with a-n, these bursaries were awarded to UK-based artists, and invited them to pursue new developments in their practice reflecting innovative and ambitious thinking.

Keep checking online for details of how the five artists will be sharing their work and practices during the festival, and to find out about further opportunities to get involved with our Peer Programme.

### The Refracted Body

The Refracted Body film programme explores the resonant power of communal voices, and their ability to evoke resilience against resource and labour extraction. Perceiving the body without limits, expanding from the molecular to the cosmic, this series of 17 films across 6 chapters will be realised online fortnightly, each exploring the possibility of multiple universes through the telling of folk tales that challenge political narratives of structural violence.

Curated by Margarida Mendes, this programme includes films by Allora & Calzadilla (in collaboration with Ted Chiang), Heba Amin, Monica Baptista, Fausto Carlos with Takumã Kuikuro & Leonardo Sette, Diogo Evangelista, Laura Huertas Millán, Laleh Kohrramian, Lukas Marxt, Vincent Monnikendam, Hira Nabi, Alexandra Navratil, Thao Nguyen Phan, Agnieszka Polska, Deborah Stratman, and Ana Vaz.



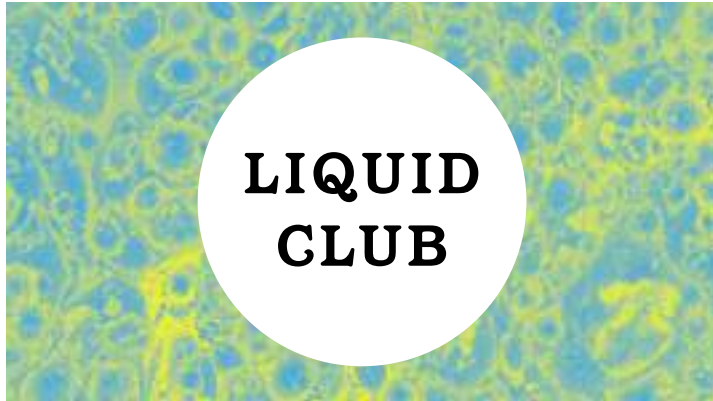
Lukas Marxt, *Imperial Valley (cultivated run-off)* (still) (2018). Courtesy the artist

Please note that all events are subject to change due to ongoing COVID-19 restrictions, visit the Biennial Online Portal for full and up to date details on all the events and activity.

## Art Against the World Podcast

Can art change the world? In this six-part podcast series, we meet ten Liverpool Biennial artists, whose work responds to pressing issues such as the climate catastrophe, our changing bodies and legacies of colonialism. Hosted by Vid Simoniti, the Director of MA Art, Aesthetics and Cultural Institutions at University of Liverpool. Find the Art Against the World podcast on the Biennial Online Portal or the Podcast App.

A Liverpool Biennial and University of Liverpool collaboration.



## Liquid Club

The Liquid Club is a monthly online platform hosted by guest artists to reflect on ideas that collectively drive the critical development of the Liverpool Biennial 2021. Presented in partnership with Melodic Distraction Radio, the series focuses on sound, listening and aural practices within Liverpool Biennial 2021. Join us to evolve your understanding of these disciplines and how they influence, inspire and permeate contemporary art practice.

Melodic Distraction Radio is an independent internet radio station, online magazine and events programmer situated in the heart of Liverpool. Sign up to the next Liquid Club or listen to previous episodes via the Biennial Online Portal.

## Visitor Information



## Booking and travel

We hope you enjoy your visit to Liverpool Biennial 2021. We continue to work extremely closely with our partners and Liverpool City Council to ensure you have a safe and comfortable visit to the festival. Below, you can find information to help you plan your visit, including our new booking system and the additional health and safety measures we have put in place. To make the most of your visit, explore [visitliverpool.com](http://visitliverpool.com)

### Safety Measures

Your safety is our number one priority, as is that of our staff and artists. We have worked closely with our partners to ensure all exhibition spaces have additional measures in place, including increased cleaning and hand sanitiser stations, limited capacities and directions on face coverings and social distancing for visitors.

**For more information on all this please visit [liverpoolbiennial2021.com](http://liverpoolbiennial2021.com)**

### Booking Information

Entrance to all Liverpool Biennial 2021 exhibitions is free. This year, we have introduced a new booking system to help with social distancing. Visitors are encouraged to book free tickets in advance to guarantee entry, but may be able to book on the door subject to capacity.

Each ticket will be valid for entry for one person, to one venue at a particular time and date. Visitors must obtain a separate timed ticket for each venue they wish to visit. Public realm artworks do not require a ticket.

### Accessibility

Visit our website for full access information for all of our venues and to find out about our Dementia and Autism friendly quiet hours.

### Getting Here

There are multiple ways to get around the city and between the different Biennial artworks and venues. On pages 2 and 3, you can find some suggested routes from our Curatorial team to help you navigate around the festival.

### Walking

Liverpool is extremely walkable, with most of the Biennial venues and sites less than 10 minutes' walk from each other and the centre of the city.

### Cycling

It is quick and easy to cycle between our venues and sites. If you don't want to bring your own bike, the CityBike hire scheme is simple and affordable.

### Taxi

Liverpool is renowned for its friendly taxi drivers, and this year we have partnered with local company ComCabs and drivers across the city to deliver Erick Beltran's *Superposition* (2021). To book a taxi, call ComCabs on 0151 298 2222 and quote Biennial. Costs apply.



# Hospitality

## Selina

- 56-60 Mount Pleasant, L3 5SD
- [selina.com/uk/liverpool/](http://selina.com/uk/liverpool/)

Just a short walk from Lime Street Station, Selina Liverpool hotel takes inspiration from the pride locals feel for their city. The hotel features beautifully designed rooms, an onsite Grab n Go and a secret beer garden. Get rates from £39 by contacting [jane.telman@selina.com](mailto:jane.telman@selina.com).

## Hotel Indigo

- 10 Chapel Street, L3 9AG
- [hotelindigo.com](http://hotelindigo.com)

Located in the heart of the city, Hotel Indigo is a glamorous boutique hotel, featuring 151 comfortable guestrooms complete with contemporary comforts like blissful spa bathrooms and superfast WiFi. Enjoy an onsite 24-hour gym and Marco Pierre White's Steakhouse Bar and Grill. Get a preferential rate of £87 per room (bed and breakfast) by quoting LIVERPOOL BIENNIAL.

## Aparthotel Adagio

- 1 Fairclough Street, L1 1FS
- [adagio-city.com](http://adagio-city.com)

4-star serviced apartments and studios for up to 4 guests located in the heart of Liverpool city centre. Enjoy free WiFi throughout the property, as well as the onsite fitness room. Get 10% off the best available rate by quoting LIVERPOOL BIENNIAL 2021 GUEST.

## Fazenda

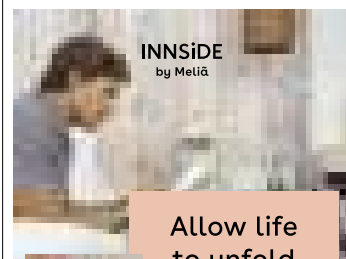
- Horton House, Exchange Flags, L2 3YL
- [fazenda.co.uk/liverpool](http://fazenda.co.uk/liverpool)

Fazenda exudes elegance in a setting steeped in history and culture. Enjoy freshly grilled meats, a sumptuous selection of both Brazilian and Argentinian side dishes served directly to your table and explore the exquisite wine list on offer. Fazenda provides high-quality ingredients with outstanding service, keeping true gaúcho traditions alive.

## Pullman Liverpool

- Kings Dock, Monarchs Quay, L3 4FP
- [pullmanhotels.com](http://pullmanhotels.com)

The 4-star Pullman Liverpool Hotel is located on Liverpool's iconic waterfront, just moments from Albert Dock. Each of the bedrooms has been designed with style in mind and features complimentary highspeed WiFi. Get 15% off the best available rate by quoting BIENNIAL21.



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## Book



### **The Stomach and the Port**

£9.99, 120 × 180mm, 210pp  
Available from Lewis's Building and  
[biennial.com/books](http://biennial.com/books)

This new publication further explores the curatorial concerns of the 11th edition, bringing together texts, stories, poems, illustrations and instructions from Liverpool Biennial 2021 commissioned artists. These offer new insight, research and creative responses to different notions of the body and ways of connecting with the world. With a narrative written by Manuela Moscoso, Curator of Liverpool Biennial 2021, with collaborator, friend and Co-Director of Museum of Modern Art, Rio de Janeiro, Keyna Eleison.

## Limited Editions & Merchandise



Dr. Lakra, *Untitled*, 2020.  
Photo: Rob Battersby

Liverpool Biennial 2021 artists, including Dr. Lakra, Teresa Solar and Jadé Fadojutimi, have made new Limited Edition works which are available for purchase, alongside special sonic editions by Neo Muyanga and Lamin Fofana, and merchandise by Linder. The sale of Limited Editions & Merchandise directly supports the Biennial's new commissions, exhibitions, talks and learning programmes.

To find out more about items for sale, including Edition release dates, visit [biennial.com/editions](http://biennial.com/editions)

## Partner Programming

**Tate Liverpool** Royal Albert Dock, L3 4BB [tate.org.uk](http://tate.org.uk)

### **Don McCullin**

Captured over the last 60 years, this retrospective presents over 200 photographs spanning Liverpool, the north and international conflict by acclaimed photographer Don McCullin.

### **Aliza Nisenbaum**

Inspired by the dedication of Liverpool's key workers, Aliza Nisenbaum has created a series of new paintings of NHS staff from Merseyside. The exhibition captures the stories of frontline NHS workers and highlights the impact that COVID-19 has had on their jobs and home lives.



Aliza Nisenbaum, *Team Time Storytelling, Alder Hey Children's Hospital Emergency Department, Covid Pandemic* (2020). © Aliza Nisenbaum. Courtesy the artist and Anton Kern Gallery, New York. Photo: Jeff McLane.

**Bluecoat Platform, Simon & Tom Bloor  
with children from Out of the Blue**

**From Saturday 22 May 2021**

Artist duo Simon & Tom Bloor have worked with children from Bluecoat's Out of the Blue after school art clubs to design a new temporary structure which will act as an outdoor event space in Bluecoat's front courtyard.

A Here and Now Project led by Future Arts Centres. Supported by Arts Council England, marking the National Lottery's 25th birthday, with additional support from the Liverpool City Council Mayoral Fund

**FACT** 88 Wood Street, L1 4DQ [fact.co.uk](http://fact.co.uk)

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**Soft Boys, Kiara Mohamed**

Kiara Mohamed's work examines the ways we exist alongside one another and our environment, as well as what happens when we readdress our traumas through moments of radical joy. In this solo exhibition, Kiara's new work highlights how modern concepts of masculinity can be surprisingly conservative, even within the trans community. The experimental documentary questions what it means to be a man by focusing on emotion, empathy and joy, specifically through and within the Somali culture.



Kiara Mohamed, *I Wish I Was Here* (still) (2020). Courtesy the artist.



John Moores Painting Prize stage 2 judging. Photo: Robin Clewley

**Walker Art Gallery**

William Brown St, L3 8EL [liverpoolmuseums.org.uk/jmpp](http://liverpoolmuseums.org.uk/jmpp)

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**John Moores Painting Prize, group show**

**Open until 27 June 2021**

Over 60 paintings have been chosen by expert jurors to be exhibited in the John Moores Painting Prize, with five prizewinning artists selected. The prize provides a platform for artists to inspire, disrupt and challenge the British painting art scene today. The exhibition can be viewed virtually.

**World Museum**

William Brown St, L3 8EN [liverpoolmuseums.org.uk/ai](http://liverpoolmuseums.org.uk/ai)

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**AI: More Than Human**

**Open until 31 October 2021**

The world of artificial intelligence comes to World Museum in an exhibition bursting with immersive artworks, scientific developments and fascinating visions of the future. Explored through special commissions and prominent, cutting-edge research projects, *AI: More than Human* is an unprecedented survey of the relationship between humans and technology.



LightNight 2020. Photograph courtesy of Stratus Imagery

## LightNight 2021: Play

[lightnightliverpool.co.uk](http://lightnightliverpool.co.uk)

**Friday 21 May 2021, 5pm – late**  
Liverpool's one-night arts and culture festival. Experience the city like never before, as our artists, galleries and museums stay up late to present a free programme of performance, exhibitions, talks and activities for all ages. Produced by local social enterprise Open Culture, this year's festival explores how Play

can offer a space to create, re-imagine and find novel solutions to global problems. The festival line-up will be released in early May.

## Independents Biennial [independentsbiennial.com](http://independentsbiennial.com)

**20 March – 6 June**

Delivered by Art in Liverpool, the Independents Biennial programme supports local, regional, and national artists to



Brigitte Jurack (2018). Courtesy the artist. Photo: Tony Knox

create their own space within the busiest months of Liverpool's cultural calendar.

The 2021 edition supports 18 artists to create new work in response to the theme of 'identity', alongside a wider celebration of other artist practices and independent spaces across the region. Unable to go ahead in person this year, the festival has a renewed focus on trialling new ideas and formats.

The launch will take the form of a newspaper, produced in collaboration with an array of artists. There'll be supplements to their printed work online with regular updates as their work evolves, and as collaborations unfold.

## The Next Biennial Should be Curated by a Machine

*The Next Biennial Should be Curated by a Machine* (2021) is an inquiry into the relationship between curating and Artificial Intelligence (AI), and the possibility of developing an experimental system capable of curating, based on human-machine learning principles. In this experiment, the physical exhibition of Liverpool Biennial 2021, taking place across multiple venues in the city, is interpreted as a parallel machine-curated online version open to public contributions.

The resulting expanded 'curatorial system' is an experiment in interaction through large datasets, using computer vision and natural language processing techniques with a focus on human-machine co-authorship. AI-TNB is presented online on the Liverpool Biennial website at: [ai.biennial.com](http://ai.biennial.com).

Project funded by UKRI/AHRC Strategic Priorities Fund: Towards a National Collection, as a partnership collaboration between Durham University, Liverpool John Moores University, and Liverpool Biennial.



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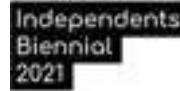
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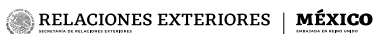
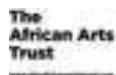
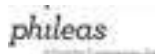
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**Liverpool Biennial: The Stomach and the Port**  
20 March – 6 June 2021

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Justin O'Shaughnessy

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**Biennial Collaborators**

*Creative Writer, Entry Points*  
Sarah Demeuse

*Curator of Film Programme:*  
*The Refracted Body*  
Margarida Mendes

*Co-Curator of Publication: The Stomach & the Port*  
Keyna Eleison

*2021 Identity Design*  
Dr. Lakra with Sara De Bondt and Mark El-khatib

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*Writer*  
Orit Gat

*Copy Editor*  
Jackie West

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Mark El-khatib

*Drawings*  
Dr. Lakra

*Printed by*  
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Laura Young

Placement students from Hope University and University of Liverpool

and all our wonderful 2021 Guides



## Liverpool Biennial: The Stomach and the Port 20 March – 6 June 2021

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Amy Worsley  
Josiah Worth  
Laura Young

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2021 Guides




### Your Support Matters

To bring you an exciting, thought-provoking programme of exhibitions, public commissions and events – this year and in years to come – we need your support.

COVID-19 has presented many challenges to the arts, from limited funding to unstable employment. By donating to Liverpool Biennial, you will ensure that we can continue to provide much-needed cultural invigoration for the city, improving mental wellbeing after months of social isolation and bringing people together in safe and celebratory spaces – whilst maintaining a crucial lifeline of employment for artists and arts professionals.

If this period of uncertainty has taught us anything, it is that culture is vital. Help us guarantee Liverpool Biennial continues to thrive and welcome the world.

To donate please visit [www.biennial.com/support](http://www.biennial.com/support)

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