**Press Release**

**6 November 2019**

**LIVERPOOL BIENNIAL REVEALS THEME AND PARTICIPATING ARTISTS FOR 11TH EDITION IN 2020**

* **Liverpool Biennial 2020: *The Stomach and the Port* looks at the body and ways of connecting with the world**
* **More than 50 leading international and emerging artists commissioned, including Lamin Fofana, Jadé Fadojutimi, Sonia Gomes, Camille Henrot, Rashid Johnson, Linder, Haroon Mirza, and Daniel Steegmann Mangrané**

Liverpool Biennial is pleased to reveal the artistic concept and title of its 11th edition next year. Titled *The Stomach and the Port*, Liverpool Biennial 2020 will take place from 11 July – 25 October, curated by Manuela Moscoso with new Director, Fatoş Üstek and the Liverpool Biennial team.

Liverpool Biennial 2020 explores notions of the body. Drawing on non-Western ways of thinking, *The Stomach and the Port* challenges an understanding of the individual as a defined, self-sufficient entity. The body is instead seen as a fluid organism that is continuously shaped by and shaping its environment. Liverpool’s dynamic as a historical international port city – a point of global contact and circulation – provides the perfect ecosystem in which to situate these enquiries. More than 50 international artists have been invited to respond to the theme within the context of Liverpool.

Liverpool Biennial is the UK’s largest festival of contemporary visual art. Taking over historic buildings, unexpected spaces and art galleries, the Biennial has been transforming the city through art for over two decades.A dynamic programme of free exhibitions, performances, screenings and fringe events unfolds over the 15 weeks, shining a light on the city’s vibrant cultural scene.

Fatoş Üstek, Director of Liverpool Biennial, said: *"We are thrilled to bring new horizons to the Biennial in 2020. We will be expanding further into public spaces with permanent and temporary artist commissions, whilst increasing our visibility in the city through our programming. We have brought together artists from the UK and around the globe, whose practices demonstrate a breadth of enquiry into the world we live in, to research and engage with Liverpool, its history and cultural landscape.”*

Manuela Moscoso, Curator of Liverpool Biennial 2020, said: "*A plethora of artistic positions are grouping under this edition of the Biennial: many include sound, shun direct representation, de-stabilise gender categories, or look at intense forms of contact. We are taking the visible and invisible dynamics of Liverpool's historic port as portents for the future body.”*

The Biennial programme is presented in locations across Liverpool, including public spaces, historic sites and the city’s leading art venues: Bluecoat, FACT, Open Eye Gallery, Tate Liverpool and Victoria Gallery & Museum. New for 2020, Liverpool Biennial’s reach will also expand to the city’s historic Fabric District and beyond.

Participating artists confirmed to date are:

**Larry Achiampong** (UK/Ghana), **Erick Beltrán** (Mexico), **Diego Bianchi** (Argentina), **Alice Channer** (UK), **Judy Chicago** (USA), **Ithell Colquhuon** (UK), **Christopher Cozier** (Trinidad & Tobago), **Yael Davids** (Jerusalem/Netherlands), **Ines Doujak** (Austria) **& John Barker** (UK), **Dr. Lakra** (Mexico), **Jadé Fadojutimi** (UK), **Jes Fan** (Hong Kong/Canada), **Lamin Fofana** (Sierra Leone/USA), **Ebony G. Patterson** (Jamaica), **Sonia Gomes** (Brazil), **Ane Graff** (Norway), **Ayesha** **Hameed** (UK/Canada), **Camille Henrot** (France), **Nicholas Hlobo** (South Africa), **Laura Huertas Millán** (Colombia), **Sohrab Hura** (India), **Evan Ifekoya** (UK), **Invernomuto** (Italy) **& Jim C. Nedd** (Italy), **Rashid Johnson** (USA), **KeKeÇa** (Turkey), **Jutta Koether** (Germany), **Last Yearz Interesting Negro** (UK), **Ligia Lewis** (USA/Dominican Republic), **Linder** (UK), **Luo Jr‐shin** (Taiwan), **Jorge Menna Barreto** (Brazil), **Haroon Mirza** (UK), **Neo Muyanga** (South Africa), **Pedro Neves Marques** (Portugal), **Roland Persson** (Sweden), **Anu Põder** (Estonia), **Reto Pulfer** (Switzerland/Germany), **André Romão** (Portugal), **Kathleen Ryan** (USA), **Zineb Sedira** (France), **Xaviera Simmons** (USA), **Teresa Solar** (Spain), **Daniel Steegmann Mangrané** (Spain/Brazil), **Jenna Sutela** (Finland), **UBERMORGEN** (Austria/USA) **& Leonardo Impett** (UK/Italy), **Luisa Ungar** (Colombia/Austria), **Alberta Whittle** (Barbados), **Zheng Bo** (China), **David Zink Yi** (Peru/Germany)

For full artist biographies and images please [click here](https://www.dropbox.com/sh/0ou7gtwm4lh1pzr/AADCmSVvBEer8hYxefWP3iOta?dl=0).

**ENDS**

**Liverpool Biennial 2020: *The Stomach and the Port* takes place 11 July – 25 October**

[www.biennial.com](http://www.biennial.com)

**Press Enquiries**

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**Notes to Editors**

**About Liverpool Biennial**

Founded in 1998, Liverpool Biennial is the UK biennial of contemporary art. Taking place every two years across the city’s public spaces, galleries and museums, the Biennial commissions artists from around the world to make and present work in the context of Liverpool. Each edition is underpinned by a year-round programme of research, education, residencies and commissions. Since 1998, Liverpool Biennial has commissioned over 340 new artworks and presented work by more than 480 artists.

**Fatoş Üstek**

Fatoş Üstek (b.1980, Turkey) is Director of Liverpool Biennial, jury member for the Turner Prize 2020 and external member of the acquisitions committee for the Arts Council Collection (2018-2020). She is the curator of Do Ho Suh’s largest UK commission (2018-2020) by Art Night and Sculpture in the City. She formerly acted as Director and Chief Curator of DRAF (David Roberts Art Foundation); curator of Art Night 2017, East London and *fig-2: 50 projects in 50 weeks* (2015), ICA Studio, London; and associate curator for the 10th Gwangju Biennale, Gwangju (2014). She is founding member of the Association of Women in the Arts (AWITA); trustee of Art Night; member of the International Association of Art Critics (AICA) UK; and an Independent Curators International (ICI) alumni.

**Manuela Moscoso**

Manuela Moscoso (b.1978, Ecuador) joined the Biennial from Tamayo Museo in Mexico City, where she was the Senior Curator. She is part of Zarigüeya, a programme that activates relations between contemporary art and the pre-Columbian collection of the Museo de Arte Precolombino Casa del Alabado, Ecuador. Moscoso was the adjunct curator of the 12th Cuenca Biennial and the co-curator of the Queens International 2011 biennial. In 2012 she was appointed co-director of *Capacete*, a residency programme based in Brazil where she also co-ran the curatorial programme *Typewriter*. Moscoso has collaborated with CA2M, Di Tella, MAM Medellin, Museo de Rio, RedCat and Fundació Miró among other institutions.

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**Artist Biographies**

Larry Achiampong (UK/Ghana)

Larry Achiampong (b. 1984, London, UK) lives and works in London, UK. Achiampong's solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. Drawing on his Ghanaian roots, his works examine his communal and personal heritage – in particular, the intersection between the postcolonial position and pop culture. Through his performances, he investigates ‘the self’ as a fiction, devising alter-egos to point at divided selves. Recent exhibitions and commissions include Art on the Underground, UK (2019); Somerset House, UK (2019/2018); Diaspora Pavilion: 57th Venice Biennale, Italy (2017); and Tate Britain/Modern, UK (2013/2010).

**Erick Beltrán (Mexico)**

Erick Beltrán (b. 1974, Mexico City, Mexico) lives and works in Barcelona, Spain. Beltrán analyses and reflects on the mechanisms of thought systems, specifically the relationship of power that exists between the editing process and ways of constructing knowledge. Working with diverse media, such as publication, lecture-performance and installation, Beltrán experiments with the link between public art and diverse graphic languages, investigating the museum, library and the archive as forms of knowledge. Recent exhibitions include Volt, Norway (2019); La Tallera, Mexico (2018); Espacio Odeón, Colombia (2018); and Cuenca Bienal, Ecuador (2018).

**Diego Bianchi (Argentina)**

Diego Bianchi (b. 1969, Buenos Aires, Argentina) lives and works in Buenos Aires, Argentina. Bianchi envisions artistic practice as a space for trial and error – rehearsing the situations he creates by embracing a level of uncertainty. Through installation, sculpture and performance, Bianchi explores the processes of obsolescence and decay, as well as the absurd connections that exist between things in the world. He punctuates the worth of ‘worthless’ entities through utilising them in his immersive spatial environments. Recent exhibitions include Bienalsur, Argentina (2019); Buenos Aires Museum of Modern Art, Argentina (2017); Perez Art Museum, USA (2015); and The Latin American Art Museum of Buenos Aires, Argentina (2015).

**Alice Channer (UK)**

Alice Channer (b. 1977, Oxford, UK) lives and works in London, UK. Channer imagines her work as a kind of ‘21st Century Process Art’. She uses sculpture to stretch out, slow down and speed up industrial and post-industrial production processes. Her work aims to make these processes more visible to herself and to others, and to attune us to the multiple embodiments and disembodiments involved. Using materials ranging from spider crab shells and stainless steel to pelletised and recycled plastic and pleated silk, her work traces the disappearance, mutation and possible evolution of multiple bodies in post-industrial environments. Recent exhibitions include Tate Britain, UK (2019); Whitechapel Gallery, UK (2018); Aspen Art Museum, USA (2017); and Kunsthaus Hamburg, Germany (2017).

**Judy Chicago (USA)**

Judy Chicago (b. 1939, Chicago, USA) lives and works in New Mexico, USA. Chicago is a central figure of the first generation of feminist artists and the founder of the first feminist art programme in the United States. She is known for her large collaborative installation pieces about birth and creation, which examine the role of women in history and culture. Often using traditional crafts such as needlework and china-painting, her large collaborative installation works make a place for female-centred imagery, overcoming the erasure of women’s achievements in art and society. Recent exhibitions include Brooklyn Museum, USA (2018); National Museum of Women in the Arts, USA (2017-2018); Tate Liverpool, UK (2017); and CAPC musée d’art contemporain de Bordeaux, France (2016).

**Ithell Colquhoun (UK)**

Ithell Colquhoun (1906–1988, Assam, British India) was a British painter, occultist, poet and author, whose practice is affiliated with Surrealism. From the early stages of her artistic career through to the 1940s, Colquhoun produced several large-scale figurative paintings based on classical and biblical figures. In 1936, Colquhoun participated in the *International Exhibition of Surrealism* and joined the British surrealist movement in 1939, only to leave the group the following year due to her connection to occultism. She continued to develop surrealist ‘automatic’ painting techniques, which characterised her work for 25 years and resulted in two theoretical texts, *The Mantic Stain* (1949) and *Children of the Mantic Sun* (1951). Recent exhibitions include Tate St. Ives, UK (2009-2010) and Manchester Art Gallery, UK (2009).

**Christopher Cozier (Trinidad & Tobago)**

Christopher Cozier (b. 1959, Port of Spain, Trinidad & Tobago) lives and works in Port of Spain, Trinidad. Cozier is an artist, writer and curator, whose work aims to explore and affect conventional readings of the Caribbean. For Cozier, the Caribbean is a fluid space and an ongoing negotiation with shifting narratives and interpretations. From notebook drawings to video installations, Cozier’s artistic practice investigates how historical and current experiences inform our understanding of the wider contemporary world. He is the co-director of Alice Yard and a 2013 Prince Claus Award laureate. Recent exhibitions include 14th Sharjah Biennial, UAE (2019); Historisk Museum, Norway (2019); 10th Berlin Biennale, Germany (2018); and Museum of Latin American Art, USA (2017).

**Yael Davids (Jerusalem/Netherlands)**

Yael Davids (b. 1968, Kibbutz Tzuba, Jerusalem) lives and works in Amsterdam, Netherlands. Davids examines the capacities in which the body operates as a documentary vessel, in connection to collective heritage, political narrative and private biographies. Inspired by Dr. Moshé Feldenkrais, she experiments with somatic learning and alternative systems of knowledge transfer and production. Composed of performative, sculptural and archival elements, her works often take the form of choreographic assemblages. Recent and upcoming exhibitions include Van Abbemuseum, Netherlands (2020); Migros Museum, Switzerland (2020); Documenta 14, Germany and Greece (2017); and Les Laboratoires d’Aubervilliers, France (2015).

**Ines Doujak (Austria) & John Barker (UK)**

Ines Doujak (b. 1959, Klagenfurt, Austria) lives and works in Vienna, Austria. Doujak’s multidisciplinary practice spans across photography, performance, film and installation. She uses political theory and textiles to deconstruct the political implications of sexist and racist stereotypes. Drawing on the tradition of carnival, masquerade and motifs from cultural history, she uncovers exploitative structures and inequalities in society, often in relation to colonial histories. Her research into the textile industry has resulted in numerous works concerning gender, class and cultural conflicts related to the global production, trade and distribution of fashion and textiles. Recent exhibitions include Kochi-Muziris Biennale, India (2018); Dhaka Art Summit, Bangladesh (2018); Lentos Kunstmuseum, Austria (2018); and Para Site, Hong Kong (2018).

John Barker (b. 1948) lives and works in London, UK. Barker is a writer, essayist and performer. Since the 1970s, he has focused on economics, geopolitical dynamics and the exploitation of labour. His novels include *Radio Signals* and *Futures,* whilst his essays have been published in *Mute, Telepolis, Adbusters, Capital and Class* and *Variant* among others. Exhibitions include Bunkier Sztuki Gallery of Contemporary Art, Kraków (2017); Württembergischer Kunstverein, Stuttgart (2018); São Paulo Biennial (2014);and Busan Biennale, South Korea (2012).

Ines Doujak and John Barkerhave collaborated since 2010. They work together through a common interest in the political dimension of cultural exchanges.

**Dr. Lakra (Mexico)**

Dr. Lakra (b. 1972, Mexico City, Mexico) lives and works in Oaxaca, Mexico. Dr. Lakra’s work is characterised by irreverent and provocative images that transgress established norms. While he is best known for his drawings and paintings on appropriated posters, erotic magazines and postcards, his practice encompasses mural painting, collage and sculpture. Through these different mediums he explores his interests in anthropology and ethnography, documenting his fascination with the taboos, fetishes, myths and rituals of different cultures. His compositions combine historical references and contemporary images, incorporating quotes from popular culture and intermingling them with religious and social iconographies. Recent exhibitions include Museo Mario Testino, Peru (2016); Nordiska Akvarellmuseet, Sweden (2015); Museo de los Pintores Oaxaqueños, Mexico (2014); and Nottingham Contemporary, UK (2012).

Dr. Lakra is collaborating with Liverpool Biennial and designers Sara De Bondt and Mark El-khatib on producing the visual identity for LB2020.

**Jad****é Fadojutimi (UK)**

Jadé Fadojutimi (b. 1993, London, UK) lives and works in London, UK. Fadojutimi works primarily with paintings, interrogating the construction and constraints of identity, whilst offering a space for individual liberation. Responding to personal experience, Fadojutimi layers veils of colour with rhythmic, gestural brushstrokes and at times scrapes the paint back, building exhilarating, immersive environments where forms on the cusp of recognition dissolve into abstraction. Recent and upcoming exhibitions include Taka Ishii Gallery, Tokyo (2020); Pippy Houldsworth Gallery, UK (2020, 2017); PEER, UK (2019); and Galerie Gisela Capitain, Germany (2019).

**Jes Fan (Hong Kong/Canada)**

Jes Fan (b. 1990, Scarborough, Canada) lives and works in Hong Kong and Brooklyn, USA. Fan originally trained in glass making, but has expanded his practice to encompass diverse mediums. His trans-disciplinary practice speculates on the intersection of biology and identity in relation to the materiality of the gendered and racialised body. Fan is the recipient of various fellowships and residencies, including the Joan Mitchell Painters and Sculptors Grant (2017), as well as the Jerome Hill Artist Fellowship (2019-2020). Recent exhibitions include Rockbund Art Museum, China (2019); Hayward Gallery, UK (2019); Empty Gallery, Hong Kong (2018); and Museum of Arts and Design, USA (2017).

**Lamin Fofana (Sierra Leone/USA)**

Lamin Fofana lives and works in Berlin, Germany. Fofana is an artist and a music producer. Fofana’s instrumental electronic music contrasts the reality of our world with what's beyond and explores questions of movement, migration, alienation and belonging. Lamin’s overlapping interests in history and contemporary circumstances, and his practice of transmuting text into the affective medium of sound, manifests in multi-sensory live performances and large-scale minimal installations featuring original music compositions, field recordings and archival material. Lamin established the SCI-FI & FANTASY music imprint in 2012. Releases include *Another World* (2015); *Brancusi Sculpting Beyonce* (2018); and *Black Metamorphosis* (2019). Recent exhibitions and performances include Akademie Schloss Solitude, Germany (2019); 57th Venice Biennale, Italy (2017); and Documenta 14, Germany and Greece (2017).

**Ebony G. Patterson (Jamaica)**

Ebony G. Patterson (b. 1981, Kingston, Jamaica) lives and works in Kingston, Jamaica and Chicago, USA. Patterson’s multi-layered practice uses beauty as a tool, employing opulent, hand-embellished surfaces and brightly coloured patterns to entice viewers to bear witness to social injustices. The work directs the viewer to look beyond the facades created by the ‘fabricated fantasies of a consumerist culture’ and consider the realities of those ‘not touched by the glitter and gold’. Patterson is the recipient of the United States Artists Award (2018). Recent exhibitions include Pérez Art Museum, Miami, USA (2018); The Studio Museum, USA (2016); Museum of Arts and Design, USA (2016); and 32nd São Paulo Biennial, Brazil (2016).

**Sonia Gomes (Brazil)**

Sonia Gomes (b. 1948, Caetanópolis, Brazil) lives and works in Belo Horizonte, Brazil. Gomes works with sculpture and installations made of different materials, such as wire, cloth and furniture. The skin is important within Gomes’ body of work. She treats the skin as an organ of sensuous contact with the world, which at once defines and limits our experience. Gomes believes that every material is imbued with traces of a lived experience. Recent exhibitions include Turner Contemporary, UK (2017); The National Museum of Women in the Arts, USA (2017); 56th Venice Biennale, Italy (2015); and Kunstmuseum Wolfsburg, Germany (2013).

**Ane Graff (Norway)**

Ane Graff (b. 1974, Bodø, Norway) lives and works in Oslo, Norway. Graff’s artistic practice is informed by feminist new materialism – a re-thinking of our material reality in which a process-oriented approach to matter plays an integral part. Graff views human beings as part of an expansive material network, stretching inside and outside of our bodies. Her work traces the lines of Western intellectual history to ask how the ideas of human exceptionalism and Cartesian dualism relate to the ecological disasters we face today, and what seem to be their implications for material bodies. Recent and upcoming exhibitions include KIASMA, Finland (2020); Rhizome/New Museum/Stavanger Kunsthall collaboration 7x7, Norway (2020); Art Encounters Biennial, Romania (2019); and 58th Venice Biennale, Italy (2019).

**Ayesha Hameed (UK/Canada)**

Ayesha Hameed lives in London, UK. Since 2013 Hameed’s multi-chapter project 'Black Atlantis' has looked at the Black Atlantic and its afterlives in contemporary illegalised migration at sea, oceanic environments, outer space and through Afrofuturistic dancefloors and sound systems. Through videos, audio-essays and performance-lectures, she examines how to think through sound, image, water, violence and history as elements of an active archive; and how to time travel as a historical method. Recent exhibitions include Gothenburg Biennial, Sweden (2019); Lubumbashi Biennale, Democratic Republic of Congo (2019); and Dakar Biennale, Senegal (2018). She is currently co-programme leader of the PhD in Visual Cultures at Goldsmiths University of London.

**Camille Henrot (France)**

Camille Henrot (b. 1978, Paris, France) lives and works in New York, USA. Henrot’s multidisciplinary practice moves seamlessly between film, drawing, sculpture and installation. Henrot references literature, mythology, cinema and anthropology to reconsider the typologies of objects and established systems of knowledge. As part of a fellowship at the Smithsonian Institution, USA, Henrot created the film *Grosse Fatigue*, for which she was awarded the Silver Lion at the 55th Venice Biennale, Italy (2013). In 2014, Henrot was awarded the Nam June Paik Award. Recent and upcoming exhibitions include the National Gallery of Victoria, Australia (2020); Palais de Tokyo, France (2017); Kunsthalle Wien, Austria (2017); and 9th Berlin Biennale, Germany (2016).

**Nicholas Hlobo (South Africa)**

Nicholas Hlobo (b. 1975, Cape Town, South Africa) lives and works in Johannesburg, South Africa. Hlobo began his career around the end of apartheid in 1994. Using materials such as ribbon, leather, wood and rubber detritus that he melds and weaves together, Hlobo creates seductively tactile sculptures and drawings. His works are richly layered – anchored in references to Xhosa culture and the experience of life in post-Apartheid South Africa – and reflect upon themes of language and communication, gender and sexuality, and race and ethnicity. Recent exhibitions include SCAD Museum of Art, USA (2019); Performa 17, USA (2017); Zeitz Museum of Contemporary Art Africa, South Africa (2017); and Tate Modern, UK (2009).

**Laura Huertas Millán (Colombia)**

Laura Huertas Millán (b. 1983, Bogotá, Colombia) lives and works in Paris, France. Millán’s work entwines ethnography, ecology, fiction and historical enquiries. She produces moving image works that engage with strategies of survival, resistance and resilience against violence. Building complex visual and sonic worlds infused by the real, her cinematographic practice circulates between contemporary art venues and international film festivals. Her work has been awarded at the Locarno Film Festival, Switzerland, FIDMarseille, France, DocLisboa, Portugal and MIDBO, Colombia, among others. Recent exhibitions and film retrospectives include São Paulo Museum of Art, Brazil (2019); Institute of Contemporary Arts, UK (2018); Mar del Plata International Film Festival, Argentina (2018); and Toronto International Film Festival, Canada (2017).

**Sohrab Hura (India)**

Sohrab Hura (b. 1981, West Bengal, India) lives and works in New Delhi, India. Hura uses an autobiographical approach to engage with the wider world through publications, photography, film, text and sound. His early work explores his relationship with his mother who had been diagnosed with schizophrenia, while his recent work reflects the volatility of contemporary India. In his recent series, the vivid and startling images depict moments that seem out of control, slapstick and hallucinatory. Recent exhibitions and screenings include Cincinnati Art Museum, USA (2019); Kettle’s Yard, UK (2019); Videonale.17, Germany (2019); and Oberhausen International Short Film Festival, Germany (2018).

**Evan Ifekoya (UK)**

Evan Ifekoya (b. 1988, Iperu, Nigeria) lives and works in London, UK. Ifekoya’s practice begins by asking what it would mean to start from a place of abundance, rather than scarcity. Their recent moving image and audio works explore a cosmology of healing through sound, stillness and the creation of intentional space. They established the collectively run Black Obsidian Sound System (B.O.S.S.) in 2018 and currently lecture on the Fine Art and History of Art course at Goldsmiths University of London, UK. Recent exhibitions and presentations include 180 The Strand, UK (2019); De Appel, Netherlands (2019); KW Institute for Contemporary Art, Germany (2017); and Serpentine Galleries, UK (2016).

**Invernomuto & Jim C. Nedd (Italy)**

Simone Bertuzzi (b. 1983, Piacenza, Italy) and Simone Trabucchi (b. 1982, Piacenza, Italy) live and work in Milan, Italy. They have been collaborating as Invernomuto since 2003, focusing primarily on moving image and sound, while often integrating sculpture, performance and publishing into their practice. Bertuzzi and Trabucchi have developed individual lines of research into sound with the outlets Palm Wine and STILL, respectively. Invernomuto won the Museion Prize 1 (2017) and were finalists for the MAXXI Bvlgari Prize (2018). Recent exhibitions include 58th Venice Biennale, Italy (2019); Tate Modern, UK (2018); Manifesta 12, Italy (2018); and Nuit Blanche 2017, France (2017).

Jim C. Nedd (b. 1991, Verona, Italy) lives and works in Milan, Italy. Nedd is an Afro-Colombian interdisciplinary storyteller, involved in sonic environments and visual arts. Founder of the experimental band Primitive Art alongside Matteo Pit, Nedd operates as a photographer and director in both advertising and editorial projects, as well as part of the Toilet Paper Collective.

Invernomuto & Jim C. Nedd will be collaborating for their new film commission for LB2020.

**Rashid Johnson (USA)**

Rashid Johnson (b. 1977, Chicago, USA) lives and works in New York, USA. Johnson incorporates diverse materials rich with symbolism and personal history, and employs a wide range of media including sculpture, painting, drawing, filmmaking and installation. He is among an influential cadre of contemporary American artists whose work explores themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, materiality and critical history. Recent exhibitions include Tamayo Museum of Contemporary Art, Mexico (2019); Garage Museum of Contemporary Art, Russia (2016); Grand Palais, France (2015); and South London Gallery, UK (2012).

**KeKeÇa (Turkey)**

KeKeÇa Body Percussion Ensemble was founded in 2002 in Turkey by Tugay Başar, Timuçin Gürer, Gökçe Gürçay, Ayşe Akarsu and Özgü Bulut. They produce performances, training sessions and workshops for culture, art and education projects, emphasising interactivity and often involving audiences. Operating internationally, they explore the possibilities of ‘movement that creates sound’ through body percussion and body music. KeKeÇa have long-term collaborations and projects established with young people, hearing-impaired and deaf communities, disadvantaged groups and other communities, as well as teachers, artists and performers. Recent performances and projects include Ashmolean Museum/University of Oxford, UK (2019); Europa InTakt, Germany (2010-2020); 2nd Mediterranean Music Therapy Meeting (Italy, 2019), Istanbul Design Biennial, Turkey (2018); and International Body Music Festivals (2008-2018).

**Jutta Koether (Germany)**

Jutta Koether (b. 1958, Cologne, Germany) lives and works in Berlin, Germany, and New York, USA. Koether’s practice ranges from music, text and performance to painting, a medium that she has explored for more than four decades. Her paintings are often in dialogue with art history, music, language and performance, critically reflecting on the canon and the role of painting in contemporary culture and society. Approaching painting from a conceptual angle, Koether raises questions about ways of production and patterns of reception. Since 2010, Koether has been Professor of Painting and Drawing at the University of Fine Arts Hamburg, Germany. Recent exhibitions include Museum Abteiberg, Germany (2019/2020); MUDAM, Luxembourg (2019); Stedelijk Museum, Netherlands (2018); and Museum Brandhorst, Germany (2018).

**Last Yearz Interesting Negro (UK)**

Last Yearz Interesting Negro (LYIN) lives and works in London, UK. Last Yearz Interesting Negro’s practice is always relational, moving across spaces, contexts, roles and collaborations. They work with dramatic compositions of sculpture, electronic music, overwhelm, syncopation, internal narratives, texture, trance states, the public and dance, to build atmospheric landscapes through the live unfolding of the tensions between things that produce meaning. The resultant choreographies engage with questions of entanglement, alienation and sensation. Last Yearz Interesting Negro is the moniker of Jamila Johnson-Small, 2019/20 Torchlight Artist at Siobhan Davies Dance, UK. Recent performances include Silencio, France (2019); Transmediale, Germany (2019); Palais de Tokyo, France (2018); and Institute of Contemporary Arts, UK (2018).

**Ligia Lewis (USA/Dominican Republic)**

Ligia Lewis (b. 1983, Santo Domingo, Dominican Republic) lives and works in Berlin, Germany, and Los Angeles, USA. Lewis is a choreographer whose works give form to movements, speech, affects, thoughts, relations, utterances and the bodies that hold them. Sliding between the familiar and the unfamiliar, her works hold together the logics of interdependence, disorder and play. In considering the social inscriptions of the body, she materialises the enigmatic, the poetic, and the dissonant. Lewis is the recipient of the Foundation for Contemporary Arts Grants Award, USA (2018); Bessie Award for Outstanding Production, USA (2017); and the Factory Artist residency at tanzhaus nrw, Germany (2017-19). Recent and upcoming performances include MCA Chicago, USA (2020); Walker Art Center, USA (2020); and Home Works: A Forum on Cultural Practices, Lebanon (2019).

**Linder (UK)**

Linder (b. 1954, Liverpool, UK) lives and works in London, UK. Linder is internationally renowned for her radical feminism. She uses photography, collage and performance to critique past and contemporary gender roles, specifically the representation of women. Fashion, music and performance are important features in her work, often referencing her background in the 1970s punk and post-punk scenes. As part of her investigations into women’s history, Linder researches archives and develops displays championing underrepresented voices. Linder is the recipient of the Paul Hamlyn Foundation Award, UK (2017). Recent exhibitions include Nottingham Contemporary, UK (2018); Art on the Underground, UK (2018); Glasgow Women’s Library, UK (2018); and Musée d'Art Moderne de la Ville de Paris, France (2013).

**Luo Jr-shin (Taiwan)**

Luo Jr-shin (b. 1984, Miaoli, Taiwan) lives and works in Taipei. Luo’s practice revolves around the experimentation of a variety of traditional and unconventional materials. Ranging from clay, resin, metal and everyday objects to food, chemicals and scent, he investigates the underlying spirituality and human condition in our representational world. Interested in the framework and modes of production from which our cognitive experiences arise, Luo is known for capturing and amplifying the absurdity within precarious, illusionary, and sometimes delusionary moments of everyday life. Recent exhibitions include Taipei Contemporary Art Centre, Taipei (2018); ACC, Gwangju (2017); Times Museum, Guangzhou (2017); and Queens Museum, New York (2013).

**Jorge Menna Barreto (Brazil)**

Jorge Menna Barreto (b. 1970, Araçatuba, Brazil) lives and works in Rio de Janeiro, Brazil. Menna Barreto is an artist and researcher who throughout his practice has let specific sites determine what he will build and, more recently, what he will eat. Interested in agroforestry, land art, site-specificity, plant-based food and multispecies assemblages, he considers our digestive system as a sculptural tool that has the ability to shape our environment. His long-term project *Restauro: environmental sculpture* was first presented at the 32nd São Paulo Biennale, Brazil (2016) and travelled to the Serpentine Galleries, UK (2017). Barreto is a professor at the State University of Rio de Janeiro, Brazil, and shares his research through lectures, writings and art. He is currently a resident at the Jan Van Eyck Academie, Netherlands.

**Haroon Mirza (UK)**

Haroon Mirza (b. 1977, London, UK) lives and works in London, UK. Mirza’s work tests the interplay between sound, interference, glitches and light waves, and the role that electric currents play in our everyday lives. His kinetic sculptures, which are often made from simple everyday materials, create situations in which invisible phenomena are made visible. Using turntables, speakers, keyboards, LEDs, and other electronic components, Mirza acts in the way that a composer would. He manipulates and coordinates arrangements of objects to produce distinct fuzzes, buzzes and new ways of seeing and hearing these objects. Recent exhibitions include Australian Centre for Contemporary Art, Australia (2019); John Hansard Gallery, UK (2019; Sifang Art Museum, China (2019); and Ikon, UK (2018).

**Neo Muyanga (South Africa)**

Neo Muyanga (b. Soweto, South Africa) lives and works in Cape Town, South Africa. Muyanga is a composer and sound artist whose work traverses new opera, jazz improvisation, Zulu and Sesotho idiomatic songs. He initially trained to sing in choirs in Soweto and learned madrigals in Italy in the 1990s. A co-founder of the duo Blk Sonshine alongside Masauko Chipembere, he also created the Pan African Space Station (2008) with Ntone Edjabe – a platform for experimental Pan African music on the internet. He has released eight albums, including *Second-hand Reading*with William Kentridge (2016), and *MAKEbdA* (2019) which was a featured sound installation during the Sharjah Biennial, UAE (2019).

**Pedro Neves Marques (Portugal)**

Pedro Neves Marques (b. 1984, Lisbon, Portugal) lives and works in New York City, USA. Neves Marques is a visual artist, filmmaker and writer, whose work ranges from narrative films and short stories to theoretical writings between art, cinema, and anthropology. Influenced by cosmopolitics and feminist and queer historians of science, his work highlights the clash between disputing images of nature, technology and gender, with science fiction and speculative writing being key to imagining other futures. He is the author of the anthology *The Forest and the School* (2015) and two short-story collections. Recent exhibitions include Castello di Rivoli, Italy (2019); Gasworks, UK (2019); Pérez Art Museum of Miami, USA (2018-2019); and Toronto International Film Festival, Canada (2019).

**Roland Persson (Sweden)**

Roland Persson (b. 1963, Hudiksvall, Sweden) lives and works in Stockholm, Sweden. Persson is known for his public commissions and surrealist silicone sculptures that he casts on real plants and stuffed animals. Working with silicone allows him to include colours in the material itself, instead of adding the colour by painting, making his sculptures hyper-realistic. Persson’s practice looks at our charged ideas and expectations of nature and is interested in ways of describing and understanding nature in relation to feelings, fears, politics, sexuality and death. Rather than of nature, his works can be seen as representations of being human. Recent exhibitions include KIASMA, Finland (2019); Flora Stavanger Art Museum, Norway (2019); Helsinki Contemporary, Finland (2018); and Museum für Aktuelle Kunst, Germany (2017).

**Anu Põder (Estonia)**

Anu Põder (1947–2013, Estonia) was a sculptor whose practice remained relatively unknown to an international audience until recently. Interested in the fragility and impermanence or human-like ‘lifespan’ of materials, Põder favoured the use of textile, wax, plaster, soap, glue, plastic and wood throughout her artistic career. She began working in the 1970s within the context of a so-called ‘bronze age’ within Estonian art, when the visual language of heavy and solid materials such as bronze and granite was dominant. Conversely, Põder explored the capacity of materials to deteriorate, corrode and change appearance. Recent exhibitions include Baltic Triennial, Lithuania (2018) and the major retrospective *Anu Põder: Be Fragile! Be Brave!* at Kumu Art Museum, Tallinn (2017).

**Reto Pulfer (Switzerland/Germany)**

Reto Pulfer (b. 1981, Bern, Switzerland) lives and works in the Uckermark region of Germany. Pulfer is a self-taught artist who creates immersive installations made from fabric that incorporate painting, sculpture, his fictional writing and soundscapes played on the electric guitar. Following his retreat to the countryside, Pulfer has been working closely with natural processes and making sculptures with living plants. Pulfer’s practice is defined by the German word “Zustand”, which describes the state that Pulfer enters during his performances. Recent exhibitions include Musée d'Art Moderne de la Ville de Paris, France (2019); Castello di Rivoli, Italy (2018); X Bienal de Nicaragua, Nicaragua (2016); and Haus der Kulturen der Welt, Germany (2015).

**André Romão (Portugal)**

André Romão (b. 1984, Lisbon, Portugal) lives and works in Lisbon, Portugal. Romão’s work has developed on a diversity of media to explore a territory where normal interactions between bodies and entities are suspended, and where the borders between human and animal, natural and artificial, cultural and vegetable blur. Strongly anchored in poetry, his work uses or appropriates materials in a speculative manner, deeply rooted in the legacies of both Surrealism and the Baroque. Recent exhibitions include García Galería, Spain (2019); Museu Berardo, Portugal (2019); Galeria Vera Cortês, Portugal (2018); and Museum of Contemporary Art, Italy (2014).

**Kathleen Ryan (USA)**

Kathleen Ryan (b. 1984, California, USA) lives and works in New York, USA. Ryan works with cast iron, carved marble, granite and found objects to create sculptures that reference natural forms and industrially manufactured produce. Balancing lightness and weight, line and volume, she engages with the concerns of classical sculpture. Ryan often cites historical motifs or repurposes traditional techniques, following her interest in archaeology and material history. Recent exhibitions include The New Art Gallery Walsall, UK (2019); MIT LIST Visual Arts Centre, USA (2019); CC Foundation & Art Centre, China (2018); and Kunsthistorisches Museum, Austria (2017).

**Zineb Sedira (France)**

Zineb Sedira (b. 1963, Paris, France) lives and works in London, UK. Sedira initially found inspiration for her work through autobiographical experiences, before expanding into universal ideas of mobility, environment, memory and the idea of motherhood and its transmission in a globalised world. Sedira employs documentary, poetic and lyrical approaches to her work, deploying the use of portraits, installation, photography, film and video and archival research in her expansive practice. Recent exhibitions include Jeu de Paume, France (2019-2020); Institut Valencià d'Art Modern, Spain (2019-2020); Beirut Art Center, Lebanon (2018); and Sharjah Art Foundation Art Spaces, UAE (2018).

**Xaviera Simmons (USA)**

Xaviera Simmons (b. 1974, New York, USA) lives and works in New York, USA. Simmons’ interdisciplinary practice spans across photography, performance, video, sound, sculpture and installation. Rooted in an investigation of past, present and future histories, her works often concern the interconnectedness of formal processes and their construction through landscape, language and portraiture. Simmons is a recipient of Agnes Gund’s Art for Justice Fellowship (2018) and will be a visiting lecturer at Harvard University, USA (2020). Recent exhibitions include SFMOMA, USA (2019), Phillips Collection, USA (2019); SculptureCenter, USA (2018); and MCA Chicago, USA (2017).

**Teresa Solar (Spain)**

Teresa Solar (b. 1985, Madrid, Spain) lives and works in Madrid, Spain. Solar works across sculpture, video, drawing and photography. Her audio-visual practice has been mostly focused on language, translation and the construction of meaning. These topics remain at the core of her practice and they are currently tackled mainly through sculpture. The tactile quality is fundamental in her sculptural practice, which focuses mainly on ceramics but also includes materials like fabric or metal. Recent exhibitions include Index Foundation, Sweden (2019); Galería Travesía Cuatro Ciudad de México, Mexico (2019); Centro de Arte Dos de Mayo, Spain (2018); and Matadero Madrid, Spain (2018); Skulpturen Park Köln, Germany (2017).

**Daniel Steegmann Mangrané (Spain/Brazil)**

Daniel Steegmann Mangrané (b. 1977, Barcelona, Spain) lives and works in Rio de Janeiro, Brazil. Steegmann Mangrané’s practice encompasses a wide range of media, including film, sculpture, sound, gardens and drawing. His work focuses on the creation and migration of forms between nature, art and architecture. Using self-imposed systems, Steegmann Mangrané creates environments that undermine the traditional boundaries between nature and culture or subjects and objects, proposing instead a new paradigm that acknowledges that everything is entangled and interdependent. Recent exhibitions include Hangar Bicocca, Italy (2019); Institut d’art contemporain de Villeurbanne, France (2019); Nottingham Contemporary, UK (2019); and Serralves Museum of Contemporary Art, Portugal (2017–2018)

**Jenna Sutela** **(Finland)**

Jenna Sutela (b. 1983, Finland) lives and works in Berlin, Germany. Sutela works with words, sounds, and living media, such as bacteria and slime mold, to create experimental installations and performances that bring together biology, technology and cosmology. Sutela’s recent work explores interspecies communication, aspiring to connect with a world beyond our consciousness. Sutela is currently Visiting Artist at The MIT Center for Art, Science & Technology (CAST) for 2019-20. Recent exhibitions and presentations include Moderna Museet, Sweden (2019); Serpentine Gallery, UK (2019); Guggenheim Bilbao, Spain (2018); and Museum of Contemporary Art Tokyo, Japan (2015).

**UBERMORGEN (Austria/USA) & Leonardo Impett (UK/Italy)**

Lizvlx (moniker of Elizabeth Haas; b. 1973, Linz, Austria) and Hans Bernhard (b. 1971, New Haven, USA) live and work in Vienna, Austria and St. Moritz, Switzerland and founded UBERMORGEN in 1995. Over the last 25 years as net.art pioneers and media hackers, they have been widely recognised for their high-risk research into data and matter and polarising social commentary. In 2000, UBERMORGEN reached an audience of 500 million with their satirical website *Vote-Auction* during the US presidential election, challenging the FBI, CIA and NSA. In 2005, they launched their acclaimed *EKMRZ Trilogy*, a series of conceptual hacks – *Google Will Eat Itself*, *Amazon Noir* and *The Sound of eBay*. Recent exhibitions include New Museum, USA (2019); Haus der Kulturen der Welt, Germany (2017) ZKM Center for Art and Media Karlsruhe, Germany (2017); Kunsthall Aarhus, Denmark (2013); Ars Electronica, Austria (2013); and ArtScience Museum, Singapore (2013).

Leonardo Impett is a digital humanist working at the intersection of computer vision and art history, currently based at the Digital Humanities Lab, Bibliotheca Hertziana – Max Planck Institute for Art History, Rome. In trying to bring ‘distant reading’ to visual studies, his current research focuses on unveiling the implicit image-theories of computer vision and constructing new computer vision systems based on early modern philosophies of vision. He is a member of the Image and Visual Representation Laboratory at Ecole polytechnique fédérale de Lausanne, Switzerland; Visiting Fellow at Cambridge University Digital Humanities, UK; and Associate Researcher at the Orpheus Institute, Belgium.

UBERMORGEN (Austria/USA) & Leonardo Impett (UK/Italy) are collaborating on a new commission for LB2020.

**Luisa Ungar (Colombia/Austria)**

Luisa Ungar (b. 1976, Bogotá, Colombia) lives and works in Bogotá, Colombia and Antwerp, Belgium. Ungar’s multidisciplinary practice explores how social norms are constructed and institutionalised through language. She is interested in mechanisms that question the ways in which local history is constructed and often uses didactic strategies that trace colonial structures implicit in our ways of learning, communicating and speaking. Her performances are built on conversations from the local environment and interweave micro-stories with seemingly disjointed historical narratives and archaeological remains in order to build new layers of meaning. Recent exhibitions and performances include M KHA, Belgium (2018); Rijksmuseum, Netherlands (2017); ar/ge Kunst, Italy (2017); and Bienalsur, Argentina (2017).

**Alberta Whittle (Barbados)**

Alberta Whittle (b. 1980, Barbados) lives and works between Barbados, Scotland and South Africa. Whittle is an artist, research and curator. Her creative practice is motivated by the desire to work collectively towards radical self-love. Informed by diasporic conversations, Alberta considers radical self-love and collective care as key methods in battling anti-blackness. Her practice involves choreographing interactive installations, using film, sculpture and performance as site-specific artworks in public and private spaces. Whittle was a RAW Academie Fellow at RAW Material in Dakar, Senegal (2018) and is the Margaret Tait Award winner for 2018/2019. Recent exhibitions and performance include Gallery of Modern Art Glasgow, UK (2019); The Showroom, UK (2018); Apartheid Museum, South Africa (2017); and 56th Venice Biennale, Italy (2015).

**Zheng Bo (China)**

Zheng Bo (b. 1974, Beijing, China) lives and works in Lantau Island, Hong Kong. Zheng is committed to human and multispecies vibrancy. He investigates the past and imagines the future from the perspectives of marginalised communities and marginalised plants. Zheng creates weedy gardens, living slogans and eco-queer films. He is learning to cultivate ecological wisdom for a ‘Good Anthropocene’. Zheng is also a lecturer who has taught at China Academy of Art (2010 – 2013) and currently lectures at School of Creative Media, City University of Hong Kong. Recent exhibitions and presentations include ICA Shanghai (2019); @kcua in Kyoto (2019); Manifesta (2018); and Taipei Biennial (2018).

**David Zink Yi (Peru/Germany)**

David Zink Yi (b. 1973, Lima, Peru) lives and works in Berlin, Germany. Zink Yi’s practice is concerned with themes of creation, manifestation and the construction of identity. His multi-disciplinary practice,comprising of film, photography, sculpture, performance and ceramics, are often a reflection of his own life experiences. He is also known for his multi-channel video installations, most of which revolve around the experience of music, analysing between individualism and cooperation and between regulation and expression. Building on the principles inherent to the Afro-Cuban music tradition, Zink Yi places his focus on the performative strength of the protagonists framing the body as a medium of expression and space of resonance. Recent exhibitions include Haus der Kunst, Germany (2018); König Galerie, Germany (2016); 8th Berlin Biennale, Germany (2014); and 55th Venice Biennale, Italy (2013).