

Liverpool  
Biennial  
2023

Guide

# UMoya



The Sacred  
Return of  
Lost Things

10 June - 17 September  
[biennial.com](http://biennial.com)

Free

10km  
↑  
6

Walter St

Stanley Dock

1

4

Dublin St

Cotton St

Regent St

Vulcan St

Oil St

Regent Rd

Waterloo Rd

Waterloo Rd

Great Howard St

Great Howard St

Great Howard St

Love Ln

Pall Mall

O

Pall Mall

H

Lathmer St

Bienheim St

Green St

Lincolin Ln

Gardiner's Row

Scotland Rd

Scotland Rd

Byron St

Hunter St

Great Homer St

Fox St

St Anne St

Islington

Netherfield Rd N

Netherfield Rd S

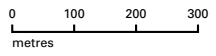
Everton Brow

Everton Brow

Haywood St

Shaw St

Moss St



1km

## Exhibition Venues

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- 1 Tobacco Warehouse (Festival Hub)**  
21a Regent Road, L3 0BA
- 2 Tate Liverpool**  
Royal Albert Dock, L3 4BB
- 3 Bluecoat**  
School Lane, L1 3BX
- 4 Cotton Exchange**  
Ormond Street, L3 9LQ
- 5 FACT**  
88 Wood Street, L1 4DQ
- 6 Open Eye Gallery**  
19 Mann Island, L3 1BP
- 7 Victoria Gallery & Museum**  
Ashton Street, L69 3DR
- 8 World Museum**  
William Brown St, L3 8EN

## Outdoor Works

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- 1 Liverpool ONE**  
Thomas Steers Way
- 2 St John's Gardens**
- 3 Princes Dock, Liverpool Waters**
- 4 Stanley Dock**
- 5 St Nicholas Church Gardens**

## Existing Commissions

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- 1 Ugo Rondinone, 'Liverpool Mountain'**  
Royal Albert Dock,  
Mermaid Court, L3 4AQ
- 2 Sir Peter Blake, 'Everybody Razzle Dazzle'**  
Pier Head,  
Georges Parade, L3 1DP
- 3 Alicja Biala, 'Merseyside Totemy'**  
St Nicholas Pl, Liverpool, L3 1QW
- 4 Lawrence Abu Hamdan, 'Hummingbird Clock'**  
Derby Square, L1 7NU
- 5 Nathan Coley, 'From Here'**  
St George's Pumping  
House, Mann Island, L3 1BP
- 6 Antony Gormley, 'Another Place'**  
Crosby Beach, L23 6SX
- 7 Jorge Pardo, 'Penelope'**  
Wolstenholme Square, L1 4JJ
- 8 Daniel Steegmann, 'La Pensée Férale'**  
Crown Street Park,  
Liverpool, L7 3QQ

# Liverpool Biennial 2023

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# Welcome



Welcome to the 12th edition of Liverpool Biennial, 'uMoya: The Sacred Return of Lost Things'. We are delighted to bring the spirit of 'uMoya' to the city of Liverpool in this, our 25th anniversary year. At this moment of global instability, the vision and experience of our curator Khanyisile Mbongwa brings a perspective of historic acknowledgement that both connects to Liverpool's colonial past but also uncovers possibilities for joy, healing, and aliveness in its future.

I would firstly like to thank Khanyisile who has brought her thinking but also her feeling and care to the city and to us as an organisation over the past months. I would also like to extend my gratitude to the artists who have brought so much passion and imagination to this extraordinary Biennial.

Since being formed in 1998 we have commissioned 380 artworks, presented work by over 560 leading artists from around the world and delivered 34 collaborative neighbourhood projects, many with long-lasting social impact. We aim to connect the best of international art and artists to Liverpool for the benefit of everybody who lives, studies, works within and visits our brilliant city. Free and accessible in public spaces and across our partner and found venues, we have so far hosted 49 million visits to the festival. As we commemorate our 25-year history through this truly

remarkable edition, I ask that you consider supporting our future work. Now more than ever, the work of cultural organisations, which afford access to knowledge, different lived experiences, and creativity, is vital, however, the current economic climate places it at risk. The team and I remain resolutely committed to working with artists to create transformational experiences for our local, national and international visitors, and you can read more about supporting this work later on in this guide.

We continue to be grateful to our cultural partners and venues who work with us across the city, generously collaborating on our programme. We would also like to thank Arts Council England, Liverpool City Council and Culture Liverpool, founding supporter James Moores, Trusts & Foundations, International Agencies and corporate supporters, as well as individuals from our Collector, Director and Commissioning Circles for their ongoing support. And of course, a huge thank you to our wonderful team and trustees for bringing this festival to life.

I hope you will enjoy visiting this year's festival and experiencing all that the programme - and Liverpool as whole - has to offer.

**Dr Samantha Lackey**  
**Director**



# Welcome to Liverpool Biennial 2023, here is some information to make the most of your visit.

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Liverpool's vibrant and eclectic culture is intertwined with the city's identity and international reputation. With one of the largest collections of museums and galleries outside of London, a thriving live performance scene and world-renowned sporting legacy, culture and heritage are at the heart of our city.

Here you will find information to help plan your visit. Further information can be found on [visitliverpool.com](http://visitliverpool.com)

## Contact Us

+44 (0)151 709 7444  
[info@biennial.com](mailto:info@biennial.com)

## Connect

 [biennial.com](http://biennial.com)  
 [@liverpoolbiennial](https://www.instagram.com/liverpoolbiennial)  
 [@biennial](https://twitter.com/biennial)  
 [@liverpoolbiennial](https://www.tiktok.com/@liverpoolbiennial)  
 [/liverpoolbiennial](https://www.facebook.com/liverpoolbiennial)

## Opening Hours

All exhibitions are open Wednesday to Saturday, with public artworks open and accessible throughout the festival. Please check individual exhibition pages in this guide or [biennial.com](http://biennial.com) for specific opening times as some venues are open on Mondays, Tuesdays and Sundays.


## Booking Information

Entrance to exhibitions and events is free unless stated otherwise. Where booking is required, please visit [biennial.com](http://biennial.com)/events for further information.

## Accessibility


All venues have flat access. For a full access guide, detailing provision at all our venues, head to [biennial.com](http://biennial.com).


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 **Good Access:** Good wheelchair access with level access and/or lifts to access upper floors.


 **Toilets:** Toilets available for visitors.


 **Accessible Toilets:** Wheelchair-accessible toilet available for visitors.

 **Gender Neutral:** Toilets not separated by gender or sex.

 **Hearing Loop:** Hearing loop available.

 **Baby Changing:** Baby changing facilities available.

 **Refreshments:** There is a cafe or somewhere you can purchase refreshments.

 **Parking:** There is car parking available at the venue.



# Introduction



What a time to curate a Biennial, amidst the remnants of a pandemic, global wars and instability, an energy crisis, environmental violence, economic systems crashing, racial and gender injustices. To be invited to travel up from the southeast tip of Africa, Cape Town – moving north to Liverpool – and be tasked to create and hold space for us to move through the woundedness, to create openings that allow us to imagine our way through the wound, to clear pathways so we can hold each other with something other than pain.

Curating for me is a form of remembering. This Biennial represents a state of remembering that which was lost, stolen, taken, and is now tracing its way back home, alongside the realisation that for some places, a return is not possible.

I curate because I do not know, and because of my unknowing, I am asked to forensically and ancestrally listen – lending my whole being to the practice of listening. The artists in this Biennial have honoured my call to them, their practices repair, recur, return. They are cartographers redrawing the lines, examining colonial histories and legacies; engaging with mapping and migration routes; digging through personal, collective, and political

archives; imagining joyful futures despite Catastrophe.

In the isiZulu language, ‘uMoya’ means spirit, breath, air, climate, and wind. Wind often represents the fleeting and transient, the elusive and intangible. I remember my first moment standing at the docks in Liverpool and feeling the wind in my bones. The same wind that made Liverpool a key location in the trade of enslaved people and a city that built itself through each ‘merchant’ ship.

‘uMoya: The Sacred Return of Lost Things’ addresses the history and temperament of the city of Liverpool; it is a call for ancestral and indigenous forms of knowledge, wisdom, and healing. It explores the ways in which people and objects have the potential to manifest power as they move across the world, while acknowledging the continued losses of the past. It draws a line from the ongoing Catastrophes caused by colonialism towards an insistence on being truly Alive, pulling threads from East and Southern Africa, East and South Asia, North and South America, the Middle East, Oceania, and Europe.

**Khanyisile Mbongwa**  
**Curator, Liverpool Biennial 2023**

# uMoya: The Sacred Return of Lost Things

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## Artists

Albert Ibokwe Khoza  
Antonio Obá  
Belinda Kazeem-Kamiński  
Benoît Piéron  
Binta Diaw  
Brook Andrew  
Charmaine Watkiss  
David Aguacheiro  
Edgar Calel  
Eleng Luluan  
Fátima Rodrigo Gonzales  
Francis Offman  
Gala Porras-Kim  
Guadalupe Maravilla  
Isa do Rosário  
Julien Creuzet  
Katy'taya Catitu Tayassu  
Kent Chan  
Lorin Sookool  
Lubaina Himid  
Lungiswa Gqunta  
Melanie Manchot  
Nicholas Galanin  
Nolan Oswald Dennis  
Pamela Phatsimo Sunstrum  
Rahima Gambo  
Rahmi Hamzi  
Raisa Kabir  
Ranti Bam  
Rudy Loewe  
Sandra Suubi  
Sepideh Rahaa  
Shannon Alonzo  
Torkwase Dyson  
Unmute Dance Theatre

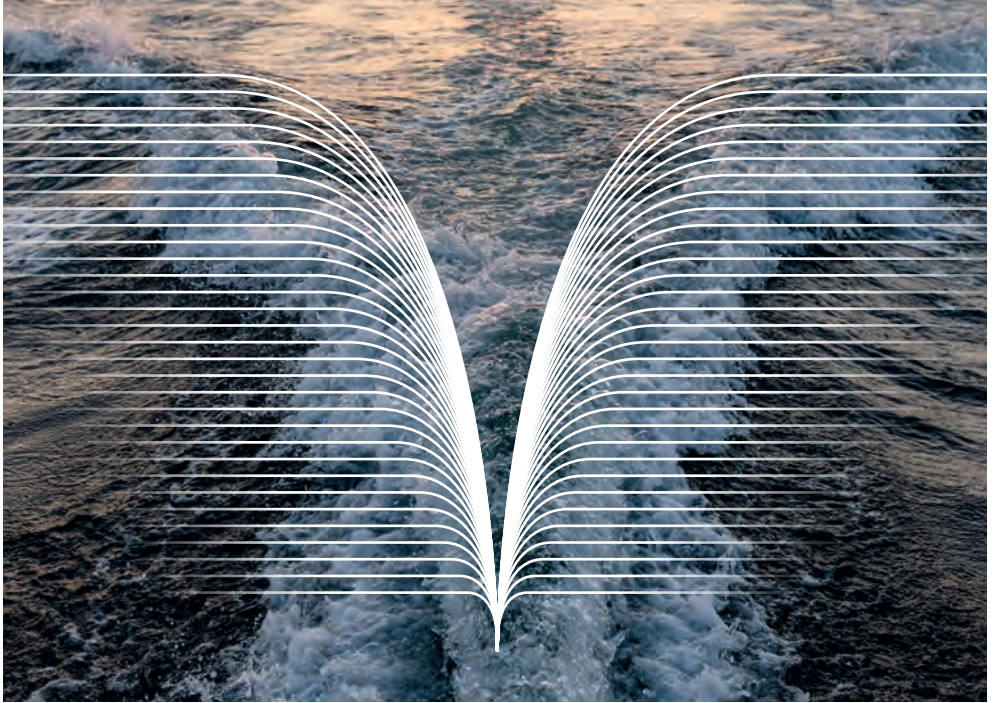
Liverpool Biennial is the UK's largest free festival of contemporary art, taking place every 2 years, over 14 weeks across the city in public spaces, galleries, museums and online.

The Biennial commissions artists from the UK and around the world to make and present work in the context of Liverpool. The 12th edition of the festival, **'uMoya: The Sacred Return of Lost Things'**, curated by Khanyisile Mbongwa, addresses the history and temperament of the city of Liverpool. It sits in the wake of past and present catastrophe and is a call for ancestral and indigenous forms of knowledge, wisdom, and healing.

'uMoya' (pronounced oo-moy-ah) is an isiZulu word meaning spirit, soul, breath, air, wind, temper and climate. It considers the strong winds in Liverpool – the same winds which made Liverpool a centre in the violent trade of enslaved people – and suggests they are harnessed to blow new routes on the map and create new pathways for a reckoning to occur.

This Biennial focuses on what the future might look like when investigated using 'uMoya' as a guide or compass. 'uMoya' is a provocation – an attempted return of that which has been lost and taken from those who have been silenced or forgotten.

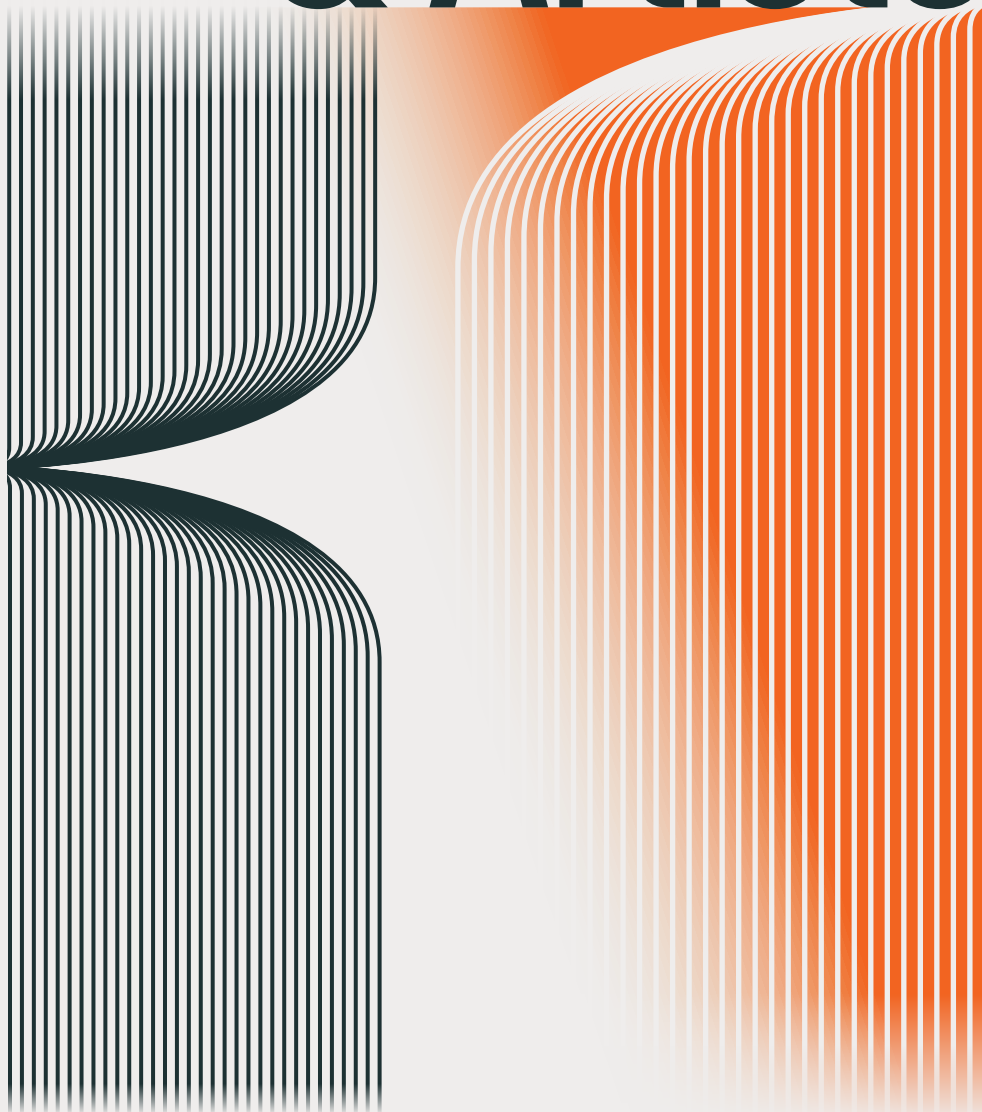
The artists in this edition are all creating their own returns through a vast range of different approaches and emancipatory practices, each of them reaching towards healing, joy and an insistence on being truly, deliberately Alive.



**Thom Isom, Designer,  
Liverpool Biennial 2023**

The visual identity for 'uMoya: The Sacred Return of Lost Things' is comprised of lines, shapes and marks. The design is intended to produce a dynamic and delicate creative that evokes the spirit, motion, and intimacy of 'uMoya'. The lines in the design connote the Kelvin Wake – the wake that is left behind when objects pass through water. This abstract depiction of the Kelvin Wake conjures imaginations of the ships that left Liverpool, carrying enslaved people and colonial trading goods, and the ripples they left behind - both immediately and across history.

# Venues & Artists



## Stanley Dock

1 21a Regent Road, L3 0BA  
Open Wednesday-Sunday 10am-6pm



## Artists

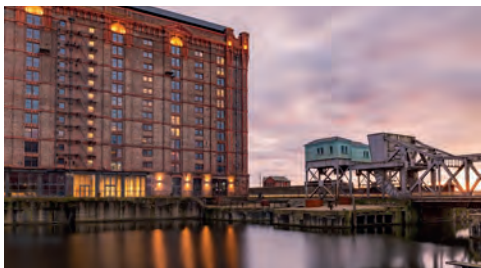
Albert Ibokwe Khoza  
Binta Diaw  
Isa do Rosário  
Julien Creuzet  
Melanie Manchot  
Rahmi Hamzi

Tobacco Warehouse is a Grade II listed building and the world's largest brick-built warehouse, comprising 1.5 million square feet. Situated in Stanley Dock and constructed between 1898-1901, the Tobacco Warehouse stored rum and tobacco imported at the zenith of Liverpool's powers as a trading port, and was integral to the success of the colonial economy. Juxtaposed against this violent history, the artists at Tobacco Warehouse explore themes of repair and healing in their work, tending to colonial wounds and offering opportunities for reclaiming identity, dignity and engaging with aliveness.

In Unit 1, visual artist and poet **Julien Creuzet** presents a series of suspended abstract forms and intricate sculptures, grouped together to create a complex installation which threads together a range of source imagery including historical African sculptures, abstracted landscapes and compositions inspired by engravings and paintings. The works

address Creuzet's relationship to his ancestral home of Martinique, the diasporic experience, and the history of French colonialism. Creuzet's work is inspired by the poetic and philosophical reflections of French Martinican intellectuals Aimé Césaire and Édouard Glissant on creolisation (the process by which elements of different cultures are blended to create a new culture) and migration, focusing on the troubled intersection of the history of Martinique and the events of European modernity. The sculptural forms and layered images function as an intimate and powerful discovery of many worlds brought together.

**Melanie Manchot's** new film project, 'STEPHEN' (2023), blurs the lines between fact and fiction to examine addiction and recovery. Commissioned by Liverpool Biennial, the film was created with a mixed cast of professional actors and local people from the recovery community. 'STEPHEN' is based on the real-life story of Thomas Goudie, a clerk at the Bank of Liverpool, caught embezzling money to support his obsessive gambling. Goudie's arrest became the world's first crime-reconstruction and first film made in Liverpool in 1901 by filmmakers Mitchell and Kenyon. For this project, Manchot has collaborated with Stephen Giddings who plays the lead role, drawing on his own experiences of addiction recovery.



Courtesy Tobacco Warehouse



Julien Creuzet, *Too bleu, too deep, too dark we sank (...)*, exhibition view, Camden Art Centre 2022  
© Rob Harris

**Rahmi Hamzi's** painting, 'Parasite' (2021), emerges from her examination, deconstruction, and reconstruction of botanical shapes, creating associations with the human body, femininity, and sexuality. The artist utilises botanical imagery in order to address contentious topics and subtly convey her stance and critique, employing flowers to raise questions about women's traditional roles and the expression of their sexuality. Although Hamzi's work draws on the long-established tradition of flowers as a symbol of gender, eroticism, and

reproduction, it is imbued with ideas derived from her upbringing. Growing up in a community where women interact with nature on a daily basis, waking up at dawn to tend to plants used for nutrition and medicine, Hamzi draws on flowers as an alternative means of expression and extended metaphor for her attitude towards Islamic notions, her concept of femininity, and her approach to social pressures and the delimitation of gendered roles.

In Unit 2, **Albert Ibokwe Khoza's** live offering 'The Black Circus of the Republic of Bantu' (2022), presented here for the first time as an installation, exposes the violent and shameful legacy of ethnological expositions (such as human zoos and exhibitions), that were popular in Western society between the 1870s and 1960s. The work investigates the impact of the imperial and colonial gaze on Black bodies, how it sits within Black bodies today, and how it might be remedied. Through an examination of the ongoing pain of historical and continuing racism, the artist creates a space for collective healing and an opportunity for dignity to be reclaimed.



Melanie Manchot, *STEPHEN*, 2023. Courtesy Parafin, London and Galerie m, Bochum.  
Image credit: Melanie Manchot/Andrew Schonfelder.





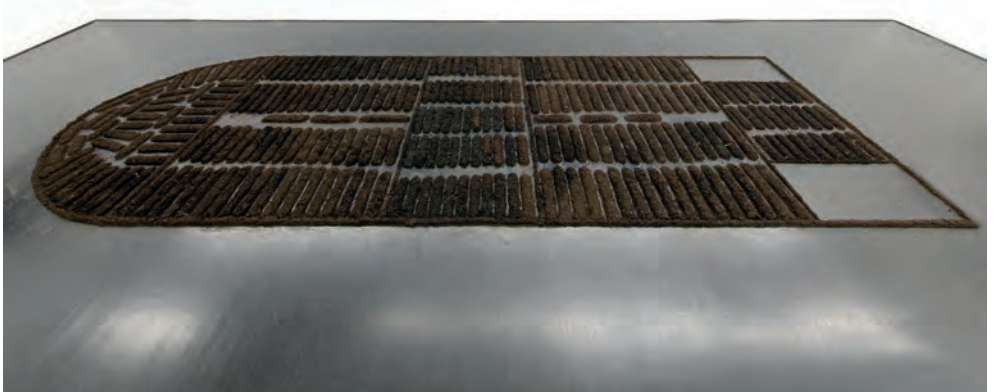
Rahmi Hamzi, Parasite (Installation View in 'Palestine Arum' at Idris Space), 2021. Courtesy of the artist. Photo by Igal Pardo



Ibokwe, Black Circus, Georgetown University, The Gathering, 2022. Photo by Teresa Castracane

Drawing on the artist's interest in hidden histories and archival material, **Binta Diaw's** reimagining of her installation 'Chorus of Soil' (2023) uses soil and seeds to map an 18th century plan of the Brooks slave ship. Between 1782 and 1804, the Brooks departed from Liverpool to the West Coast of Africa, carrying over 5000 enslaved people to plantations in the Caribbean. Reimagined here on an almost 1:1 scale, the soil and seed plan is accompanied by a new sound work incorporating the voices of local people reciting the poem 'Zong!' (2008) by

M. NourbeSe Philip. Together, the two elements of this ambitious installation speak to collective acts of mourning, hope, resistance, reparation, care and celebration of ancestral wisdom. The material used for the installation – soil – speaks to the potential for new life, where new buds can grow, and healing can occur. Diaw references the plantation and the worked ground but transforms the narrative, reclaiming the labour of tending to the ground and reinterpreting it as a productive, fertile space and emancipatory act.



Binta Diaw, Chorus of Soil, 2020. Courtesy of the artist, Photo by Antonio Maniscalco





Isa do Rosário. Ossaim, 2022/2023. Courtesy of the artist and Mitre Galeria, Belo Horizonte.  
Photo by EstudioEmObra.

In the creation of her textile works, **Isa do Rosário** is led by spiritual conversation with Orixás (pronounced 'oh-ri-shas'). According to Candomblé, an African religion that developed in Brazil during 19th century, Orixás are believed to be ancestors who have been deified and who represent the forces of nature. This piece, entitled 'Dance with Death on the Atlantic Sea' (2013-2023), represents the life and death at the bottom of the sea. On one half, we see small black dolls named Abayomi. Meaning 'precious meeting' in the Yoruba language, here, the artist uses them to represent Black people and bodies, a memorial to all those who lost

their lives during the Transatlantic Slave Trade. The work creates a meditation space that, via the Orixás, hopes to offer safe passage for the souls that linger in the depths of the ocean.

#### **P Additional Parking Information**

Although Tobacco Warehouse does not have a dedicated parking area, parking is available at the carpark located on the corner of Walter Street and Great Howard Street, adjoining Stanley Dock. Visitors are kindly asked not to park on-street or on-site as a courtesy to local residents.

## Royal Albert Dock

2 Liverpool Waterfront, L3 4BB  
Open Monday-Sunday 10am-5:50pm



## Artists

Edgar Calel, Fátima Rodrigo Gonzales, Francis Offman, Gala Porras-Kim, Guadalupe Maravilla, Isa do Rosário, Lubaina Himid, Nolan Oswald Dennis, Pamela Phatsimo Sunstrum, Shannon Alonzo, Torkwase Dyson

At Tate Liverpool, artists act as cartographers, redrawing the lines of past catastrophes to create new possibilities. The exhibition traces a thread that connects catastrophe to ongoing healing; from wound to repair, from tragedy to joy. The artists explore ways to connect ancestral knowledge, with the present. They consider how we might acknowledge and heal traumas of the past and the echoes that persist, carried by the wind.

In the Wolfson Gallery, **Torkwase Dyson's** abstract work 'Liquid a Place' (2021) is composed of three striking structural objects, which appear as both static and fluid simultaneously. The curved constructions are excavated by triangular voids within their centres, signifying a gateway, a shelter, or the sailing route upon which 2.4 million enslaved Africans lost their lives. The piece is in direct conversation with the dark histories of the

water and docks which surround Tate Liverpool – Britain's first commercial wet dock was constructed nearby in 1715 to service and expedite the Transatlantic Slave Trade. In this work, Dyson presents water as a simultaneous space of resistance, terror, conflict, pollution, oppression, refuge, extraction and liberation, particularly for Black and Brown bodies.

Upstairs, **Edgar Calel's** work 'Ru k'ox k'ob'el jun ojer etemab'el (The Echo of an Ancient Form of Knowledge)' (2021) presents stones as sacred sites of ritual adorned with fruit and vegetables placed during a private ritual during the exhibition installation. Exhibited here for the first time since Tate began its 13-year custodianship of the work, the piece exists as an offering to the land and Calel's ancestors. In the artist's home, stories from dreams are shared amongst families over breakfast and are understood to foretell the energy for the day or task ahead. For Calel, dreams, art and spirituality are always interconnected and here, they have determined the specific produce which is on offer as thanks. Calel draws on ancestral knowledge from his Mayan Kaqchikel heritage, his work both a celebration of the traditions and spirituality of his community in Guatemala and an act of resistance in its presentation of ancestral practices. The work creates a space to acknowledge, honour, preserve and be



Torkwase Dyson, Installation view at 'Torkwase Dyson: Liquid a Place' Pace Gallery, 2021. ©Torkwase Dyson, courtesy Pace Gallery. Photo by Damian Griffiths



Edgar Calel, *Ru k' ox k'ob'el jun ojer etemab'el* (The Echo of an Ancient Form of Knowledge), 2021, Courtesy of the artist and Proyectos Ultravioleta. Photo by James Retief. © Edgar Calel

in the presence of ancestral indigenous forms of knowledge.

**Fátima Rodrigo Gonzales** presents several works from her 'Holograms' series (2020-2022), alongside a newly commissioned textile work, 'Contradanza' (2023). Both explore how fashion photography often copies and extracts from aesthetics and



Fátima Rodrigo Gonzales, *Contradanza*, 2022. Courtesy of 80m2 Livia Benavides Gallery. Photo by Juan Pablo Murrugarra



Francis Offman, *Untitled*, 2022, installation view at *Quotidiana / Paesaggio*, Hans Ulrich Obrist: A Conversation with Francis Offman, Museo di Roma, Palazzo Braschi. Courtesy the artist; Herald St, London; and P420, Bologna. Photo by Carlo Romano, courtesy Fondazione La Quadriennale di Roma.

traditional dress of indigenous people and cultures for commercial purposes. In these types of photographs, people are portrayed as subjects with no identity, reduced to their costumes that become detached from their original purpose or meaning through repetitive postures and gestures. Through the photographer's lens, Andean and other indigenous bodies become exotic commodities for an international market, enabling hierarchies that reproduce the colonial idea of a "civilised us" constructed in opposition to the "indigenous others". Using the same patterns and symbols, often lost in the background of these staged photographs, she creates new abstract compositions which reclaim the existence, meaning and essence of traditional Andean celebrations. In this way, Rodrigo Gonzales' work makes sacred what has been commodified.

**Francis Offman** proposes a meditation on the Rwandan genocide, an intimate reflection on how to convey history's violent narrative through objects of personal connection. 'Untitled' is centred around a Bible belonging to Offman's

mother which accompanied her as she fled the country with her family following the onset of the Rwandan Civil War. The floor is filled with books, each delicately held up by callipers – instruments used by Belgian colonisers to measure the facial features of Rwandan people and classify them into racial groups. This immense violence is juxtaposed against the daily pleasure of drinking coffee – a major export of Rwanda – with repurposed grounds spread on the fabric and covering the books. The dialogue between these objects demonstrates how personal experience is central to collective histories and healing.

**Gala Porras-Kim's** work questions the museum storage system, investigating institutional frameworks and the ethics of keeping and caring for objects. In 'Out of an instance of expiration comes a perennial showing' (2022 - ongoing), Porras-Kim propagates mould spores from the British Museum's collection storage, liberating and regrowing microscopic parts of the exhibits and artefacts. The work is a living organism. The mould spores will grow and spread over the course of the exhibition, inverting traditional concerns within conservation which aim to prevent and contain growth.



Gala Porras-Kim, Out of an instance of expiration comes a perennial showing, 2022. Courtesy of the artist and Commonwealth and Council. Photo by Andy Keate

**Guadalupe Maravilla's** 'Disease Thrower' series (2019) are autobiographical constructions which are at once sculptures, shrines, wearable headdresses, and healing instruments, reflecting on the artist's own experiences as an undocumented migrant and cancer survivor. Elements of the work are crafted from objects collected during Maravilla's retracing of his childhood migration route made alone to the USA at the age of 8 to escape the civil war in El Salvador, interwoven with items from the spiritual and shamanic practices the artist experienced after his diagnosis with colon cancer in his mid-30s. The works consider ancient and contemporary methods of healing the body and spirit from the traumas of displacement. The artist works with healers of all types to activate the works during sound ceremonies which include gongs, singing, flutes, harmonicas and many other types of sound instruments.



Guadalupe Maravilla, Disease Thrower #9, 2019, Courtesy of Guadalupe Maravilla and P.P.O.W., New York. Photo by JSP Photography



In the creation of her work, **Isa do Rosário** is led by spiritual conversations with Orixás (pronounced 'oh-ri-shas') and those who lost their lives during the Transatlantic Slave Trade. According to Candomblé, an African religion that developed in Brazil during the 19th century, Orixás are believed to be deified ancestors who represent forces of nature. These deities can be communicated with directly and offer guidance, protection, prosperity and health. The large and intricate textile work exhibited here emerges directly from this connection and communication, creating a meditation space for remembering, mourning and ascension.

**Lubaina Himid's** work, 'Between the Two my Heart is Balanced' (1991), is a re-imagining of French artist James Tissot's painting 'Portsmouth Dockyard' (c.1877). Himid's work subverts the artistic canon, centralising two Black female figures and using painting as a place to imagine something other than pain. In Tissot's work, a white British soldier is seated in a boat between

two white women. Meanwhile, Himid's piece replaces the soldier with a stack of coloured maps which the women are tearing apart. This action indicates a rejection of traditional forms of knowledge, navigation and rules created and controlled by white men. Himid's contribution to the British Black arts movement has been pivotal since the 1980s, carving out space for the expression and recognition of Black experience and women's creativity. In her work 'Act One, No Maps' (1992), Himid further explores the overlooked and invisible aspects of history and contemporary life through positioning Black women as protagonists. The painting depicts two Black women seated at the opera, gazing out at a seascape from their balcony seats. Inspired by the Impressionist works of Auguste Renoir and Mary Cassatt, Himid was drawn to create these pieces as a reclaiming of space after the realisation that she could not recall ever seeing a painting with two Black female protagonists.



Isa do Rosário. *Iansã*, 2022/2023.  
Courtesy of the artist and Mitre Galeria,  
Belo Horizonte. Photo by EstudioEmObra.



Lubaina Himid, *Between the Two my Heart is Balanced*, 1991. © Lubaina Himid,  
Courtesy the artist and Hollybush Gardens



Nolan Oswald Dennis, no conciliation is possible, 2018 – ongoing.  
 Courtesy the artist and ARoS Art Museum. Photo by Anders Sune Berg

**Nolan Oswald Dennis'** work 'No conciliation is possible (working diagram)' (2018 - ongoing) is next in their series of installations consisting of map-like wall diagrams and a shifting selection of drawings and objects which amplify the diagrams' contents. Dennis explores the hidden structures that determine the limits of our social and political imagination. Within the diagram, the meanings of terms such as 'welcomed and unwelcomed', 'apology', 'land', 'country', 'home', 'dream' 'ancestor', 'inheritance' and 'healing' are complicated by their shared and unshared meanings. Meanwhile, the use of terms like

'reconciliation', 'reparations', 'repatriation', 'regeneration', 'compensation' and 'justice' can be seen as a condition and limitation of imagining a world beyond our reality. The artist is concerned with a 'Black consciousness of space', questioning the politics of space and time. In particular, the work examines how decolonisation, colonial compensation and conciliation exist throughout history, in the present and into the future.

In 'Mumbo Jumbo and The Committee' (2022), **Pamela Phatsimo Sunstrum** explores the conflicting demands faced by the artist in pursuit of home and

wholeness – the intrinsic expectations of family and community, with the demands and limitations imposed by whiteness. Through drawing, animation and bespoke furnishing inspired by Victorian design aesthetics, Sunstrum looks at how our cultural identities are often tied to our environments, to the expectations of others and imposing systems of class and race inequality.

In her artistic practice, **Shannon Alonzo** aims to create a connection, or draw a thread, between past and present. She etches, stitches, draws and moulds as a way of making the rich archive of the Caribbean community more tangible. She attempts to counteract years of historical erasure and remnants of colonial legacy which often obscures progress towards collective belonging and a deeper understanding of the self for Caribbean people. Created in response to an article on the 'postcolonial diet' in the Caribbean, 'Lowest Hanging Fruit' (2018) questions how our everyday choices are often informed by our history. The layers of the



Shannon Alonzo, *Washerwoman*, 2018.  
Courtesy Shannon Alonzo. Photo by Kibwe Brathwaite



Pamela Phatsimo Sunstrum, *Mumbo Jumbo and The Committee*, 2022, Courtesy of the artist and Galerie Lelong & Co. NY

garment represent periods of time, with the subject seen lifting the upper layer – which represents the present – in order to reveal the past. 'Washerwoman' (2018) is inspired by an unnamed woman featured in a photograph taken by J.W. Cleary in Jamaica around 1890. It is the product of Alonzo's attempt to get to know her ancestors through the work of her own hands, which silently move alongside theirs across time.



## City Centre

3 8 School Lane, L1 3BX  
Open Tuesday-Sunday 11am-5pm



## Artists

Benoît Piéron  
Kent Chan  
Nicholas Galanin  
Raisa Kabir

The artists at Bluecoat explore the possibilities for joy amidst catastrophe, using creativity to bring about emancipation from suffering and engaging with aliveness. This playful exhibition invites us to consider how creative experimentation may provide us with different foundations from which to imagine a better future.

**Nicholas Galanin's** work 'k'idéin yéi jeené ('you're doing such a good job')' (2021) is presented in Gallery 1. Sampling words from the Lingít language, which is spoken by the indigenous peoples of the Pacific Northwest Coast of North America, the work centres the love, safety and connection experienced and shared within these communities. The work criticises and rejects the false historical narratives and generational trauma inflicted by settler-colonialism – the ongoing system of oppression based on genocide that continues to displace and

eliminate indigenous people and cultures, confining them to marginal existence. Instead, it centres and celebrates indigenous families and communities, reflecting the light of their children against the shadows of punishment for practising their cultures, ceremonies, and languages.

In Gallery 2, a survey of **Raisa Kabir's** work, titled 'Utterances: Our vessels for the stories, unspoken. Subaqueous violence. Sea. Ocean...' (2016-present) encompasses woven text, textiles, sound, video, and performance to convey and visualise concepts concerning the cultural politics of cloth, its associated labour and networks of extraction. The works explore the material histories of cotton, silk, indigo, cochineal, jute and flax. Kabir investigates the production and global trade of these materials, referencing the maritime boats, ships and sails that arrived cargo-laden to Liverpool's docks.



Nicholas Galanin, Still from k'idéin yéi jeené (You're doing such a good job). Courtesy of the artist



Raisa Kabir, Gather your spoons. Let your hair down for me. Gently. Here. Undo., 2021. Courtesy of the artist. Photo by CCA Glasgow

The exhibition is inspired by Kabir's research into the journey made by Bengal Lascars – Indian sailors employed and exploited by the British East India shipping company – many of whom docked and settled in Liverpool.

In Gallery 3, **Kent Chan's** 'Hot House' (2020 - ongoing) is an installation and project space which questions the relationship between climates and cultures, and the influence of heat and humidity on our bodies and minds. For Liverpool Biennial 2023, Chan engages with artworks and artefacts of tropical provenance from the Global Cultures collections of World Museum, National Museums Liverpool to produce a new series of videos and installation. Forming part of Chan's ongoing enquiry into heat and humidity, climate, history, art and the tropics as a meteorological region, the work opens a discussion around why these objects have historically arrived in institutions far from their home countries,



Benoît Piéron, *Le Lit*, 2011, courtesy of the Sultana Gallery, photo © Origins Studio / Fondation d'entreprise Hermès

where climatic conditions are vastly different, and how they are subsequently perceived. 'Hot House' posits the cool and dry, climate-controlled museum conditions as a manifestation of the assumed superiority of one climate and culture over another.



Kent Chan, *Hot House*, 2020, Courtesy of the artist

Upstairs, **Benoît Piéron's** work deals with the uncertainty of life, death and immunity. His practice reappropriates and transfigures the medical environments and materials that surround him – hospital sheets and gowns, IV drips and waiting room furniture – to create something new, joyful, and full of life. Piéron's stuffed animals, entitled 'Peluche Psychopompe' (2022), and his reimagining of a children's bed, 'Le Lit' (2011), are made using discarded hospital bed sheets. Despite this visceral display of illness, the work is a testament to play through creative practices and seeks to produce alternative expressions of disease as a site of potential. At Bluecoat, Piéron creates a space amongst a selection of his existing artworks which invites visitors to explore, rest and play.

## Commercial District

4 Ormond Street, L3 9LQ  
Open Wednesday-Sunday 10am-6pm



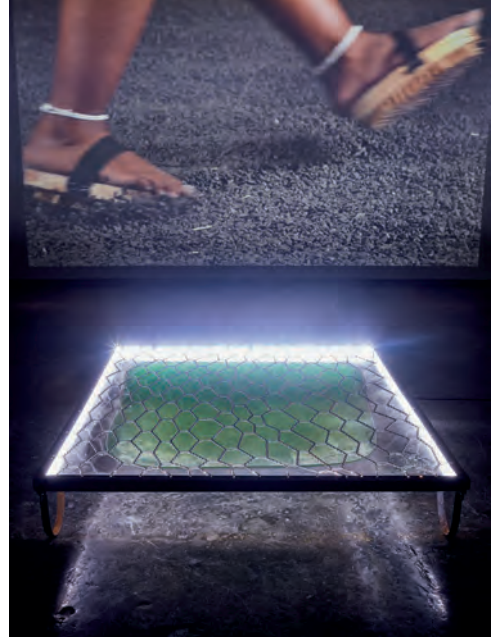
## Artists

Lungiswa Gqunta  
Shannon Alonzo  
Sepideh Rahaa

In the 19th and early 20th centuries, Liverpool emerged as the world's largest cotton market, holding the largest single stock of cotton in the world. It was a period in the city's history when economic prosperity depended upon enforced movement of people, enslavement, trade and labour. This former Cotton Exchange, opened in 1907, is explicitly and integrally tied to this moment in the city's economic and societal history.

The artists at Cotton Exchange explore resistance, indigenous knowledge and ancestral healing.

**Lungiswa Gqunta** is interested in histories of displacement and how colonialism, slavery and Apartheid shape and inform displacement. Her work is fractured with the cracks that rupture the underlying structure of South African society. Rather than build upon this unsteady terrain, Gqunta pieces together the fragments of her lived experiences – those of her community's collective memories – and distils them into their most essential materials, reconstructing the socio-political landscape. Here, the parameters of secure spaces are reconsidered in the form of her sculpture 'Sleeping Pools – Brewing' (2023), an illuminated bedframe filled with a petrol-like substance. Gqunta questions what it means to rest in the tenuous divide that separates public and private domains in South Africa, subsequently creating a



Lungiswa Gqunta, *Sleeping Pools* (2017).  
Courtesy of Lungiswa Gqunta and Whatiftheworld.  
Photo by Hayden Phipps

'third space' where the luxury of a suburb and the perceived threat of a township coincide. The significance of Gqunta's use of petrol lies in the sense of discomfort it creates, pervasive and unsettling. By accompanying this symbolic representation of a suburban swimming pool with the presence of political unrest, Gqunta highlights structural inequity and poses an imminent threat to privileged entitlement.



Shannon Alonzo, Subterranean Sentiments of Belonging – Cycle 2, 2021. Courtesy Shannon Alonzo. Photo by Ryan Lee

**Shannon Alonzo's** site-specific mural of charcoal and paint, entitled 'Mangroves' (2023), explores the Caribbean Carnival's relationship to space: claimed and embodied, geographic and ideological. Mangroves are an enmeshed root system living on the fringes of land and sea in coastal, tropical climates. Referencing the entangled forms of mangroves, the motif refers to the Carnival's historic provision of a place of refuge and stability for marginalised people. Carnival celebrations exist globally to resist racial injustice and institutionalised oppression, offering a space for people of



Sepideh Rahaa, Songs to Earth, Songs to Seeds, 2022, Rice cultivation process, Courtesy of the artist.

the Caribbean diaspora to assert their right to joy, self-articulation, agency, and ancestral legacy. Alonzo's ritual of erasing and redrawing the mural part way through the exhibition is an offering to catalyse healing and a restoration of balance.

In 'Songs to Earth, Songs to Seeds' (2022) **Sepideh Rahaa** portrays the often invisible and inaccessible process of rice cultivation in the paddy lands of Mazandaran, Northern Iran. The almost year-long process is an intergenerational tradition, with knowledge passed down for nearly a century through the artist's family. Rahaa centres the role of women's labour, presenting the traditional songs sung by Iranian women during the cultivation and harvest seasons. These songs are passed down between generations of women and contain stories of their daily struggles in Mazani (an indigenous language from Northern Iran). The work invites us to consider the complexity and invisibility of rice cultivation in a contemporary, global context. The crop is both a container for indigenous forms of knowledge and, as a global food staple, is enmeshed within cycles of consumption, neo-colonial food politics and environmental injustice.



Cotton Exchange Building. Courtesy Bruntwood



## City Centre

5 88 Wood Street, L1 4DQ  
Open Tuesday-Sunday 11am-6pm



## Artists

Belinda Kazeem-Kamiński

At FACT Liverpool, **Belinda Kazeem-Kamiński's** 'Respire (Liverpool)' (2023) references the precarity of Black breathing and proposes breath as a means of individual and collective liberation. Accompanied by 'Keep On Keepin' On (for Nile)' (2023), a soundscape created in collaboration with sound-artist Bassano Bonelli Bassano, this video work is committed to giving space to Black breathing to expand and exist freely.

Dedicating the exhibition space to this expansion, Kazeem-Kamiński's presents a multimedia-based and hauntingly visceral experience in which the sound

moves in waves from the individual to the communal and back again. By positioning breath as a somatic response to violence but also to pleasure and connection, the works investigate breath as a compass to guide along the precarious line between catastrophe and aliveness.

Filmed here in Liverpool with local participants, 'Respire (Liverpool)' explores the possibilities to breathe freely despite the burden of an ongoing past. Together, the performers share, hold and imagine breathing space for each other, themselves and others, blurring lines between past, present and future.



Belinda Kazeem-Kamiński, Respire, 2019. Courtesy of the artist.

## Waterfront

6 19 Mann Island, Waterfront, L3 1BP  
Open Tuesday-Sunday 10am-5pm



## Artists

David Aguacheiro  
Rahima Gambo  
Sandra Suubi

At Open Eye Gallery, the artists imagine ways to depict the continuing colonial catastrophe, highlighting the reverberations of violence and extraction which infiltrate the land, seas, mountains, forests, air and our bodies. The works on display highlight Western exploitative practices related to the extraction and destruction of natural resources in African countries.

**David Aguacheiro's** photographic installation considers the ongoing extractivism (the removal of large quantities of raw or natural materials, particularly for export) of oil, timber, sea life and other essential natural resources from the artist's home country of Mozambique, and its devastating impacts. By centring people through his poignant portraits, Aguacheiro suggests that the

repercussions of this violence are complex, deep-rooted, and layered. The artist presents people stripped not only of their resources, but also their clothes, dignity and identities. The extraction is extended beyond that of the land to include culture, place, tradition, language, religion, worth, and self. The work questions the value and ethics of consumer goods and trade, asking us to consider the devastating and long-term impact on the people and land which remain.

**Rahima Gambo** employs walking as an artistic practice, using movement as a meditative and creative process from which to weave a visual story. 'Nest-works and Wander-lines' (2021) and 'Instruments of Air' (2021) explore the origins of language, embodied



David Aguacheiro, Take Away 2018. Courtesy of the artist. Photo by Tina Krüger.



Rahima Gambo, *Nest-works and Wander-lines*, 2021. Courtesy of the artist.

and multisensory communication, and speculative storytelling. The artist places video clips on a timeline, similar to found objects in an assemblage or words in a cut up poem, to create an out of time and out of place territory. Underpinned by an improvised and open-ended approach, the video installation becomes a capsule for the artist's fleeting experience of traversing a particular rural environment in Laongo, Burkina Faso, where Gambo spent three months in 2020. With a background in photojournalism, here Gambo proposes an alternative to the documentary storytelling form, focusing on sensing rather than seeing and experimenting with new forms of non-verbal language. The works reject standardised and normative forms of communication, using movement, symbols, signs, gesturing, tracing and silence as preferred modes of understanding the world.

Suspended in the centre of the gallery, **Sandra Suubi's** 'Samba Gown' is a statement of resistance. The work, originally devised as a performance piece, imagines and re-enacts the Ugandan independence ceremony of 1962 as a wedding ceremony. A procession in the Samba Gown is

used as a metaphor for what happened that day when Uganda (bride) entered a binding contract with its former colonisers (groom). The work draws attention to the transactional relationship that exists between former colonies and their colonisers. The photographs displayed around the gallery document the wearing of the gown in various rubbish dumps in Kampala, Uganda. Comprised from plastic waste, the gown comments on plastic pollution as one of the major aftermaths of colonialism – Uganda receives thousands of tonnes of plastic waste from wealthy nations each year. Suubi evokes historical narratives, contemporary narratives on dumping grounds and the West's exporting of waste, alongside contemporary forms of Western extraction such as knowledge and anthropological studies.



Sandra Suubi, *Samba Gown*, 2022. Samba Gown performance by Sandra Suubi in Banda market. Photo by Royal Kenogo.



## University of Liverpool

7 Ashton Street, L69 3DR  
Open Tuesday-Saturday 10am-5pm



## Artists

Antonio Obá  
Charmaine Watkiss  
Gala Porras-Kim



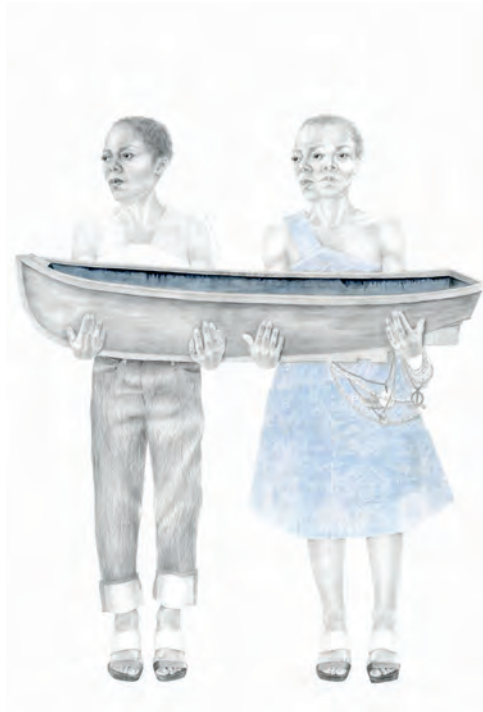
Antonio Obá, Jardim, 2022. Photo credit: Gert Jan van Rooij.  
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, New York.

The artists at Victoria Gallery & Museum each explore ancestral memory and contemporary experience. Their works, like altars, offer spaces to rest, reflect and listen.

Through these almost spiritual works, the artists invite us to engage with archives and collective memories. They ask us to contemplate the various ways in which our histories, and the wisdom of our ancestors, live on to impact our position within, and understanding of, the world.

**Antonio Obá's 'Jardim'** (2022), meaning Garden in Portuguese, is a large-scale installation consisting of hundreds of brass bells. The interactive installation invites visitors to follow a path through the work, encouraging active participation through the ringing of the bells. The immersive environment simulates a hideout – the bells act as bait, calling us to touch them. By completing this irresistible action, we sound the alarm and reveal our presence and location. In this scenario, we become both the hunter and the hunted. Obá draws on his research of hunting environments to present this ambiguous situation that is simultaneously an invitation and a trap.

**Charmaine Watkiss'** work forms what she calls 'memory stories', visual representations of her research into the African Caribbean diaspora mapped onto life-sized figures. The artist's work traces African ancestral traditions which survived the Transatlantic crossing; the stories, rituals, and customs which have become a part of Caribbean culture. 'Witness' (2023) depicts two deities who share tales of courage in the face of adversity. The illustrated figures are symbols of collection and reflection, representing the unheard voices and stories which survived the Middle Passage. The work invites us to contemplate, reflect and gather our energy for the journey towards healing.



Charmaine Watkiss, *The Return*, 2018.  
Courtesy of the artist.



Gala Porras-Kim, *Future Spaces Replicate Earlier Spaces (StaffVessel)*, 2016. Courtesy of the artist

**Gala Porras-Kim's** intricate drawings, 'Future Spaces Replicate Earlier Spaces' (2023), imagine objects created from ancient vessels, combined to create new forms and functions. A drawing of shells, once used as ritual wind instruments, questions the sounds they would have made individually - a sound that recalls an earlier space, but now becomes a collective sound. A second drawing depicts empty moulds from an ancient factory. We see negative spaces in place of objects which are no longer present, with functions that are no longer available, but which hold the potential to be reimagined and remade. Porras-Kim explores the difficulty of remembering, imagining and recreating specific sounds and acoustics from history, over time and across space. She examines the possibility of recovering or reproducing objects to help us understand how people in the past created and experienced physical and sonic spaces; exploring how we might remember and archive sonically, as well as visually.

## City Centre

8 William Brown St, L3 8EN  
Open Tuesday-Sunday 10am-5pm



## Artists

Brook Andrew  
Gala Porras-Kim

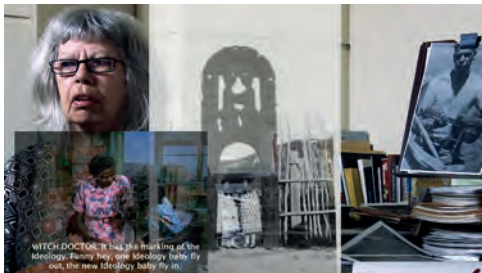
At the World Museum, Brook Andrew and Gala Porras-Kim examine how museum spaces can be used to both understand the past and speculate on the future.

**Brook Andrew's 'SMASH IT'** (2018) is a digital amalgamation of images, videos, sound and text. Archival film from the Smithsonian Institute collides with found footage and media samples from the artist's collection. Andrew co-opts and reframes ethnographic photographs, newspaper extracts, film footage and other cultural objects to dismantle racist stereotypes of First Nations people.

The work complicates colonial archives and their embedded ideologies by repurposing archival materials to subvert dominant narratives. Throughout, interviews with prominent Australian Indigenous intellectuals, including Marcia Langton, Wesley Enoch and

Maxine Briggs, are juxtaposed against imagery of demolished and defaced Western statuary and monuments to colonial power. In its cacophony of voices and materials, 'SMASH IT' brings colonial archives into conversation with the present moment, inviting us to consider their contemporary legacies and international relevance.

**Gala Porras-Kim's 'Roll Call'** (2023) is an audio piece, resurrecting the names of those who have passed and been reincarnated into objects now stored in museum collections. According to their beliefs, the deceased left conservation instructions for their names to be spoken aloud as their bodies were preserved for reincarnation. Porras-Kim honours their wishes and presents a whispered reading of their names, bestowing agency on the dead and questioning museum conservation models. This work builds on Porras-Kim's interest in the institutional and linguistic frameworks that define, legitimise and preserve cultural heritage. It invites us to question the ethical principles of museological conservation and to imagine new meanings for artefacts displayed inside museums or assembled in its storages.



Brook Andrew, SMASH IT (detail), 2018.  
Single channel video with audio, 28 minutes.  
Edited by Giacomo Sanzani and Brook Andrew.

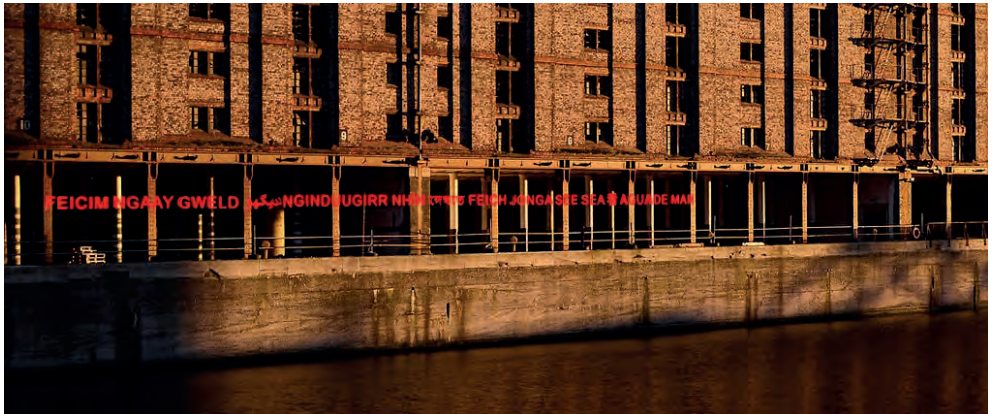
Celebrating Liverpool's iconic architecture and public spaces, a series of ambitious outdoor sculptures and installations has been commissioned for various locations across the city.

## Stanley Dock

Outdoor Works

Brook Andrew

4 Stanley Dock, L3



Digital render of Brook Andrew, NGAAY/SEE, 2023. Courtesy of the artist. Photo by Bernard Rose Photography.

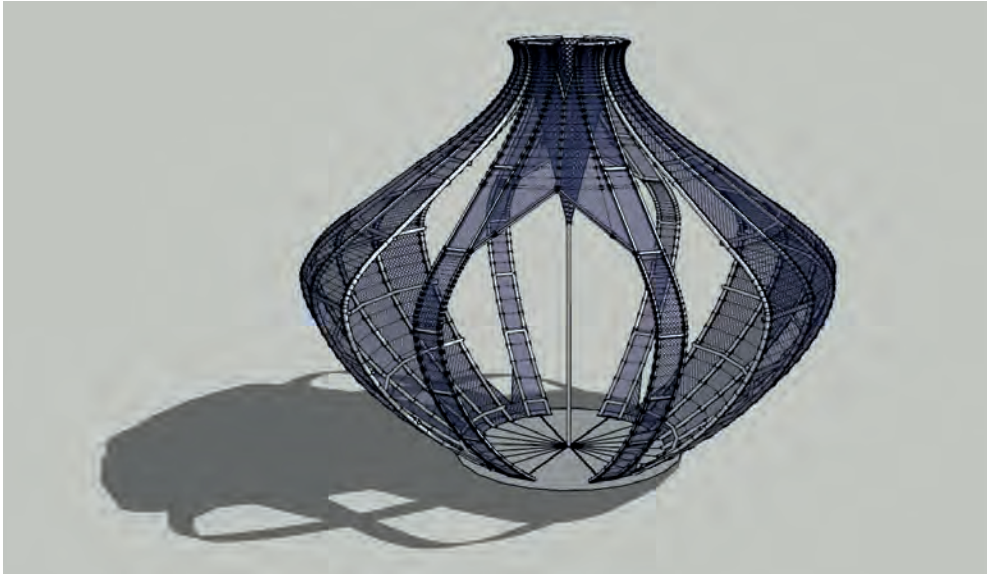
**Brook Andrew** presents a new large-scale neon work at Stanley Dock, entitled 'NGAAY' (2023) (a Wiradjuri word meaning 'to see'). Combining languages including Irish, Scottish Gaelic, isiXhosa, Wiradjuri, Urdu, Mandarin and Welsh, the commission symbolises the cultural and historical linguistic diversity of Merseyside. It is at once a celebration and a critical examination of this diversity, highlighting its origins in the city's history of trade in goods and enslaved peoples. The River Mersey acts as a witness to these histories of violence and extraction which remain mapped

across the world today: Sydney, Australia is home to a place called Birkenhead Point and a suburb named Liverpool. These duplicate monikers serve as reminders of the British colonial exploits that spanned the globe. Through centring indigenous language and perspectives, Andrew's work questions the limitations imposed by colonial power structures, historical amnesia, and stereotyping. Drawing on his Wiradjuri heritage (Indigenous Australian), Andrew disrupts Western conventions of space and time, to present alternative histories and ways of being.

## Eleng Luluan

3

Princes Dock, Liverpool Waters, L3



Eleng Luluan, Digital sketch of 'Ali sa be sa be', 2023. Courtesy of the artist.

**Eleng Luluan** presents a monumental sculpture at Princes Dock, Liverpool Waters, inspired by the artist's memories of growing up in the indigenous Kucapungane community, a Rukai aboriginal village in the mountains of southern Taiwan. 'Ali sa be sa be' (2023) depicts the legend of the founder of Rukai, believed to have been born from a pottery jar protected by two snakes. In the Rukai language, the title 'Ali sa be sa be' translates as 'a large rock wall' or 'rock bed with sparse vegetation', referencing the landslides and typhoons

common in the artist's home region. Climate change means that these natural disasters are increasing in frequency, forcibly displacing communities and fracturing their traditions and culture. Through positioning the work between two bodies of water – the River Mersey and Princes Dock – and by using found and recycled fishing nets as a key material, Luluan asks us to consider our relationship to and reliance on water, and to reflect on the devastating impact of climate change here and around the world.



## Nicholas Galanin

2 St George's Quarter, Liverpool L1



Nicholas Galanin, *Anax Yaa Nadéin (it is flowing through it)*. Courtesy of the artist and Peter Blum Gallery.

At St John's Gardens, adjacent to St George's Hall, **Nicholas Galanin** presents 'Threat Return' (2023): a gathering of overturned, cast-bronze handwoven baskets, modified to resemble burglary masks. The seven bronze sculptures sit upon concrete plinths, referencing busts and monuments which surround the piece in St John's Gardens and within the nearby galleries and museums, many of which celebrate men and families who made their wealth in shipping and merchant trade. Galanin references museum displays of Indigenous North

American and African basketry and cinematic portrayals of thieves via ski-mask cut-outs incised into each basket, contemplating the commodification, reproduction, theft, and imitation of indigenous cultural traditions. The work is a reflection on what is considered to be theft, a meditation on the reflexivity of threat, and the return of energy as well as cultural property. Galanin insists on the persistence of Indigenous connection to land and culture which is embedded in bodies, memories, traditions, objects and languages.

## Ranti Bam

5 Old Churchyard, Liverpool L2



Ranti Bam, *Ifa*, 2021. Courtesy of the artist. Photo by Catalin Georgescu.

Created especially for Our Lady and St Nicholas Church Gardens – the burial location of Liverpool’s first recorded Black resident and former slave, Abell (d.1717) - **Ranti Bam** offers a new meeting point for visitors to gather in mediation, contemplation, and discourse. Inspired by the profound curative and narrative powers of clay, Bam presents seven new sculptures from her ‘Ifa’ series (2021-23). Through an intimate and time-sensitive creation process, Bam explores themes around fragility and vulnerability, intimacy and care, feminine labour and strength. The artist proposes clay as a medium for understanding human’s inseparability from our environment.

The title ‘Ifa’ references the Yoruba word ‘I-fàá’, meaning ‘to pull close’, as well as ‘Ifá’, the Yoruba system of divination - Yoruba are one of the largest ethnic groups in Nigeria, concentrated in the southwestern part of the country. The sculpted stools, known as ‘Akpoti’ are integral to indigenous life and are used for rest, care, communication, and communal gatherings. Together, they seek to encourage rest, soothing and love. They act as an alter at which to honour memory and to thank our ancestors – a ritual commonly practiced in many African and global religions.



## Rudy Loewe

1 Thomas Steers Way, L1



Rudy Loewe, February 1970, Trinidad #1, 2022. Courtesy of the artist. Photo by Ben Deakin

At Liverpool ONE, **Rudy Loewe** presents a new large-scale installation based on the artist's painting 'February 1970, Trinidad #1', which depicts Moko jumbie (a stilt walker) and other Carnival mas players (participants who wear masquerade costumes and march in the parade) coming to the aid of the people at a moment of Black Power revolution in Trinidad and Tobago. For Liverpool Biennial, 'The Reckoning' (2023) transports these spirits to the site of The Old Dock where they confront Britain's colonial legacy and its contemporary reverberations. The work also engages with the Sailors' Home Gateway, located on Paradise Street,

a freestanding monument to the since demolished Liverpool Sailors' Home. The Home operated as a sanctuary for sailors passing through the city and provided affordable accommodation as well as educational and recreational opportunities. Loewe aims to visualise Black histories and social politics through their work, particularly focusing on a critique of Britain's role in suppressing Black Power organising in the English-speaking Caribbean during the 1960s and 70s. 'The Reckoning' acts as a portal to imagine and learn about these histories; it is a manifestation of power, but not the kind that oppresses.

## Katy'taya Catitu Tayassu

**Katy'taya Catitu Tayassu** presents a new atmospheric audio work on [biennial.com](http://biennial.com). Tayassu is an Animist, believing that all things—animals, plants, rocks, rivers, weather systems, human handiwork, and in some cases words—have spirits, are animated and alive. She is inspired by sounds that go beyond normal human sense perception and the interconnectedness between objects bodies, frequencies, vibrations, movements and energies.

Designed as an intimate experience, to be listened to lying down and through headphones, 'GREEN STAR' (2023) is both a soundscape and awakening which celebrates the earthly and spiritual forces which the artist perceives. It is a translation of the call and response between natural elements and

atmospheric responses, reflecting the artist's sensory experience of the world.

Tayassu's practice engages with the metaphysical and the extra-sensory; listening, perceiving, feeling, seeing and touching sounds and lights. The artist invites us to feel the sensory effects of imperceptible natural sounds; the whistle between grains of sand, the dance of the wind, the waves caused by a storm, the ominous noises of the night. The work is a manifestation of the invisible and a tribute to 'uMoya's' links between visible and invisible forces. It is a digital landscape, a sound painting and a spiritual perception, dedicated to the freedom of a new consciousness and symbiosis.



Katy'taya Catitu Tayassu, *TransFORMEactions: Dreams and Regenerations*, 2022. Courtesy of the artist. Photo by Dominik Zietlow.

## Lorin Sookool

**Lorin Sookool's** 'Woza Wenties!' (2023) uses dance movement to trace and unpack the violent erasure of her Black identity during her schooling in South Africa. Through a creative process that engages with the political through a very personal, embodied experience, Sookool embarks on a journey of remembering, restoration and repositioning of her Brown body. The artist uses dance to examine the complex and nuanced conditions of her 'Colouredness', a specific experience of Blackness within the South African socio-historical, political and cultural context.

Interpreting the dancing body as a previously colonised state, Sookool intends to understand her own erasure by deconstructing the colonial projects undertaken in many South African schools

post-1994. Despite desegregation, these previously "white-only" institutions enacted violent policies including the regulation of hairstyles and exclusion of African languages.

Through the title of the work, Sookool calls for the resurrection of lost aspects of her being and expression; 'Woza' is an isiZulu word meaning "come". 'Wenties' is the affectionate term for the Wentworth township, located in Durban South. The area, previously reserved for people of colour, was Sookool's home before the artist moved to a suburban area to attend school. Using dance movement as a tool to symbolise a body under duress, Sookool references colonial and modernist systems of dance techniques and uses improvisation as a means to decolonise the body.



Lorin Sookool, project ongoing, 2022. Courtesy of the artist. Photo by Tanja Hall.

## Unmute Dance Theatre

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**Unmute Dance Theatre** is an integrated company of artists with mixed abilities and disabilities who use physical theatre and contemporary and integrated dance to promote awareness around accessibility, integration and inclusion of Disabled people in mainstream society. Through this practice, the artists explore what they would like to 'unmute'; feelings, perceptions, social norms and expectations, while simultaneously deconstructing what society perceives as dance.

Bringing their bespoke choreography style derived from South African Sign Language, Unmute explore the body as a vessel for alternative, more accessible forms of communication that transcend spoken or written language. Engaging with 'uMoya' and the transition from catastrophe to joy, Unmute Dance Theatre use creativity to bring about

emancipation, liberating themselves from conventional language. Unmute traces the way in which uMoya resides in the body as breath and breathing, interpreting movement as an extension and result of that breath. Like the wind in 'uMoya' which is a form of language, holding histories and ancestral tales, the body is itself an unmuted language, speaking in abstract symbols of its lived experiences.

For Liverpool Biennial, Unmute Dance Theatre will work with a diverse group of local dancers with lived experience of being d/Deaf, Disabled or Neurodivergent. Through an online and in-person residency programme, this new cohort of dancers will skill share and collaborate across borders to create, develop and perform a brand-new showcase for Liverpool Biennial 2023.



Unmute Dance Theatre, Access Me, 2017. Courtesy of the Collective. Photo by Val Adamson



Albert Ibokwe Khoza, Raisa Kabir, Shannon Alonzo

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Albert Ibokwe Khoza, *Black Circus*, 2022.  
Courtesy of the artist. Photo by Sanele Thusi.

## Tobacco Warehouse

**Albert Ibokwe Khoza's** live offering 'The Black Circus of the Republic of Bantu' exposes the violent and shameful legacy of ethnological expositions (such as human zoos and exhibitions), that were popular in Western society between the 1870s and 1960s. The work investigates the effect of the imperial and colonial gaze on Black bodies, how it sits within Black bodies today, and how it might be remedied. Through an examination of the ongoing pain of historical and continuing racism, Khoza creates a space for collective healing and an opportunity for dignity to be reclaimed.

## Stanley Dock

**Raisa Kabir** is an interdisciplinary artist and weaver who utilises woven textiles, sound, video, and performance to materialise concepts concerning the interwoven cultural politics of cloth,

archives of the body, and colonial geographies. Building on a survey of the artist's work exhibited at Bluecoat, Kabir presents a performance sculpture at the iconic Stanley Dock. The performance will pull the artist's past works into focus, connecting them directly with the rising tides and seas and their associated colonial and industrial histories. The performance centres around a collection of coracles (small one-person boats made from woven bamboo and a



Raisa Kabir, *The Body is a Site of Production... (Resist! Resist! Resist!)* (BODYWORKSHOP Residency at The Tetley), 2017. Courtesy of the artist. Photo by David Oates



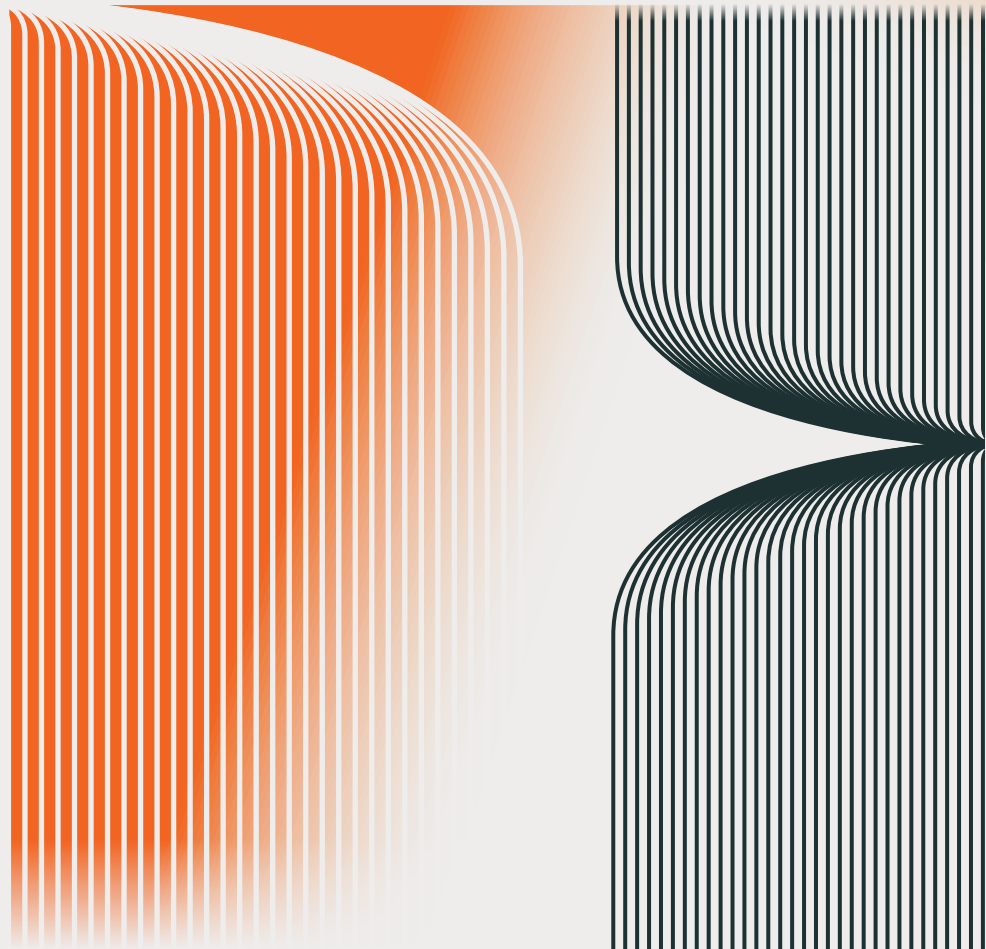
waterproof coating) positioned in Stanley Docks. Each coracle, filled with various materials, will be pulled along the banks of the Docks where Kabir will undertake basket weaving using reeds and rope. Kabir's (un)weaving performances and tapestries comment on histories of transnational power, global production, and matrixes of labour.

## Cotton Exchange

**Shannon Alonzo's** engagement with cycles of erasure and re-inscription as performance, are intended to emphasize the cyclical nature of Trinidad Carnival practice and its position as an ever-evolving archive of Caribbean narratives. As one drawing is erased and the succeeding one is inscribed over the remnants of the last, a form of palimpsest – writing material used one or more times after earlier writing has been erased – is created. Alonzo's actions of drawing, erasing and redrawing mirror the embodied, nonlinear nature of time which exists in each instance of a ritual performed or a character assumed during the festivities. The collective consciousness derived from this is then able to transcend the everyday, as we come to a greater understanding of self, in relation to one another and the environment.



Shannon Alonzo, *Subterranean Sentiments of Belonging – Cycle 2*, 2021. Courtesy of the artist. Photo by Ryan Lee.



# Public Programme

# Public Programme

For further information, more events, bookings and access provision visit [biennial.com/events](https://biennial.com/events)

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A public programme of free events takes place across the 14-week festival in three stages, creating a triangle intended to mirror the journeys undertaken during the Transatlantic trade of enslaved people.

The three stages are: The Opening Door (focused on live art and public installations), The Middle Passage (dedicated to movement, film and moving image) and The Reflective Return (centred around artist talks and music).

A number of Curatorial Tours will also run throughout the festival on selected days. The tours, led by members of the Liverpool Biennial 2023 curatorial team, offer the opportunity to discover more about this year's works, providing a greater insight into the thinking behind this year's festival.

Meanwhile, our drop-in Mediator Tours offer the chance to explore our exhibitions at Tobacco Warehouse and Cotton Exchange with our friendly and knowledgeable Front of House team.

Throughout the festival various 'Loud' and 'Quiet' hours will be offered at selected venues, ensuring Liverpool Biennial is more comfortable and accessible for our visitors with additional needs. We have incorporated Loud hours for those who feel more comfortable with loud environments. Alternatively, join us during Quiet hours if you prefer a calmer, more relaxed environment.

All information correct at time of printing. Advance booking is required for some events.









# The Opening Door

Public Programme












Various venues | 10 - 11 June

In **The Opening Door** LB2023 artists respond to the theme of 'uMoya' by using their bodies as vessels and vehicles for change - bodies that have historically been and often continue to be viewed as objects of desire or servitude.







Events will take place throughout the opening weekend including live works by Albert Ibokwe Khoza, Raisa Kabir and Lorin Sookool, alongside talks including an in-conversation between LB2023 Curator Khanyisile Mbongwa, artist Torkwase Dyson and author Christina Sharpe (Writer and Professor, Canada Research Chair in Black Studies in the Humanities, Vanier College).

-  **Film**
-  **Talk**
-  **Live**
-  **Offering**
-  **Tour**
-  **Other**
-  **Booking required**
-  **Drop in**

## Saturday 10 June

All day/ drop in	<b>Our vessels for the stories, unspoken. Subaqueous violence. Sea. Ocean...</b> A durational performance from Raisa Kabir	<b>Stanley Dock</b>	  
12-1pm	<b>Woza Wenties!</b> A site-specific, autobiographical movement and dance piece by Lorin Sookool	<b>St Luke's Bombed Out Church</b>	  
1:30-3pm	<b>Opening the Door of No Return</b> In-conversation with author Christina Sharpe, artist Torkwase Dyson & LB2023 Curator Khanyisile Mbongwa	<b>Leggate Theatre, Victoria Gallery &amp; Museum</b>	 
6:30- 7:30pm	<b>Black Circus of the Republic of Bantu</b> An immersive offering by Albert Ibokwe Khoza	<b>Tobacco Warehouse</b>	  

## Sunday 11 June

1-2pm	<b>Samba Gown 'era'</b> Public activation of Sandra Suubi's wearable artwork through the streets of Liverpool	<b>Starting at Open Eye Gallery</b>	  
6:30- 7:30pm	<b>Black Circus of the Republic of Bantu</b> An immersive offering by Albert iBokwe Khoza	<b>Tobacco Warehouse</b>	  












# The Middle Passage

Public Programme

## Various Venues | 4 - 6 August

The second stage of the public programme, titled **The Middle Passage**, centres around the moving image, short films, and live activations.

### Friday 4 - Sunday 6 August




12:30-2pm	<b>Moving in the Middle Passage</b> Film screening & artist panel discussion with Santiago Mostyn, Versia Harris and Michelle Eistrup, hosted by Osei Bonsu and Campbell X	<b>FACT, The Box</b>	  
6-7:30pm	<b>Visible / Still We Thrive</b> Film screening & in conversation with Campbell X and LB2023 Curator Khanyisile Mbongwa	<b>FACT, The Box</b>	  
5-6 Aug TBC	<b>Unmute Dance Theatre presents</b> Unmute Dance Theatre present a new, collaborative piece with local participants, experimenting with sign language to create choreography, centering accessibility and representation	<b>Various locations</b>	 
5-6 Aug All day/ drop in	<b>Mangrove</b> Live activation, erasure and redrawing of Shannon Alonzo's site-specific installation	<b>Cotton Exchange</b>	  

# The Reflective Return

## Various Venues | 7 - 10 September

**The Reflective Return** takes place towards the end of the Biennial, providing a moment for visitors and Liverpool Biennial 2023 artists to reflect on the themes of the festival.

### Saturday 9 September






6:30pm-12am	<b>The Reflective Return</b> An intimate watching and listening session to look back at possible and impossible returns during LB2023, with contributions from Irvin Pascal, Saul Williams and Anisia Uzeyman	<b>Location TBC</b>	  
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# Curator Tours and Recurring Events

Public Programme

## Weekly and Monthly

<b>Weekly Thurs &amp; Sat 2-2:30pm</b>	<b>Mediator Tours</b> Free tours of exhibitions at Tobacco Warehouse and Cotton Exchange by our friendly and knowledgeable Front of House team	<b>Tobacco Warehouse &amp; Cotton Exchange</b>	 
<b>Weekly Thurs 11am-12pm</b>	<b>Quiet midweek hours</b> Join us during Quiet hours if you prefer a calmer, more relaxed environment	<b>Select LB2023 venues</b>	
<b>Monthly First Weds 11am-12pm</b>	<b>Loud Hours</b> Families with young children and those who feel comfortable with loud environments are invited to come and be themselves in the gallery space	<b>Select LB2023 venues</b>	
<b>Monthly First Sun 11am-12pm</b>	<b>Quiet Hours</b> Join us during Quiet hours if you prefer a calmer, more relaxed environment	<b>Select LB2023 venues</b>	

## Curatorial Team Tour



Discover more about the works on this free tour with one of our LB2023 curatorial team (lasts approx. 1 hour 40 mins - 2 hours)

<b>1 Jul 2-4pm</b>	<b>Tobacco Warehouse &amp; Stanley Dock</b>
<b>15 Jul 2-4pm</b>	<b>FACT Liverpool &gt; Bluecoat &gt; Liverpool ONE</b>
<b>29 Jul 2-4pm</b>	<b>Cotton Exchange &gt; St Nicholas Church &gt; Open Eye Gallery</b>
<b>6 Aug 2-4pm</b>	<b>Princes Dock &gt; Tate Liverpool</b>
<b>26 Aug 2-4pm</b>	<b>Victoria Gallery Museum &gt; St John's Gardens &gt; World Museum</b>

## Public Works Tour



Discover more about new commissions made especially for Liverpool on this tour hosted by one our of LB2023 curatorial team (approx. 1 hour 30 mins)

<b>5 Aug 2-4pm</b>	<b>St John's Gardens &gt; St Nicholas Church &gt; Liverpool ONE &gt; Finish at Tate Liverpool</b>
<b>19 Aug 2-4pm</b>	<b>Liverpool ONE &gt; St Nicholas Church &gt; Princes Dock &gt; Finish at Open Eye Gallery</b>
<b>9 Sep 2-4pm</b>	<b>Stanley Dock &gt; Princes Dock &gt; St Nicholas Church &gt; Finish at Cotton Exchange</b>

# Learning

For more information  
visit [biennial.com/learning](https://biennial.com/learning)

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Learning is at the heart of Liverpool Biennial and is a key part of the festival and our year-round work. Our learning programme includes commissions, family workshops, free learning resources and long-term partnerships with local schools.

For Liverpool Biennial 2023, artists have worked with local communities to produce a series of new commissions – from Belinda Kazeem Kamiński's video and soundscape work to Unmute Dance Theatre's performance with local dancers. In each Biennial venue you will find children's activity cards to guide them around the exhibition, with question prompts and fun things to do whilst they explore.

You can join us for one of our family days held on Saturdays during the summer holidays. Suitable for ages 5 and above, in these drop-in sessions we'll be creating sensory zines and will be exploring how you can create short stories with sound and touch. Head to our website to find out more.

We will also be hosting 'tea and tours' events, a relaxed way to engage with the artworks in our exhibition. Hosted by various members of the Biennial team, we will gently explore the themes and works in each venue, followed by a brew and a sit down, to chat about whatever comes to mind.

This year's learning programme includes a selection of online and physical resources, including a sensory pack, alongside wellbeing routes to navigate the Biennial and artist-led workshops.

## For Schools

Please head to our website to download the 'Learn with LB2023 Teacher's Pack', a resource full of lesson plans to bring the Biennial into the classroom, no matter the subject.

Ryan Gander in collaboration with Jamie Clark, Phoebe Edwards, Tianna Mehta, Maisie Williams, and Joshua Yates, view of Time Moves Quickly, Liverpool Biennial, 2018, Liverpool, United Kingdom. Photo: Pete Carr.



# Merchandise

Liverpool Biennial merchandise is available to buy at Tobacco Warehouse or from [biennial.com/shop](https://biennial.com/shop)

## Book

Published as part of Liverpool Biennial 2023, **UBUHLANTI: LETTERS TO ALIVENESS**, is both an archive and extension to all of the physical elements, happenings, conversations and offerings that make up Liverpool Biennial 2023, curated by Khanyisile Mbongwa.

As an artefact in its own right, the pages seek to reveal elements of the creative process that are so often veiled or just out of sight. Through an intimate collection of newly commissioned and existing texts, poetry, sketches and contextualising research from more than 50 contributors across 100 pages, this book intends to bring us closer to the heart of the festival and the spirit of 'uMoya'.



## Merchandise

The tote bag for the 12th edition, 'uMoya: The Sacred Return of Lost Things' is designed by Liverpool-based designer Thom Isom and screenprinted by hand in the UK. It features graphics that reflect a Kelvin Wake - the wake that is left behind when objects pass through water.

To commemorate 25 years of bringing ground-breaking contemporary art to the city, Liverpool Biennial has also commissioned Merseyside-based designers Toucan Tango to design a tea towel to either frame or use around the house.



The Reckoning, Rudy Loewe, 2023.  
Courtesy of the artist.

## Limited Editions

Liverpool Biennial 2023 artists have created new limited edition works, on sale throughout the festival. The sale of Limited Editions directly supports the Biennial's new commissions, exhibitions, talks and educational programmes. Liverpool Biennial editions are available to buy exclusively from [biennial.com/shop](https://biennial.com/shop).

# Support Us

Can we count on you?



Suki Seokyeong Kang, Land Sand Strand, 2016–2018. Activation at Bluecoat. Photo Mark McNulty.

Every donation we receive, no matter how big or small, will help Liverpool Biennial to support the artists and communities we work with, to commission ground-breaking public artworks, to enable learning opportunities and to ensure we become a Biennial for Everybody.

Because of people like you we can make amazing things happen. Over the past 25 years we have supported the careers of over 560 UK based and international artists through artist development programmes and commissioning over 380 projects, including 34 in Liverpool neighbourhoods. We have engaged local communities through innovative projects such as Mohamed Bourouissa's 'Resilience Garden' (2018) and Monster Chetwynd's 'Dogsy Ma Bone' (2016).

Liverpool Biennial is a registered charity (Charity No. 1073956) and we rely on the support of individuals, corporate

supporters and Trusts and Foundations. We are immensely grateful to our core funders Arts Council England and Liverpool City Council and to all those who help to continue our valuable work for our communities and audiences in Liverpool and beyond.

Art has provided a vital lifeline for thousands of people throughout the pandemic and continues to improve the mental health of those we work with, our schools and communities, including those who are unable to visit in person and who are able to experience our work through online commissions and activities. We need your support as we look towards the next 25 years of Liverpool Biennial.

Donate now to enable future Biennials and to help us work with artists and communities year-round by visiting [biennial.com/support](http://biennial.com/support) or contacting [petra@biennial.com](mailto:petra@biennial.com).

Your support matters.



# 25 Years of Liverpool Biennial

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**25 years  
of ground-breaking  
art in the city**

Over the past 25 years Liverpool Biennial has worked with over 560 artists and commissioned over 380 artworks. We have delivered 34 collaborative neighbourhood projects and received over 49 million visits, providing income for our hospitality partners and local businesses.

**25 years  
of bringing international  
and UK-based artists  
and audiences to Liverpool**

Through our exhibitions at partner venues, commissions in public spaces, artist residencies and long-term projects with local communities, as well as our year-round education and professional development programmes, Liverpool Biennial is embedded in the fabric of the City Region. As we start planning the next 25 years, we will continue to create a positive impact through art by connecting local, national, and international visitors with Liverpool's thriving visual arts scene.

**25 years  
of working with our  
communities and  
schools across the  
Liverpool City Region**

**25 years  
of projects and  
programmes that  
we couldn't have  
delivered without you.**

We will also continue to need your support to create opportunities for people to learn and engage with art, and to help foster the careers of those wanting to work in the art world. For many, art provides a positive experience during troubled times, and we are incredibly grateful to everyone who has helped us inspire, delight and surprise audiences and increase engagement with contemporary visual art over the last 25 years.

Thank you for being part of our journey, we invite you to experience the artworks that have a permanent home in the city (marked on the map at the front of this guide) and look forward to celebrating our 25th anniversary with you later this year.



# Visitor Information

## Walking

Liverpool is an extremely walkable city, with most Liverpool Biennial venues and sites located within the city centre. Head to the Biennial website for in-depth information on walking routes through the festival and our permanent commissions.

## Cycling

It is quick and easy to cycle between our venues and sites. If you don't have your own bike, the CityBike hire scheme is simple, affordable and available from train stations across the city. For more information on cycle parking and routes around the city, download a copy of Liverpool's cycle map from [liverpool.gov.uk/cycling](http://liverpool.gov.uk/cycling).

## E-scooters

To experience the Biennial on two wheels, E-scooters are available to hire around Liverpool City Centre and surrounding areas through provider VOI. E-scooters cost £1 to unlock and £0.20 per minute to ride. Users must have at least a provisional driver's license to hire them and ride at their own risk.

## Taxis

Liverpool is renowned for its friendly taxi drivers. To book a taxi, call Alpha taxis on 0151 722 8888 or ComCab on 0151 298 2222. Costs apply. Uber is also widely available across the city.

## Bus

Located on Paradise Street, Liverpool ONE Bus Station is in the heart of the city centre. From here there are regular buses connecting the whole Merseyside area, allowing you to easily navigate all Biennial Sites and the City Region.

From Liverpool City Centre, Tobacco Warehouse can be reached by a short bus journey. Take the 54 or 56 bus from outside the MetQuarter shopping centre on Sir Thomas Street and disembark at Eldon Street. From here, it is approximately a 15-minute walk to the venue. Bus connections to the Wirral and Chester can also be found outside the MetQuarter.

## Train

Liverpool City Centre is serviced by the Merseyrail network which provides reliable and convenient transport into and around the city. Most of our exhibition venues are located within walking distance of a train station.

From Liverpool City Centre, Tobacco Warehouse can be easily reached by train. Take the Merseyrail train from Liverpool Central or Moorfields to Sandhills. From here, it is approximately a 20-minute walk to the venue. Liverpool Central and Moorfields stations provide connections to Southport, Chester and the Wirral. The main station for regional and national connections is Liverpool Lime Street, with regular direct services to Manchester and London.



Sir Peter Blake, Everybody Razzle Dazzle, 2015. Photo Mark McNulty

### Ferries

Take a ferry across the Mersey. The world-famous Mersey Ferry offers a 10-minute direct cross-river service between Seacombe, Wirral and Liverpool Pier Head, providing incredible views of Liverpool's skyline and a relaxing way to explore the City Region.

For more information, including timetables and prices, visit [merseyferries.co.uk](http://merseyferries.co.uk).

Keep an eye out for the 'Dazzle Ferry', a moving artwork commissioned by Liverpool Biennial, 14-18 NOW: WW1 Centenary Art Commissions and Tate Liverpool in 2015. The work entitled 'Everybody Razzle Dazzle' was designed by British Pop artist, Sir Peter Blake. The passenger vessel continues to operate as a commuter service.

# Accommodation, Food & Drink

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## Accommodation

**Hope Street Hotel**  
40 Hope Street, L1 9DA  
[hopestreethotel.co.uk](http://hopestreethotel.co.uk)

The award-winning Hope Street Hotel features boutique bedrooms, a sumptuous spa, unique event spaces with terraces overlooking the city, and destination restaurants, The London Carriage Works and 1931. Situated fittingly in the heart of Liverpool's Georgian Quarter, located a short walk from numerous eclectic and historical sites. Get 10% off the best flexible room rate by quoting BIENNIAL23.

**Aparthotel Adagio Liverpool City Centre**  
1 Fairclough Street, L1 1FS  
[adagio-city.com](http://adagio-city.com)

Aparthotel Adagio Liverpool City Centre is nestled between Liverpool Central railway station and Clayton Square Shopping Centre. Offering a free on-site fitness centre and free Wi-Fi, these apartments are 5 minutes' walk from Liverpool Lime Street Station and 10 minutes' walk from both the Echo Arena and ACC Liverpool Convention Centre.

An en suite bathroom, flat-screen satellite TV and fully fitted kitchen with dishwasher are featured in each Adagio Liverpool apartment, as well as air conditioning. A snack and beverage vending machine is available at the hotel, as well as laundry facilities and meeting rooms.

**INNSiDE Liverpool**  
43 Old Hall St, L3 9PP  
[inside.com/liverpool](http://inside.com/liverpool)

INNSiDE Liverpool is a true 'destination hotel' with upscale modern bedrooms and suites, a Gino D'Acampo restaurant, panoramic 360 Sky Bar, expansive conference and event space and state-of-the-art gym all under one roof.

The 207-room lifestyle hotel offers an eclectic home-from-home feel for guests to explore Liverpool's city centre, where each stay is enriched with music, art, lifestyle and wellness curated by the hotel's local experts and in keeping with INNSiDE's philosophy 'Stay Curious'; accommodating guests' every need with considered comforts and inspiring experiences.

Get 20% off best available rate by quoting LPLBNL when booking online, subject to availability.



**The Resident Liverpool**  
**29 Seel Street, L1 4AU**  
[residenthotels.com/liverpool](http://residenthotels.com/liverpool)

Make yourself at home at The Resident Liverpool, and experience outstanding hospitality in the heart of the city.

Situated in Liverpool's vibrant Ropewalks neighbourhood, with a vast selection of local restaurants and music venues on our doorstep, The Resident Liverpool offers a peaceful enclave from the excitement of the city. Housed in a beautiful former warehouse, The Resident Liverpool is now home to 106 elegant rooms, varying from Small Double to our lavish Secret Garden Suite, each fitted with their own mini-kitchen.

To exclusively enjoy up to 20% off as a Liverpool Biennial visitor, use promo code LIVBIEN.

**Titanic Hotel Liverpool**  
**Stanley Dock, Regent Road, L3 0AN**  
[titanichotelliverpool.com](http://titanichotelliverpool.com)

Step outside the city for a unique and extraordinary setting. Titanic Hotel Liverpool, Stanley Dock is all about the restoration of one of the city's most historic and iconic buildings, once a busy warehouse now a hotel full of character and original features.

The hotel offers 153 stylish and spacious bedrooms, Stanley's Bar and Grill, Rum Bar and Maya Blue Wellness Centre. Titanic Hotel adjoins the incredible Rum Warehouse and West Bay, the perfect venues for a conference, wedding, dinner or special occasion.

## Food & Drink

**The Pen Factory**  
**13 Hope Street, L1 9BQ**  
[pen-factory.co.uk](http://pen-factory.co.uk)

The Pen Factory is a subterranean restaurant-bar located on Hope Street, in the heart of Liverpool's cultural district. The kitchen services high-quality contemporary small and large plates for a light bite or a more substantial meal. The extensive bar stock everything from artisan coffee to craft ales, with excellent cocktails and wine to boot.

Open to drinkers and diners from 11am, The Pen Factory is a hub of creative activity, and a favourite haunt for the city's artistic community. A courtyard garden is the perfect spot for an afternoon pit stop on your Liverpool Biennial trail.

Present this guide to enjoy 20% off food and drink before 4pm every day.

**Gino D'Acampo**  
**43 Old Hall St, L3 9PP**  
[ginodacampohotelsandleisure.com/our-restaurants/old-hall-street-liverpool](http://ginodacampohotelsandleisure.com/our-restaurants/old-hall-street-liverpool)

Located at INNSiDE Liverpool, Gino D'Acampo Old Hall Street boasts a beautiful modern open plan restaurant with floor to ceiling windows overlooking Old Hall Street and offers a true taste of Italy. The 360 Sky Bar on the top floor features unrivalled views of Liverpool and the River Mersey, all to enjoy with an extensive cocktail menu, cicchetti or an Italian take on afternoon tea. Seasonally making a statement is the hidden Secret Garden, a beautiful open-air oasis, open from July to September.

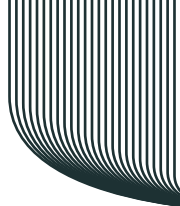


# Around the City

# Around the City

Alongside Liverpool Biennial, there are a number of exciting events and exhibitions happening around the city.

All information correct at the time of printing.



## Festivals

City-wide	<b>Independents Biennial</b> Running alongside Liverpool Biennial, Independents Biennial shares the work of artists living and working in all six boroughs of Merseyside. Four months of artist led exhibitions, installations, interventions, and residencies make up this diverse festival programme, which this year focusses on engaging and promoting independent studios and galleries. Full listings at <a href="http://independentsbiennial.com">independentsbiennial.com</a> .	<b>10 Jun - 17 Sept</b>
Sefton Park	<b>Africa Oyé</b> Africa Oyé, the UK's largest free celebration of African music and culture, returns to Sefton Park for two free days of live music and workshops. Acts at the festival include Seun Kuti & Egypt 80, Tanya Stephens, FRA!, Kimi Djabaté and Veeby. Full festival listings at <a href="http://africaoye.com">africaoye.com</a> .	<b>17 - 18 Jun</b>

## Exhibitions

Bluecoat	<b>Plotting the Course</b> Comprising posters, photographs, publications, films, and performances, this archive display charts developments that have taken place in visual art and performance by artists of colour, as documented in the Bluecoat's programmes since the 1980s.	<b>Ongoing</b>
Convenience Gallery	<b>2023/24 Programme Launch</b> Convenience Gallery aims to make arts and creativity a part of everyday life, running culture and arts programming across multiple venues and places in the Merseyside area. Their 2023/24 programme will launch in Sept 2023, with their year-round free to access community projects ongoing throughout the Biennial period. Visit <a href="http://conveniencegallery.org">conveniencegallery.org</a>	<b>Sept</b>
FACT Liverpool	<b>GLOR1A and Kerolaina Linkevica</b> Created during their artist residencies, GLOR1A and Keroliana Linkevica present game and sound works which explore themes of belonging and transformation through the creation of imaginary worlds.	<b>Until 16 Jul</b>

FACT Liverpool	<b>Chila Kumari Singh Burman</b> Explore Chila's Punjabi punk world to discover a mixture of new and existing works, including her famous neons, experimental films and vibrant tuktuk.	<b>Until 27 Aug</b>
<hr/>		
	<b>LuYang Arcade Liverpool</b> Step into the immersive universe of renowned multimedia artist, LuYang. LuYang Arcade Liverpool transforms the gallery into a retro-futuristic arcade composed of games, avatars and environments inspired by anime, sci-fi, Buddhism and neuroscience.	<b>Until 17 Sept</b>
<hr/>		
Museum of Liverpool	<b>Happiness!</b> Happiness! is a celebration of one of Liverpool's iconic comedians, charting the life and career of the legendary Sir Ken Dodd. Using memorabilia from Dodd's personal archive, the exhibition will explore how his unique blend of whimsical, physical, surreal and theatrical humour transformed the UK's comedy scene.	<b>14 July – 3 March 2024</b>
<hr/>		
Tate Liverpool	<b>JMW Turner with Lamin Fofana: Dark Waters</b> This exhibition offers a fresh perspective on JMW Turner's most celebrated seascapes, presenting the artist's work with an immersive sound environment created by LB2021 artist and musician, Lamin Fofana. Although creating work centuries apart, both artists convey the power and politics of the ocean and explore its relationship to capitalism and colonialism. Turner's paintings focus on the dangers of the waters around the British coast and Fofana's sound work looks across the Atlantic, translating the writing of pioneering black authors into sound.	<b>Until 24 Sept</b>
<hr/>		
The Royal Standard	The Royal Standard will be showcasing the work of local, emerging creative practitioners from June to August. Their programme will support the development of early-career artists giving them the space to experiment and promote their work, showing a range of artist-led activities.	<b>Jun – Aug</b>
<hr/>		
SHUFFLE	Shuffle is an artist-led project showcasing work by contemporary artists from Liverpool and beyond through DIY, short-run exhibitions and events. With live DJ sets and a licensed bar, Shuffle's opening events showcase the best of Liverpool's art scene with a focus on emerging talent and cutting-edge work.	<b>Ongoing</b>

St Luke's Bombed Out Church/ Various Locations (Including Bluecoat, Bold Street and Ropewalks)	<p><b>Tony Phillips, '20th Century Chapel' Installation</b></p> <p>The '20th Century Chapel' is a collection of murals which tell the story of the last 120 years. A site-specific installation, the work juxtaposes the technological progress of the 20th century with its concurrent social catastrophes. The work explores what lessons can be drawn from humanity's recent past and their applicability within today's post-industrial, commercially driven context.</p>	<b>Ongoing</b>
	<p><b>Tony Phillips, 'Above us Only Sky?' Art Trail</b></p> <p>Tony Phillips presents an art trail, running from the Bluecoat to the Bombed Out Church, surveying the development of the aeroplane through a series of historical events, from 1903 to the present.</p>	<b>Ongoing</b>
Victoria Gallery & Museum	<p><b>Travel in Style – Iconic Cunard Advertising in the 1920s and 1930s</b></p> <p>This exhibition features 14 vintage posters that were used by the historic shipping line, Cunard Line, to advertise its services during the 1920s and 1930s, alongside associated materials including brochures, menu cards and collectable souvenirs from the era.</p>	<b>Until Dec 2023</b>
Walker Art Gallery	<p><b>Photie Man: 50 Years of Tom Wood</b></p> <p>Known affectionately across Merseyside as "Photie Man", Tom Wood has dedicated much of his career to working in the region at a time of great social and political change. Taking in over half a century of the artist's work, this retrospective provides an insight into everyday life and culture in Liverpool - from the 1970s to the present day.</p>	<b>Until 7 Jan 2024</b>
	<p><b>John Moores Painting Prize 2023</b></p> <p>The John Moores Painting Prize brings together the best in contemporary British painting right now. The prize provides a platform for artists to inspire, disrupt and challenge the British painting art scene today.</p>	<b>16 Sept – 25 Feb 2024</b>
World Museum	<p><b>Return of the Gods</b></p> <p>This family-friendly exhibition dives into ancient Greek and Roman mythology to expose the original ancient characters of the heroes and heroines of our time. The exhibition features a collection of over 100 sculptures and objects originally collected by the 18th century antiquarian Henry Blundell of Sefton, displayed here for the first time.</p>	<b>Until 25 Feb 2024</b>



## Principal Funders

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Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



Liverpool  
City Council

**Culture  
Liverpool**

Founding Supporter  
James Moores

## Delivery Partners

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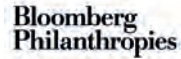


bruntwood



## Digital Partners

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SEVENSTORE

## Trusts, Foundations and Charities

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**The  
African Arts  
Trust**

[www.theafricanartstrust.org](http://www.theafricanartstrust.org)



DUCHY OF LANCASTER



The Granada  
Foundation



outset.



## International Agencies

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## Commissioning Circle

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Catherine Petitgas

Gallery Circle

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Cadogan Tate  
Galerie Lelong & Co.  
Goodman Gallery

Herald St  
Peter Blum Gallery  
P420

Collector's Circle

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Simon Edwards  
Mark Fletcher  
Cathryn Wright

## Hospitality Partners

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hope street hotel

INNSiDE by Meliã  
Liverpool

PEN FACTORY



Aparthotel Adagio

Gino D'Acampo Old Hall Street and 360 Sky Bar

# Liverpool Biennial 2023: 'uMoya: The Sacred Return of Lost Things'

10 June – 17 September

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## **Liverpool Biennial**

### **Director**

Dr Samantha Lackey

### **Curator**

Khanyisile Mbongwa

### **Head of Programme**

Lily Mellor

### **Production Manager**

Dave Berger

### **Assistant Curator, Production**

James Harper

### **Assistant Curator, Public Programmes**

Amani Mitha

### **Assistant Curator, Logistics & Artist Liaison**

Amy Stevenson

### **Curator of Learning**

Aimee Harrison

### **Access Liaison Officer**

Adrian Watts

### **Learning Assistant**

Rudi Hart

### **Programme Support Assistant**

Matt Bostock

### **Front of House Coordinator**

Irina Kochneva

### **Director of Development, Marketing & Communications**

Petra van den Houten

### **Development Manager**

Aoife Robinson

### **Development Officer**

Benjamin Nuttall

### **Marketing & Communications Manager**

Lucinda Riding

### **Digital Content & Marketing Officer**

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### **Operations Manager**

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Thom Isom

### **Guide**

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And all of our wonderful  
2023 Mediators.



We want to hear from you! Scan the QR code to tell us  
about your experience at #LB2023













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