

Liverpool  
Biennial  
2014

**LIVERPOOL BIENNIAL 2014**  
5 July – 26 October 2014  
Press Information

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## THE BIENNIAL EXHIBITION

### **The Old Blind School, Tate Liverpool, Bluecoat, FACT and various locations around Liverpool**

The Biennial exhibition: *A Needle Walks into a Haystack*, consists of a large group exhibition, 4 solo shows, a performance weekend, lectures and work in public spaces and a publication. Overall the exhibition is about our habits, our habitats, and the objects, images, relationships and activities that constitute our immediate surroundings.

The Old Blind School, the Biennial Exhibition's central venue, features a group show of artists commissioned to make new work. This year, the commissioned artists are also invited to show some of their previous projects, providing audiences with more extensive introductions to their practice. Artists include Uri Aran (Israel), Marc Bauer (Switzerland), Bonnie Camplin (UK), Chris Evans (UK), Rana Hamadeh (Lebanon), Louise Hervé (France) and Chloé Maillet (France), Judith Hopf (Germany), Aaron Flint Jamison (US), Norma Jeane (US), Nicola L. (France), William Leavitt (US), Christina Ramberg (US), Michael Stevenson (New Zealand), STRAUTCHEREPNIN (Austria / US), Peter Wächtler (Germany) and Amelie Von Wulffen (Germany).

In dialogue with the group exhibition are solo exhibitions featuring practitioners who have significantly influenced their own field, and who have challenged the accepted conventions and parameters that define the territory of their work.

The painter, **James McNeill Whistler** (US, 1834-1903) is presented at the Bluecoat, Liverpool's oldest centre for contemporary art. Whistler was a flamboyant public figure, controversially associated with the dandies of his time, who deliberately constructed the conditions with which to present and distribute his art. Not only did he pave the road for abstract painting and advocate "art for art's sake", but was also the first to consider the exhibition space as a total environment. Whistler assumed a public persona that challenged art communities, theories, critics and conventions, and elicited the mocking attention of the popular press.

At Tate Liverpool, the Biennial will present a new commission by French architect **Claude Parent**, another prominent figure who takes his role as an active member of his profession to its most avant-garde limits. Parent's work shifts daily experience through subtle yet dramatic changes in the environment. He has built, lived, worked and taught in his constructions devised through his *fonction oblique*. For the Biennial, he has designed an architecture for the Wolfson Gallery: slopes and ramps require that the audience experience the museum anew. Works from the Tate collection by Anni Albers (Germany/US), Carlos Cruz-Diez (Venezuela), Paul Delvaux (Belgium), Naum Gabo (Russia/US), Mark Leckey (UK), Roy Lichtenstein (US), Babette Mangolte (France), Gustav Metzger (Germany/UK), Paul Nash (UK), Francis Picabia (France), Helen Saunders (UK), Edward Wadsworth (UK) and Gillian Wise (UK), amongst others, will be presented here to complement Parent's passion for challenging conformity.

On the second floor of Tate Liverpool will be a group exhibition comprising over 40 works from the collection. Linking the institutional space of the museum to the familiar space of the home, the curatorial approach replaces a canonical narrative with a more personalised story, presenting works by Ivor Abrahams (UK), Naum Gabo (Russia / US), Sherrie Levine (US), Andrew Lord (UK), Susan Hiller (UK), Gabriel Orozco (Mexico), among others.

An apartment nearby will house the work of experimental Belgian television director

**Jef Cornelis.** Over the course of three decades (1963-1998), many Belgians tuned into VRT, the Dutch-language Belgian public broadcasting corporation, and encountered programmes conceived by Cornelis, introducing mass audiences to contemporary art and culture. He explored the ways art, architecture and culture are represented and talked about – all the while asking questions about the medium of television itself. For the Biennial, art historians Koen Brams (Belgium) has selected films by Cornelis for viewers to watch on television, not only introducing an audience to this important figure, but also serving as a place for conversations about what television can be.

FACT, Liverpool's centre for film and new media, presents the first UK solo exhibition by **Sharon Lockhart** (US), an artist who constantly reinvents the documentary form by questioning both its parameters and its message. Her practice brings together ideas about childhood, as well as the politics of labour and leisure, in subtle but often unsettling ways. The exhibition features existing works, including 2009 film *Pódworka*, alongside a newly commissioned film which will premiere at FACT on 17 October.

Personal exchanges and intimate relationships are central to any daily experience. Focusing on such encounters, from 19-21 September a performance project called ***The Companion***, conceived in collaboration with artist and writer Angie Keefer (US) will take place in various spaces around the city, including a theatre, dance studio and pub. The three-day event includes performances by artists Jeremiah Day (US), with improvisational contributions by Mounira al-Solh (Lebanon), Federica Buetti (Italy) and Jan Verwoert (Germany), Josephine Foster (US) and Victor Herrero (Spain), Géraldine Geffriaud (France), Will Holder (UK), and Lucy Skaer (UK). *The Companion* is inspired by the form of the ancient symposium, which consisted of a long dinner party punctuated by music and improvised commentary on a subject of shared interest.

The book, *A Needle Walks into a Haystack*, co-edited by Mai Abu EIDahab, Anthony Huberman and Camille Pageard, is another element of the Biennial Exhibition and consists of new texts by the curators and by Keren Cytter (Israel), Angie Keefer (US), Hassan Khan (Egypt), Karl Larsson (Sweden) and Eileen Myles (US).

Abraham Cruzvillegas (Mexico). *A Needle Walks into a Haystack is published by Koenig Books and Liverpool Biennial. 164 pgs B/W / 15 x 23 cm / softcover / July 2014. ISBN 978-3-86335-571-5*

## ARTIST BIOGRAPHIES

### GROUP EXHIBITION AT THE OLD BLIND SCHOOL:

#### **Uri Aran**

(b. 1977, Israel; lives in New York)

Aran's drawings, videos, and sculptures animate the space between purpose and improvisation, work and instinct, man and animal. Concerned with organising structures, he explores the notion of narrative in his video works: using ready-made objects and hand crafted objects in his sculptural arrangements in a way that reveals the underlying hierarchies implicit in the culture of everyday language and objects.

Aran graduated from Columbia University in 2007. His solo presentations include *Five minutes before*, South London Gallery, London; and *here, here and here*, Kunsthalle Zürich, both 2013. His work has also been shown at Whitney Biennial, 2014 and Venice Biennial 2013.

#### **Marc Bauer**

(b. 1975, Geneva; lives in Berlin and Zurich)

Bauer's drawing cycles, installations and films reference images sourced from public archives and private family photo albums. Drawings made on a range of materials (paper, aluminium, or walls) address how displaced historic narrative and memory relate to, and are constructed by, stereotypes, power and ideological systems.

Bauer's work has recently been included in *Sacré 101 - An Exhibition Based on the Rite of Spring*, Migros Museum, Zurich 2014; *Donation Guerlain*, Centre Pompidou, Paris, 2013; *Reality Manifestos, or Can Dialectics Break Bricks?* Kunsthalle Exnergasse, Vienna 2012 and *Acquisitions récentes, cabinet d'art graphique*, Centre Pompidou, Paris 2011. Solo exhibitions include *Cinerama*, FRAC Auvergne, Clermont-Ferrand 2014; *The Astronaut*, Freymond-Guth Fine Arts, Zurich 2013; *The Collector*, Centre Culturel Suisse, Paris 2013; *Nature as Territory*, Kunsthaus Baselland, Muttentz/Basel 2012; *Premier conte sur le pouvoir*, MAMCO, Geneva 2010.

#### **Bonnie Camplin**

(b.1970, London, where she lives)

Camplin's work combines immaterial events and material works, incorporating interdisciplinary research to negotiate the axis between states of mindlessness and mindfulness. Always intuitive and existing somewhere between forcefulness and vulnerability, Camplin addresses vast concerns such as economy, ecology and social history with great intimacy. Her work takes myriad forms, including pencil, ink and biro drawings, watercolours, paper sculptures, performance, sound and moving image.

Exhibitions she has been included in are *Assembly, A survey of Recent Artists Film and Video in Britain 2008-2013*, 2013, Tate Britain, London; *Sound works*, Institute of Contemporary Arts, London, 2012; *Madame Realism*, Marres Centre for Contemporary Art, Maastricht, 2011; *When the Wind Blows Up You*, Chisenhale Gallery, London, 2009. She is a lecturer at Goldsmiths University of London, and a mentor on the LUX Associate Artist Programme.

#### **Chris Evans**

(b. 1967, East Yorkshire; lives in London)

Chris Evans often works in the spaces where patronage, be it private, corporate or public, meets art, muddling the roles of artist and patron, author and muse. While maintaining a connection with personal, poetic or imaginative investigation, his

projects push bureaucratic systems into becoming sites of absurd and often animated dysfunction.

Recent solo exhibitions include *Clods, Diplomatic Letters*, Juliette Jongma, Amsterdam, 2012; *Goofy Audit*, Lüttgenmeijer, Berlin, 2011; *The Cell That Doesn't Believe In The Mind That It's Part Of*, Marres, Maastricht, 2010. In 2012 a monograph on the artist was published by Sternberg in conjunction with his exhibitions at Marres and Objectif Exhibitions.

### **Aaron Flint Jamison**

(b. 1979 Montana; lives in Portland)

Jamison's most recent solo exhibitions include Artists Space, New York, 2013; Cubitt Gallery, London, 2013; Galerie Air de Paris, Paris, 2012; and Centre d'édition Contemporaine, Geneva, 2012. He is the co-founder of two non-profit art centers: Yale Union (2008-present), a contemporary art space in Portland and Department of Safety (2002-2010), a performance and residency programme in Washington state. Jamison is the founder and editor of *Veneer Magazine*.

### **Rana Hamadeh**

(b. 1983, Beirut; lives in Rotterdam)

Hamadeh is a performance and visual artist from Lebanon, who has been living in the Netherlands since 2007. Interested in a curatorial approach within her artistic practice, her work stems from an extended investigation into specific concepts, terminologies and their representation, finding form as a series of performance, choreographic, cartographic and writing projects. Her works constantly question the boundaries, mechanisms, thresholds and authorities that produce meaning, and are concerned with processes of shifting and queering the conditions of spectatorship.

Her work has been shown, among others, at EVTA International, 2014 and KIOSK, 2014; *Meanwhile... Suddenly and Then*, Lyon Biennale; Lisson Gallery and Beirut, 2013; Townhouse Gallery, 2012; Van Abbemuseum, 2011; Beirut Art Center, 2010; and New Museum, 2009. She graduated in 2009 with an MFA from the Dutch Art Institute/ ArtEZ Institute of the Arts, and is currently auditing within the Curatorial Knowledge PhD programme at Goldsmiths University, London.

### **Louise Hervé & Chloé Maillet**

(b.1981, France; live in Paris)

Challenging historical truth, Hervé and Maillet make films that look at specific histories through the lens of science fiction, re-telling the present by way of writing new mythologies. Their method of working combines that of investigation and inventory, intersecting personal commentary and scientific discourse through performances and moving image.

Recent solo exhibitions include *Scholar's Rock*, Vancouver Contemporary Art Gallery, 2013; *The Exoteric Wall*, Kunsthauus Glarus, 2012; *Pythagoras and the monster*, Kunstverein Braunschweig, 2011. In 2013, they produced performances for Biennale de Lyon, FIAC and Parc Jean-Jacques Rousseau in Ermenonville. Their first publication, *Strange Attraction*, 2013, is available from JRP-Ringier.

### **Judith Hopf**

(b. 1969, Germany; lives in Berlin)

Hopf uses her immediate environment as a creative point of departure: starting with formal questions, which she then playfully translates into political and social ones. Relations between the individual and the context with which an object is associated form the centre of her artistic process. Her blank sculptures and mute films suggest withdrawal and silence as forms of engagement.

Selected solo exhibitions include *O.T.*, Praxes Berlin; *Cracking Nuts*, Kaufmann repetto, New York, both 2014; *Judith Hopf*, Galerie Deborah Schamoni, Munich; *A Line May Lie*, Kunsthalle Lingen Kunstverein, Lingen; *Testing Time*, Studio Voltaire, London; *From Down, From Up & in Between*, Fondazione Morra Greco, Naples, all 2013; *Sudden Walk*, kaufmann repetto, Milan, 2012, among others. Hopf has participated in group exhibitions such as Triennale for Video Art, Mechelen and dOCUMENTA13, Kassel, both 2012. She is currently teaching Fine Art at the Städelschule in Frankfurt am Main. As well as presenting work in galleries and museums, she has shown work in theatres, cinemas and bookshops.

### **Norma Jeane**

(b. 1962, Los Angeles)

Norma Jeane (the artist) was born in Los Angeles when Marilyn Monroe died. The artist took over the name that Monroe was born with. From taking possession of somebody else's personal data, and creating a proliferation of personalities, Norma Jeane perverts the subtle tools and mechanisms of authority to create new consequences. As an artist without a body or biography, Norma Jeane asks crucial questions related to the status of artistic authorship.

Norma Jeane's work was included in Schirn Kunsthalle, Frankfurt 2013; *Post Narrative*, Culture Station 284, Seoul, 2012; *Socle du Monde Biennale*, HEART Museum, Herning, 2012; and *ILLUMInations*, 54<sup>th</sup> International Art Exhibition of the Venice Biennale. Group shows include *Flex-Sil Reloaded*, Kunst Halle Sankt Gallen, 2013; *Involuntary*, fordPROJECT, New York, 2011; *Spy Numbers*, Palais de Tokyo, Paris, 2009; *Greenwashing*, Fondazione Sandretto Re Rebaudengo Turin, 2008; and *Young Italian Artists at the Turn of the Millennium*, Galleria Continua, Beijing, 2008.

### **Nicola L.**

(b. France; lives in New York)

Nicola L. is a conceptual artist whose work explores two central ideas: to make bodies and to embody. As described by Raphael Cuir, to embody means to collect bodies within a single skin in order to inhabit a space, inviting us to see both from a different vantage point. For her, making bodies necessitates destroying them first - fragments of human shapes are turned transformed into functional objects.

Recently, her work *Blue Cape* was included in the Havana Biennial, Cuba, in 2012; in 2002 she had a retrospective of her work at Gallery La Casona, Havana; and her writing was published by Black Dog in *see yourself sensing*, 2011. She was awarded a full scholarship to study at L'Ecole Nationale Superieure des Beaux Arts at the age of 19. Since her first performance in 1967, her work has been shown worldwide. In 1970 at Galerie Apollinaire, Milan, she exhibited the *Fur Room*; In 1975, Harald Szeemann included two works by Nicola L. in his exhibition, *JE/NOUS*, at Musée d'Ixelles in Belgium. Other significant exhibitions include shows at The Art Museum, Florida, 1993; Musee D'Art Contemporain, Nice, France 1996; MAMCO Museum of Contemporary Art, Geneva, 2001 and 2006; Centre Pompidou, Paris, 2009; 21st Gallery, New York, 2009; and at Broadway 1602, New York, 2013.

### **William Leavitt**

(b. 1941, Washington DC; lives in Los Angeles)

Leavitt was an integral figure in the emergence of Conceptual Art during the late 1960s. His practice is concerned with narrative and its forms, and uses an aesthetic vocabulary that borrows from melodrama, film, theatre and set design. His work employs fragments of pop culture and modernist architecture to produce narratives that are simultaneously disjunctive and achingly familiar.

Leavitt was awarded a BA from University of Colorado in 1963 and an MFA from Claremont Graduate School in 1967. Leavitt participated in *Take it or Leave It: Institution, Image, Ideology*, Hammer Museum, Los Angeles, 2014; among his solo presentations are *Sidereal Time*, Zurich, 2014; *Space Junk*, Greene Naftali, New York, 2013; *Tensile Structures*, Margo Leavin Gallery, Los Angeles, 2012; and *Theater Objects*, Museum of Contemporary Art, Los Angeles, 2011.

### **Christina Ramberg**

(b. 1946, Kentucky, d. 1995 Chicago)

Associated with the Chicago Imagists of the 1970s and 1980s, Ramberg worked with images of bodies and body parts, making paintings that link traditional costuming and garments with anatomy and morphology, injecting them with a feminist punch. Her paintings come from an interest in the cultural identification of the image as feminine, exploring a combination of pictorial and erotic desire through the representation of taxonomies and typologies of things associated with the feminine: from sartorial artefacts and hairstyles, to gestural motifs.

Ramberg's works have been exhibited at the Renaissance Society, Chicago; the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Chicago; the ICA Philadelphia; and other museums in the United States and internationally.

### **Michael Stevenson**

(b. 1964, New Zealand; lives in Berlin)

For each of his projects, Stevenson begins by embarking on elaborate research to unearth complex stories that fascinate for their formal qualities. Without further explanation, objects and images attendant to these stories appear – syntactically related – as if somehow engaged in private conversation. In so doing, he draws out collective histories, illuminating the economics of transaction and exchange. Stevenson presents information whose ambiguous status as fact or fiction remains precarious to the viewer: alluring yet simultaneously aloof, present and absent.

Selected solo exhibitions include *A Life of Crudity, Vulgarity, and Blindness*, Portikus, Frankfurt am Main, 2012; *Nueva Matemática*, Museo Tamayo Arte Contemporáneo, Mexico City, 2012; and *A Question of How Things Behave*, Objectif Exhibitions, Antwerp, 2010, among others. In 2003 Stevenson represented New Zealand at the Venice Biennale. He currently holds a full-time teaching professorship at the Akademie der Bildenden Künste in Nürnberg.

## **STRAUTCHEREPNIN**

### **Josef Strau & Stefan Tcherepnin**

(b. 1957, Austria; lives in New York and Berlin)

Strau describes his work as an ongoing story. His work manipulates object and text and in many of his installations, text covers his characteristic white paintings, posters, white washed lampshades and walls. Though sometimes completely covered with nearly automatic prose, Strau's fragile assemblages indicate the deficiencies within even the most coherent of narratives.

Previous solo exhibitions include *Vilma Gold*, London, 2014; *EDITION REPETITION COMPETITION*, House of Gaga, Mexico City, 2013; and *Greene Naftali Gallery*, New York, 2012. Since 2012, Strau has been working closely with musician and composer Stefan Tcherepnin. Their joint projects include a collaborative performance for Frieze Projects in 2013, shown alongside Strau's interactive *Letter Tunnels*. In 2002, Strau founded Galerie Meerrettich, an independent Berlin gallery that closed in 2006. Strau is also a writer, not only in most of his own art production but also contributing to independently produced art publications, catalogue essays and art magazines.



### **Peter Wächtler**

(b. 1979, Germany; lives in Berlin and Brussels)

With the most deadpan humour, Wächtler uses spoken and written word, animation, sculpture, and film to de-stabilise genre-specific narrative structures. Creating a system of associations between watercolour drawings, ceramic sculptures and the various textures of linguistics (voice-over, subtitle, song text or short story), Wächtler's work simultaneously describes a timeline - a personal report that grapples with the social effect of different storytelling techniques and traditions.

Recent solo exhibitions include *Senator!?*, Dépendance, Brussels, 2013; *Springtime*, Kunstverein Hildesheim, 2013; *B.A.C.K.*, Ludlow 38, New York, 2013; *Salon Of Fear*, Kunsthalle Wien, Vienna, 2013; *Das Kino im Alten Mühlenviertel*, Galerie Lars Friedrich, Berlin, 2012; *The Set*, Etablissement d'en Face, Brussels, 2011. His work has been included in group exhibitions such as, *Meanwhile...Suddenly and Then*, Lyon Biennale, 2013; *Un-Scene II*, Wiels Centre d'Art Contemporain, Brussels, 2012; *Melanchotopia*, Witte de With, Center for Contemporary Art, Rotterdam, 2011. Wächtler is a member of Etablissement d'en Face and a co-founder, with Hans-Christian Lotz, of the exhibition space Sotoso in Brussels.

### **JAMES MCNEILL WHISTLER AT THE BLUECOAT**

James McNeill Whistler (b. 1834 Massachusetts; d. 1903 London) – artist, performer, and self-publicist – was a leading figure of the Aesthetic Movement and one of the most influential figures in the arts of the nineteenth-century. As one of the first artists who deliberately constructed his own conditions and methods with which to engage the art community, Whistler was a flamboyant public figure associated with the dandies of his time. Not only did he pave the road for abstract painting – and “art for art's sake” – but he also assumed a public persona that challenged the art communities, theories, critiques, habits, and conventions of his time.

As well as bold experiments in colour, subject and technique, Whistler took control of how his work was presented. He created special environments in which to display his art: from shades of paint on the walls and a patented 'Velarium' system to diffuse light in a room, to the yellow outfits that, on one occasion, he asked exhibition attendants to wear. He actively engaged in debate around the value and role of art and artists, as exemplified in his 'Ten O'Clock Lecture' and numerous legal entanglements, and re-worked criticism to his own benefit, often publishing his worst reviews together with his own clever and scornful retorts.

At the Bluecoat, the colour schemes and arrangements that Whistler conceived to display his work will be incorporated, along with a recreation of his infamous *Harmony in Blue and Gold: The Peacock Room* (1876-77). Initially invited by his patron, the Liverpool-based ship owner F.R. Leyland, to re-touch the dining room in Leyland's house, Whistler used the opportunity to create an elaborate décor that included fighting peacocks and heaps of gold. Leyland was shocked by Whistler's “improvements” – and the two fell out.

### **SHARON LOCKHART AT FACT**

The extensive body of work of Sharon Lockhart (b. 1964, Norwood, MA; lives in Los Angeles) includes projects that involve years of in-depth research and collaboration with communities that result in the creation of films and photographs. Her visual representations focus on everyday, intimate situations while reflecting on the conditions and the representation of particular social groups.

She graduated from the San Francisco Art Institute and the Art Center College of Design in Pasadena. Her work has been shown in numerous international exhibitions with solo presentations at Bonniers Konsthall, Stockholm, 2014; Centre for Contemporary Art Ujazdowski Castle, Warsaw, 2013; Los Angeles County Museum of Art, 2012; and TBA21, Vienna, 2012, among others. Lockhart is the recipient of numerous awards as well as fellowships from the Guggenheim Foundation, the Rockefeller Foundation and the Asian Cultural Council. She currently teaches at the Roski School of Fine Arts at the University of Southern California.

## **CLAUDE PARENT AT TATE LIVERPOOL**

Claude Parent (b. 1923 in Neuilly-sur-Seine; lives in France) is one of the French avant-garde's most revered and radical architects. His practice, while situated within the scope of utopian architecture, is less focused on the idealism of progress but in shifting reality through a subtle yet dramatic change in our lived environment. In the mid-1960s Parent devised a theory, along with critic Paul Virilio, called the *fonction oblique*, for which he is most famous. This declared that buildings should be all about ramps, slopes and angles, wall-free where possible; and that space should predominate over surface.

Among his most famous architectural buildings are *Maison Bordeaux le Pecq*, 1966; *Villa Drusch*, Versailles, 1963; *The church of Sainte Bernadette du Banlay*, Nevers 1963-1966. He participated at the Venice Biennial, 1970 and was given the Grand National Prize of Architecture, 1979. He is a member of the Académie des Beaux-Arts, France.

## **TATE LIVERPOOL COLLECTION DISPLAY**

On the second floor of Tate a group exhibition with works from the collection links the institutional space of the museum to the familiar space of the home. The canonical narrative is replaced by a more personalised story, presenting works by Ivor Abrahams (UK), Helena Almeida (PO), Richard Artschwager (US), Francis Bacon (UK), Rut Blees Luxemburg, (DE / UK), Claude Cahun (FR), Patrick Caulfield (UK), Marc Camille Chaimowicz (FR / UK), Saloua Raouda Choucair (LB), Giorgio de Chirico (IT), Joseph Cornell (US), Keren Cytter (IL), André Derain (FR), Sam Durant (US), André Fougeron (FR), Naum Gabo (RU / US), Henri Gaudier-Brzeska (FR), Robert Gober (US), Nan Goldin (US), Spencer Gore (UK), Philip Guston (US), Richard Hamilton (UK), Vilhelm Hammershoi (DK), Susan Hiller (UK), David Hockney (UK), Sanja Ivekovic (HR), George Jones (UK), R.B. Kitaj (US), Sherrie Levine (US), Linder (UK), Andrew Lord (UK), Lucy McKenzie (UK), Sylvia Melland (UK), Rodrigo Moynihan (UK), Paul Nash (UK), Gabriel Orozco (MX), Blinky Palermo (DE), Blinky Palermo and Gerhard Richter (DE), Claude Parent (FR), Thomas Schütte (DE), Kurt Schwitters (DE), Thomas Struth (DE), Andy Warhol (US), Rachel Whiteread (UK). The broad range of works selected, combined with their staging, points towards the central role of the domestic space as subject matter for artists, as well as a tendency within the collection.

## **JEF CORNELIS AT ST ANDREWS GARDENS**

Jef Cornelis (b. 1941, Antwerp where he lives) is an experimental Belgian director, and the first to explore the relationship between television and art, documentary and artist's films. His work reconsiders the usual format of television reportage and focuses on reflection, discussion and the development of TV as a site for investigating the socio-cultural realm. Eschewing traditional TV formats, and opting

for sudden juxtapositions, abstract compositions, or conceptual *mise-en-abîmes*, Cornelis has made over 240 films for the VRT, one of Belgium's public TV channels.

Cornelis scholar Koen Brams has selected films by the artist for viewers to watch on televisions in a private apartment, not only introducing an audience to this important and recalcitrant figure, but also serving as a place for conversations about what television can be and how it can be used to document and represent art.

## **THE COMPANION, 19 – 21 SEPTEMBER 2014**

Conceived in collaboration with artist and writer Angie Keefer (US), *The Companion* is a performance project running from 19-21 September taking place in various spaces around the city. The performance weekend is inspired by the form of the ancient symposium, which consisted of a long dinner party punctuated by music and improvised commentary on a subject of shared interest and creating an experimental situation for performances, actions, and ephemeral gestures.

### **Angie Keefer**

(b. 1977 Alabama; lives in New York)

Keefer has exhibited, published, performed, taught, or otherwise produced work with The Whitney Biennial, 2014; Bienal do Mercosul, Porto Alegre; Objectif Exhibitions, Antwerp; Kunstverein, Amsterdam; ICA, Philadelphia; Office for Contemporary Art, Norway; Witte de With, Rotterdam; Yale Union, Portland, all 2013; Bienal de São Paulo; MoMA; Kunsthal Charlottenborg, Copenhagen, all 2012; CAC, Vilnius, 2011; and The Banff Centre, Canada, among others. In 2010, Keefer co-founded The Serving Library, an artist's organisation dedicated to publishing and archiving in a continuous loop. She is co-editor of their bi-annual publication, *The Bulletins*. Keefer received a BA in Art from Yale University, New Haven, Connecticut (1999).

### **Mounira al-Solh**

(b. 1978, Beirut; lives in Amsterdam and Beirut)

Al-Solh's work engages with her environment, addressing subjects such as the socio-political climate within Lebanon, translation of culturally specific narratives, and religious tensions within her birth country. Her provocative and humorous approach allows an exploration of her two locations: Amsterdam and Beirut. Al-Solh has a male alter ego, Bassam Ramlawi, under whose name she also creates work. In 2007, Al-Solh's work was shown in the first Lebanese Pavillion at the Venice Biennale; she has had solo shows at Sfeir-Semler Gallery in Beirut and at Kunsthalle Lisbon in Portugal.

### **Federica Bueti**

(b. 1982, Sicily; lives in Berlin)

Bueti is a writer, curator and researcher based in Berlin. Her practice focuses on investigating the politics of participation in curatorial practices. Bueti is co-founder and editor-in-chief of *...ment*, an online journal which provides a discursive platform at the intersection between culture, art and politics. Bueti completed a BA in Media Theory and Communication Studies at Libera Università di Lingue e Comunicazione, IULM, Milan and an MA in Curating Contemporary Art at the Brera Academy, Milan in 2007. In 2009 she participated in the first Gwangju Biennale Curatorial Course, South Korea.

### **Jeremiah Day**

(b. 1974, US; lives in Amsterdam and Berlin)

Day's work often deals with stories and sites of memory and resistance. Day's work spans photography, installation and storytelling, and employs intensive research to establish connections between himself and places of public significance. In Day's work questions of site and historical memory are explored through fractured narratives, employing photography, speech, and improvisational movement. A hybrid form of realism, Day appropriates historical incidents to serve as allegories and examples that might shed light upon broader philosophical and political questions

### **Josephine Foster**

(b. Colorado)

Foster is an American folk singer-songwriter and musician from Colorado. For

several years she worked as a singing teacher in Chicago, recording and performing with a variety of musical acts on the side including Born Heller, a duo with free jazz-bassist Jason Ajemian and *The Childrens Hour*, a pop band formed with songwriter Andrew Bar. In 2004, joined by her occasional backing band The Supposed, Josephine released an album of psychedelic rock called *All the Leaves Are Gone*. *A Wolf in Sheep's Clothing*, released in 2006, features unorthodox interpretations of 19th century German art songs. Her third solo album *This Coming Gladness* was released in 2008. *Graphic as a Star* was released in 2010 and Josephine's latest album, *Blood Rushing* was released in September 2012.

### **Victor Herrero**

(b. Spain)

Introduced to music in his childhood, Herrero learned to sing Gregorian and Mozarabic chant under the guidance of Benedictine monks. Joining the abbey's well-respected boys' choir, he performed in and around Europe and was featured in the soundtrack and as an extra in the Belgian cult film *Farinelli*, directed by Gérard Corbiau, 1994. Around this time he began studying classical guitar. As a teenager, Herrero formed a psych-rock outfit called *Cicely*, which grew into a popular Madrid-based band. The group lasted eight years. Following this break-up Victor recorded and released an album of his solo piano compositions *Connotaciones para Piano*. Shortly after this period, Victor began collaboration with North American artist Josephine Foster, accompanying her frequently in concert as well as in the recording studio.

### **Will Holder**

(b. 1969 Hatfield, lives in London)

Holder teaches graphic design at the Gerrit Rietveld Academy in Amsterdam and worked at the Jan van Eyck Academy, Maastricht (2004 – 2007) as an advising researcher. Through his diverse practice he explores the transformative processes at play in the act of publishing. Holder is editor of *F.R.DAVID*, published by de Appel, Amsterdam and is currently editing and designing a biography of American composer Robert Ashley (with Alex Waterman), as well as rewriting William Morris' *News from Nowhere (An epoch of rest)* into a guide for design education and practice set in 2135.

### **Lucy Skaer**

(b. 1977, Cambridge, lives in Glasgow)

Skaer creates sculptures, films and drawings mainly based on photographs sourced from newspapers and books, as well as pictures taken off the internet, and assembles them in installations. The found material is transformed into pictures and objects in a detailed process and involves the collaboration of craftsmen that results in a push and pull between representation and the still recognisable meaning and physical shape of the original subject matter. Her exhibitions follow different routes in subjecting the conventional classification of real objects to scrutiny and transferring them to the realm of imaginary images. Skaer also creates public interventions, involving potentially subtle and invisible interactions in public spaces and is a founding member of the artists' collaborative group Henry VIII's Wives.

### **Jan Verwoert**

(b. 1972; lives in Berlin)

Verwoert is a writer, critic and curator based in Berlin. The book, *Bas Jan Ader – In Search of the Miraculous*, published by MIT/Afterall One Work series, a Phaidon monograph on Wolfgang Tillmans, and a key essay on conceptual art in Romantic Conceptualism are amongst his many publications on contemporary art. Verwoert is a contributing editor to Frieze magazine and also writes regularly for artists' catalogues. Recent curatorial projects included *Yes, No & Other Options for Art*

Sheffield 2008. He is a member of the advisory board of the Munich Kunstverein and has been a guest professor at the Royal College of Art, London, as well as tutor and leader of the *Imagined Communities* seminar at the Piet Zwart Institute, Rotterdam.

## **THE CURATORIAL TEAM**

### **LIVERPOOL BIENNIAL 2014**

#### **Director**

Sally Tallant

### **A NEEDLE WALKS INTO A HAYSTACK**

#### **Curators**

Mai Abu EIDahab

Anthony Huberman

#### **Sites**

##### **The Old Blind School**

**Tate Liverpool**, curated by Mai Abu EIDahab with Stephanie Straine

**The Bluecoat**, curated by Mai Abu EIDahab and Rosie Cooper

##### **FACT**

**The Companion**, conceived by Mai Abu EIDahab with Angie Keefer

**Jef Cornelis** programmes curated with Koen Brams

**Publication**, edited by Mai Abu EIDahab, Anthony Huberman and Camille Pageard

#### **Liverpool Biennial**

Rosie Cooper, Project Curator

Vanessa Boni, Public Programme Curator

Polly Brannan, Education Curator

Ellen Greig, Assistant Curator

Simone Mair, Assistant Curator

#### **Tate Liverpool**

Francesco Manacorda, Artistic Director

Stephanie Straine, Assistant Curator

#### **The Bluecoat**

Bryan Biggs, Artistic Director

Sara-Jayne Parsons, Curator

#### **FACT**

Mike Stubbs, Director

Sarah Bailey, Acting Head of Engagement

## **BIOGRAPHIES**

### **Sally Tallant, Director, Liverpool Biennial**

Sally Tallant is the Director of Liverpool Biennial – The UK Biennial of Contemporary Art. From 2001 – 11 she was Head of Programmes at the Serpentine Gallery, London where she was responsible for the development and delivery of an integrated programme of Exhibitions, Architecture, Education and Public Programmes. She has curated exhibitions in a wide range of contexts including the Hayward Gallery, Serpentine Gallery, Hospitals, Schools as well as public commissions. She has developed commissioning programmes for artists in a range of contexts and developed long-term projects including *The Edgware Road Project*, *Skills Exchange* and *Disassembly*. She has also curated performances, sound events, film programmes and conferences including initiating the *Park Nights* series in the Serpentine Gallery Pavilions and co-curating the Serpentine Gallery Marathon series with Hans Ulrich Obrist. She is a regular contributor to conferences nationally and internationally. She is a Trustee of Metal, and Advisory Board Member of Open Arts Archive (Open University), a Board Member of the International Biennial Association and a member of the London Regional Council for the Arts Council of England.

### **Mai Abu EIDahab, Co-Curator, Liverpool Biennial Exhibition 2014**

Mai Abu EIDahab (b.1977) is a curator from Cairo, living in Brussels. She has been working in contemporary art in various ways since 2000, as a freelance curator, as a director of a non-profit art space (Objectif Exhibition in Antwerp, 2007-2012), as a writer for magazines and books, as an editor (*From Berkeley to Berkeley*, 2011, *Circular Facts*, 2011, *After Berkeley*, 2012, *Hassan Khan: The Agreement*, 2011, all from Sternberg Press), and she commissioned and produced a record, *Behave Like an Audience by Concert*, 2013.

### **Anthony Huberman, Co-Curator, Liverpool Biennial Exhibition 2014**

Anthony Huberman is a curator and writer from Geneva currently based in New York, where he was the founding director of The Artist's Institute and a distinguished lecturer at Hunter College. In August 2013 he became the Director of the CCA Wattis Institute, in San Francisco. Previously, he worked as chief curator of the Contemporary Art Museum St. Louis, curator of the Palais de Tokyo, Paris, and curator of SculptureCenter, New York, and has organized a wide variety of independent projects around the world. At The Artist's Institute, he worked with artists such as Thomas Bayrle, Haim Steinbach, Rosemarie Trockel, Jimmie Durham, and Jo Baer. As chief curator of the Contemporary Art Museum St. Louis (2007–10), he organised exhibitions of Richard Artschwager, Elad Lassry, Gedi Sibony, Lutz Bacher, Bruce Nauman, John Armleder, and Olivier Mosset, and he initiated The Front Room, an ongoing exhibition series with young artists. He has written for magazines such as *Artforum*, *Afterall*, *Dot Dot Dot*, *Flash Art*, and *Mousse*, among others, and is a contributing editor to *Bomb* magazine. As Director of the CCA Wattis Institute, he is responsible for the development and presentation of exhibitions and public programs in venues on CCA's San Francisco campus, including the college's new facility on Kansas Street, which includes the Logan Gallery and a dynamic event space.



## THE VENUES

### **The Old Blind School**

Hardman Street/Hope Street, Liverpool L1 9BG

### **Tate Liverpool**

Albert Dock, Liverpool Waterfront L3 4BB

### **The Bluecoat**

School Lane, Liverpool L1 3BX

### **FACT**

88 Wood St, Liverpool L1 4DQ

### **Liverpool Cathedral**

St James Mount, Liverpool L1 7AZ

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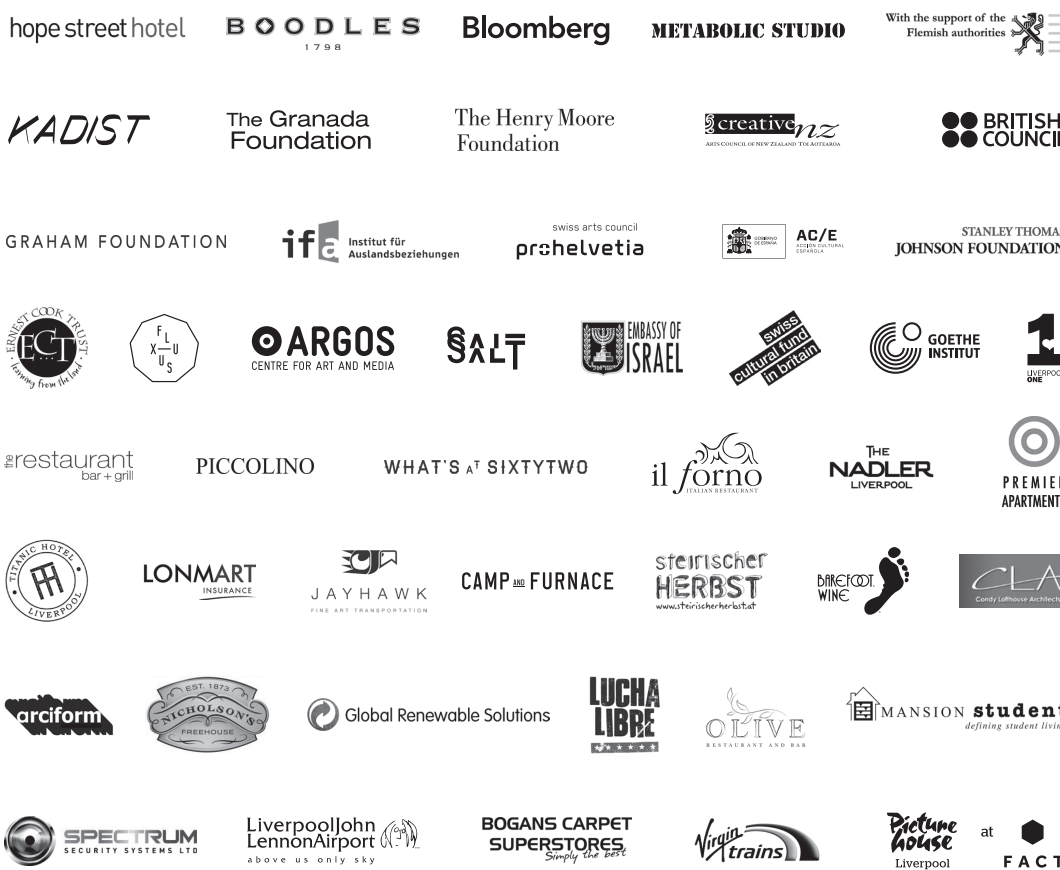
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