

# *A Needle Walks into a Haystack*

## 8th Liverpool Biennial

### 5 July–26 October 2014

*A Needle Walks into a Haystack* is an exhibition about our habits, our habitats, and the objects, images, relationships and activities that constitute our immediate surroundings. It's about effecting larger questions facing contemporary life and art, from an intimate and tangible scale that's within everyday reach.

The artists in this exhibition disrupt many of the conventions and assumptions that usually prescribe the way we live our lives. They attack the metaphors, symbols and representations that make up their own environment, replacing them with new meanings and protocols: bureaucracy becomes a form of comedy, silence becomes a type of knowledge, domesticity becomes a place of pathology, inefficiency becomes a necessary vocation, and delinquency becomes a daily routine.

Curated by **Mai Abu Eldahab** and **Anthony Huberman**.

- 2 THE BLUECOAT  
James McNeill Whistler
- 5 FOUNDATION FOR ART AND CREATIVE TECHNOLOGY (FACT)  
Sharon Lockhart
- 8 THE OLD BLIND SCHOOL  
Uri Aran, Marc Bauer, Bonnie Gamplin, Chris Evans, Rana Hamadeh, Louise Hervé and Chloé Maillet, Judith Hopf, Aaron Flint Jamison, Norma Jeane, Nicola L., William Leavitt, Christina Ramberg, Michael Stevenson, STRAUTCHEREPNIN, Peter Wächtler and Amelie von Wulffen
- 18 ST. ANDREWS GARDENS  
Jef Cornelis
- 20 TATE LIVERPOOL  
Claude Parent  
Works from the Tate Collection
- 27 THE COMPANION
- 28 THE BOOK
- 29 ACKNOWLEDGEMENTS
- 31 COLOPHON
- 32 MAP

# James McNeill Whistler

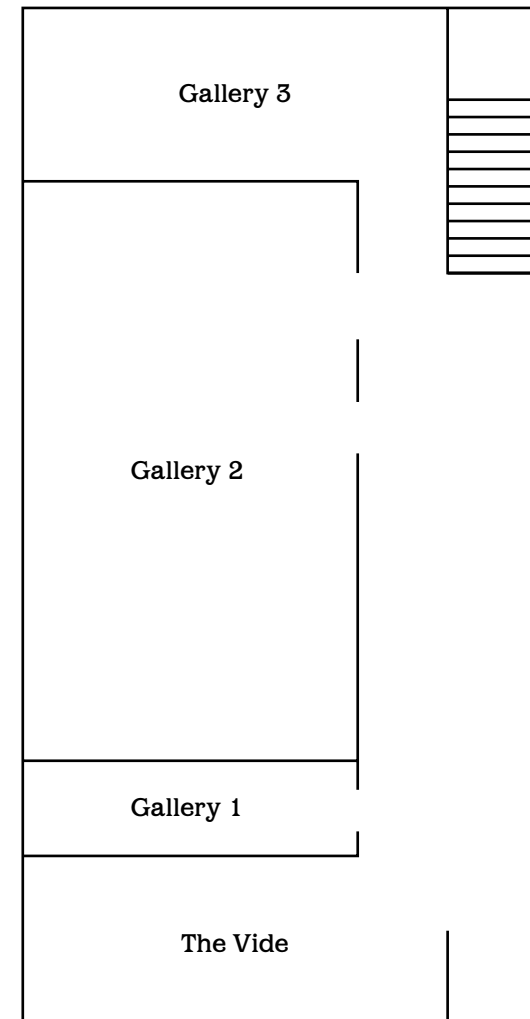
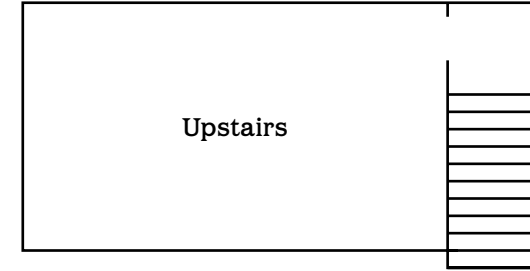
Outspoken and argumentative, dressed in his black patent shoes and with a white plume of hair coiffured amongst black waves, the painter **James McNeill Whistler** (US, 1834–1903) cultivated a charismatic public persona who challenged the art community and elicited the mocking attention of the popular press.

One of the most influential figures in the arts of the nineteenth-century, he played an important role in paving the way for abstract painting, but was also the first to consider the exhibition space as a total environment, creating colour schemes and arrangements that on one occasion extended to the yellow clothing worn by the gallery attendants. Equally concerned with the way his art was received, Whistler was active in directing conversation around his work, and about art at large. For example, in 1883 he used derogatory reviews of his work as captions for an exhibition of etchings, and in 1878, he notoriously sued the prominent critic John Ruskin, who had accused him of metaphorically ‘flinging a pot of paint in the face of the public’. This well-publicised trial was a perfect moment for Whistler to raise very contemporary concerns about art’s relationship to realism. The action also forced his detractors to take a public stand, and explicitly situated art as a matter of public concern.

More than 100 years after his death, Whistler takes part in *A Needle Walks into a Haystack* because his attitude, motivations and commitment are as resonant now as they ever were. Whistler spoke for himself, and to continue his legacy we’ve summoned his thoughts and writings to guide you through the show.

This exhibition is curated by Mai Abu ElDahab and Rosie Cooper.

The curators are grateful for the expert and creative advice of Margaret MacDonald, Professor Emeritus, Glasgow University.



**THE VIDEO**

*Mr Whistler’s Ten O’Clock*, 20 February 1885  
Public lecture  
Recording by Mr P Cock, 2014

*Blue and Silver: Screen, with Old Battersea Bridge*, 1871–1872  
Distemper and gold paint on brown paper laid on canvas stretched on back of silk  
Reproduction by Olivia du Monceau, 2014  
Wood, silk, paper, scenic paints

**GALLERY 1**

*The Baronet and the Butterfly*, 1899  
Book (pages 44–45)  
Courtesy of the Special Collections Department, University of Glasgow Library

*Nocturne in Grey and Gold – Piccadilly*, 1881–1883  
Watercolour on paper  
Courtesy of the National Gallery of Ireland Collection

*A Beach Scene with a Breakwater*, c.1899–1900  
Watercolour on card  
Courtesy of The Ashmolean Museum, University of Oxford

*Sunrise; Gold and Grey*, c.1883–84  
Watercolour on paper  
Courtesy of the National Gallery of Ireland Collection

**GALLERY 2**

*Miss Rosalind Birnie Phillip Standing*, c.1897  
Oil paint on wood  
Courtesy of The Hunterian, University of Glasgow

*Whistler Raiding the Chelsea Arts Club*, 1896  
Pen and black ink on cream paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*The Blue Butterfly*, c.1896  
Pen and black ink on off-white laid paper  
Courtesy of The Hunterian, University of Glasgow

*Interrogative Butterfly*, 1893  
Pen and ink on printed blue paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Loie Fuller Dancing*, 1892  
Pen and black ink on off-white wove paper  
Courtesy of The Hunterian, University of Glasgow

*Proof of Six Butterflies*, 1890  
Printed proof on paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Fireplace and Flowers, Pattern and Paintings*, 1888  
Pencil on white paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Velarium*, c.1887–88  
Pencil, pen, brown ink and watercolour on off-white wove paper  
Courtesy of The Hunterian, University of Glasgow

*Interior of the British Artists Exhibition*, 1886–87  
Graphite on laid paper  
Signed in graphite, with butterfly upper right  
Courtesy of The Samuel Courtauld Trust and The Courtauld Gallery

*Interior of the British Artists Exhibition*, 1886–87  
Pen and brown ink over graphite on laid paper  
Courtesy of The Samuel Courtauld Trust and The Courtauld Gallery

*Sketch of the Interior of the Suffolk Street Gallery During an Exhibition*, c.1886–87  
Pen and black ink over graphite on off-white laid paper  
Courtesy of The Ashmolean Museum, University of Oxford

*Arrangement in Black (The Lady in the Yellow Buskin)*, 1882–84  
Oil paint on canvas  
Reproduction by Ruta Staseviciute, 2014  
Oil paint on canvas

*Design for Lady Archibald Campbell’s Parasol*, c. 1881–82  
Pencil and watercolour on off-white wove paper  
Courtesy of The Hunterian, University of Glasgow

*The Two Doorways*, 1880  
Etching and drypoint  
Courtesy of The Hunterian, University of Glasgow

*The Piazzetta*, 1880  
Etching and drypoint  
Courtesy of The Hunterian, University of Glasgow

*Nocturne*, 1879–80  
Etching and drypoint  
Courtesy of The Hunterian, University of Glasgow

*The Palaces*, 1879  
Etching and drypoint  
Courtesy of The Hunterian, University of Glasgow

*The Gold Scab – Eruption in Frilthy Lucre*, 1879  
Oil paint on canvas  
Reproduction, digital print on Foamex, 2014

*Caricature of F.R. Leyland*, c. May–June 1879  
Pen and dark brown/black ink on cream laid paper  
Courtesy of The Hunterian, University of Glasgow

*Caricature of Charles Augustus Howell*, 1878–79  
Pen and black ink with a touch of red on paper  
Courtesy of The Ashmolean Museum, University of Oxford

*Whistler Sitting Under an Umbrella*, 1878  
Pen and dark brown ink on paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Howell and Whistler Leaving the Show on Fire*, 1878  
Pen and black ink on cream paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*The Show on Fire*, 1878  
Pen and black ink on grey paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Fighting Peacocks*, 1876  
Pencil on cream paper  
Courtesy of the Special Collections Department, University of Glasgow Library

*Elinor Leyland*, 1874  
Drypoint etching  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Designs for Wall Decorations for Aubrey House (a)*, c.1873–74  
Charcoal and gouache on brown paper  
Courtesy of The Hunterian, University of Glasgow

*Designs for Wall Decorations for Aubrey House (b)*, c.1873–74  
Charcoal and gouache on brown paper  
Courtesy of The Hunterian, University of Glasgow

*Designs for Wall Decorations for Aubrey House (c)*, c.1873–74  
Charcoal and gouache on brown paper  
Courtesy of The Hunterian, University of Glasgow

*Designs for Wall Decorations for Aubrey House (d) v: Head and shoulders of a nude*, c.1873–74  
Charcoal and gouache on brown paper  
Courtesy of The Hunterian, University of Glasgow

*The Velvet Dress*, 1873  
Drypoint etching  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Chelsea Bridge and Church*, 1871  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Speke Hall No. 1*, 1870  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Early Morning Battersea*, 1865  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*Old Hungerford*, 1861  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*The Little Pool*, 1861  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Sketching No. 1*, 1861  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Wapping (Rotherhithe)*, 1860  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*The Music Room*, 1859  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Limehouse*, 1859  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*Old Westminster Bridge*, 1859  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*The Fiddler a.k.a. J. Becquet, Sculptor*, 1859  
Etching and drypoint  
Courtesy of the Liverpool Central Library, Liverpool City Council

*The Old Woman at Loques*, 1858  
Etching on paper  
Courtesy of National Museums Liverpool, Walker Art Gallery

*Beatrix Whistler Caricature of Oscar Wilde as a Pig, Another Pig and a Jockey (recto), Six Studies of a Head (verso)*, c.1882/1884  
Ink on paper  
Courtesy of The Hunterian, University of Glasgow

*Whistler (manner of) Whistler and the Leyland Family in the Billiard Room, Speke*, c.1875  
Oil paint on canvas  
Courtesy of National Museums Liverpool, Walker Art Gallery

*E W Godwin Design for the White House*, 1878  
Print  
Reproduction, digital print on Foamex, 2014  
Courtesy of the Victoria & Albert Museum

**GALLERY 3**

*Mortimer Menpes Portrait of James McNeill Whistler*, c.1880  
Etching  
Courtesy of the Chelsea Arts Club Collection

Photographs, slides depicting caricatures of Whistler and the Aesthetic Movement, and a selection of material taken from Punch magazine.

**UPSTAIRS**

*Harmony in Blue and Gold: The Peacock Room*, 1876–77  
Oil paint and gold leaf on canvas, leather, wood  
Reproduction by Olivia du Monceau, 2014  
Wood, canvas, paper, hessian, scenic paints, china pots.

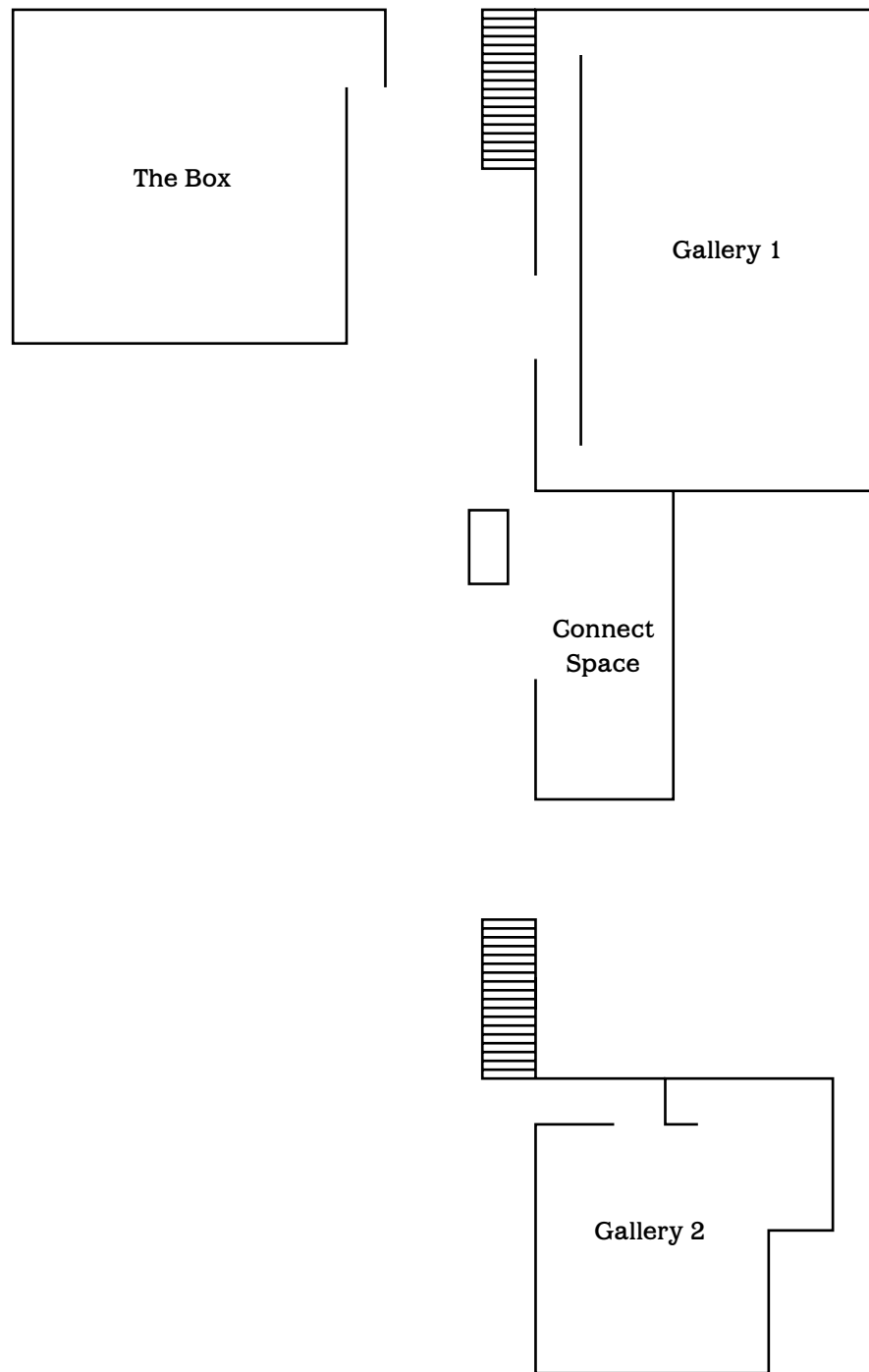
# Sharon Lockhart

**Sharon Lockhart (US)** constantly reinvents the documentary form by questioning both its parameters and its message. Her exhibition at FACT brings together ideas about childhood, philosophical inquiry, and the politics of the voice, anchored by works that refer to a young Polish girl named Milena.

*Podwórka* is a film the artist made in 2009. Taking the ubiquitous courtyards (podwórka) of a dilapidated Polish city as a structural motif, Lockhart follows groups of children as they effortlessly invent their own spaces of play within the existing architecture. While on the set, Sharon befriended Milena, who would become a key figure in her life and who would inspire a series of other recent works.

In the months prior to the Liverpool Biennial, Sharon organised a series of educational workshops in Poland for Milena and a group of twelve adolescent classmates (all girls aged 12–16). Led by educator Bartosz Przybył-Ołowski, the group worked with his key philosophical text for children, developing exercises and activities designed to empower the authority of their own voice, and emphasising the specific ways they choose to articulate their own perspectives about the world. The workshops are the basis for Sharon’s new film and an extension of her research on the influential Polish pedagogue Janusz Korczak, whose writing influenced the United Nations’ Declaration of the Rights of the Child in 1959.

The outcome of the artist’s five-year-long research in Poland are photographs, a sculptural installation of text works, and a new film, co-commissioned by Liverpool Biennial, FACT and the Kadist Art Foundation which premieres in October 2014 at FACT. Sharon has also curated a regular programme of films addressing topics of children’s agency and selfhood, to be screened over the course of the Biennial.



**CONNECT SPACE**

*Milena, Jarostaw, 2013, 2014*  
Three framed chromogenic prints

**GALLERY 1**

*Podwórka, 2009*  
16mm transferred to HD,  
colour and sound, 28' 36"

**GALLERY 2**

*Milena, Dębki, 2014, 2014*  
Framed chromogenic print

*Untitled, 2014*  
Wooden plinth, five silkscreened  
aluminium sheets  
Co-commissioned by Liverpool  
Biennial 2014 and FACT

**THE BOX / PICTUREHOUSE  
AT FACT**

Film programme curated  
by Sharon Lockhart

6 July  
*Boyhood* (Richard Linklater, 2014)

16 July  
*Nana* (Valerie Massadian, 2011)

30 July  
*Papermoon*  
(Peter Bogdanovic, 1973)

13 August  
*Wadjda* (Haifaa Al-Mansour, 2012)

27 August  
*Zéro de Conduite*  
(Jean Vigo, 1933)

10 September  
*The Little Girl Who Sold the Sun*  
(Djibril Diop Mambéty, 1999)

24 September  
TBC

8 October  
TBC

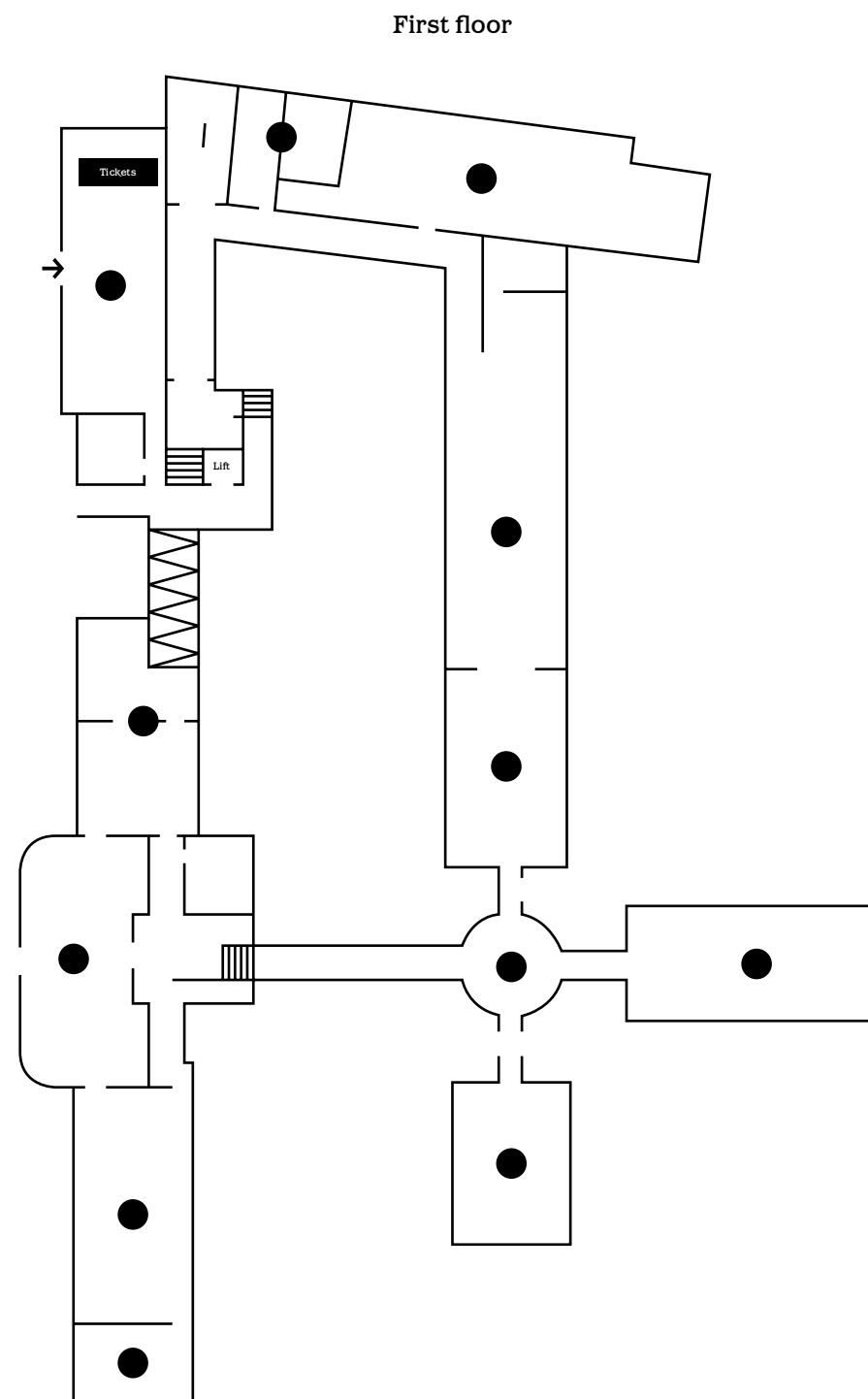
Presented in partnership with  
Picturehouse Cinemas

Sharon Lockhart's new film will premiere on October 17 2014, at Picturehouse at FACT. It has been commissioned and supported by Liverpool Biennial 2014, FACT, and the Kadist Art Foundation.

Uri Aran (IL), Marc Bauer (CH), Bonnie Gamplin (UK), Chris Evans (UK), Rana Hamadeh (LB), Louise Hervé (FR) and Chloé Maillet (FR), Judith Hopf (DE), Aaron Flint Jamison (US), Norma Jeane (US), Nicola L. (FR), William Leavitt (US), Christina Ramberg (US), Michael Stevenson (NZ), STRAUTGHEREPNIN (AT/US), Peter Wächtler (DE) and Amelie von Wulffen (DE)

Somehow, we all get up, get dressed, and get through the day. We each find a balance between too many variables – pleasure, habit, distraction, necessity, efficiency, desire, and so on. Some handle it by withdrawing into a place of privacy and silence, while others prefer conversation in the company of friends. Either way, routine and familiarity try to take over, and the day is filled with activities like working or waiting, surrounded by objects like lamps, hats, tools, or doors.

Inevitably, rules get broken, and bits of behaviour are combined with bits of misbehaviour. In the case of this exhibition, we end up with bronze tree branches, ceramic crabs, and hacked computer games.



1

**Norma Jeane** is an artist who was born in Los Angeles on the night Marilyn Monroe died. Taking over her birth name and using this persona to contain a wide range of different personalities, the artist has become an entity without a fixed body, gender or biography.

Here, an ice-making machine runs on solar energy, transforming heat into cold, and liquid into solid. With its door left open, the machine keeps working relentlessly, even though its product continually melts away into a wet floor.

2 3

The private space of a domestic interior can seem strikingly ordinary but also quietly unnatural, as if it exists partly in the past and partly in the future. When a houseplant takes on an air of science fiction, we know that the unruliness of the Great Outdoors has come to infect the safety of the Great Indoors. Quickly, recognisable images lose their familiarity and dip into dysfunction. But there is often no difference between function and dysfunction. To a butler, for example, acts of intimacy, hospitality, corruption, lust, kindness, desperation, generosity, jealousy, hypocrisy or delinquency are all the same in the end — it's all just *administration*. And, in the world of comics and animated cartoons, deadpan humour can be laced with depression and pathos, used to tell the stories of heart-broken rats or hobos. **Chris Evans**, **Peter Wächtler** and **William Leavitt**.

4

**Boodles** is a fine jewellery company, which was founded in Liverpool in 1798 and is owned and run by the Wainwright family. In a gesture that re-arranges the boundaries that separate the hierarchies between the different arts — crafts, applied arts and fine art — **Chris Evans** asked the designers at Boodles to create a piece of jewellery based on their reading and interpretation of the exhibition's core ideas, as expressed in the press release. They made this ring, and **Chris** made this relief to present it, and the vitrine to house it.

Formal questions often translate into political and social ones. A tree branch growing out of an abandoned building's window is a fleeting moment of grace amidst desolation. When cast in bronze, its fragility can exert a subtle authority, and can perhaps stand in the way of those who might want to replace an empty old building with a fancy new one. Consider it **Judith Hopf's** quiet act of protest.

5

Handkerchiefs. Skirts. Hats. Hairdos. Lingerie. Torsos. Hips. Shirts. Pants. Shoes. Shoulders. Associated with the Chicago Imagists of the 1970s and 1980s, **Christina Ramberg** (1946–1995) 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 images, exploring a combination of pictorial forms and erotic desire through the representation of taxonomies and typologies of things associated with the feminine.

6 7 8 9

To witness a battle between a crab and other sea animals is to experience a fantasy, a nightmare and an everyday occurrence all at the same time.

While they might seem foreign or unfamiliar, underwater, extra-terrestrial or even microcosmic environments are simply habitats, each one coming with its set of behaviours, life forms, movements, objects, images and relationships. What's a disaster in one is a miracle in another and nothing more than routine in a third. Dislocating them or mixing them together short-circuits their logic.

Some examples: a film that combines marine archaeology, Thalassotherapy, forgotten civilisations, immortality and post-humanity (**Louise Hervé** and **Chloe Maillet**); a patio with its own projected backdrop and front lawns with their own roller coasters (**William Leavitt**); microcosms for plastic grapes, pizza boxes, passport photos, silkscreened websites, and other stranded ephemera (**Uri Aran**); and that battle between those crabs and their sea-dwelling neighbours (**Peter Wächtler**).

10

**Michael Stevenson** begins each of his projects by conducting in-depth research into specific improbable phenomena that contain not only complex narrative qualities but formal ones as well.

**Michael** borrowed these doors from the offices of Liverpool John Moore's University School of Computing and Mathematical Sciences. Local mathematicians have passed through them thousands of times. The art work is dedicated to another mathematician, **José de Jesús Martínez** (1929–91), who founded the maths department at the University in Panama City, and who believed that the devil resided in the swing of a hinged door. The artist has taken this curious anecdote, and is testing its application as universal truth.

These doors are controlled in such a way as to reproduce and mimic the original proof. **Michael**, working with John Moore's University's mathematicians and computer engineers, has paired each door swing with a computer game. The games engage in a form of spiritual warfare, competing against each other to win the swing of the door. Embodied by an ordinary door, a moment of irrationality is inserted into the hallways of rational thought.

11

*The Metaphysical Store* is an installation by **STRAUTCHEREPNIN** – a merger of two artists, **Josef Strau** and **Stefan Tcherepnin**.

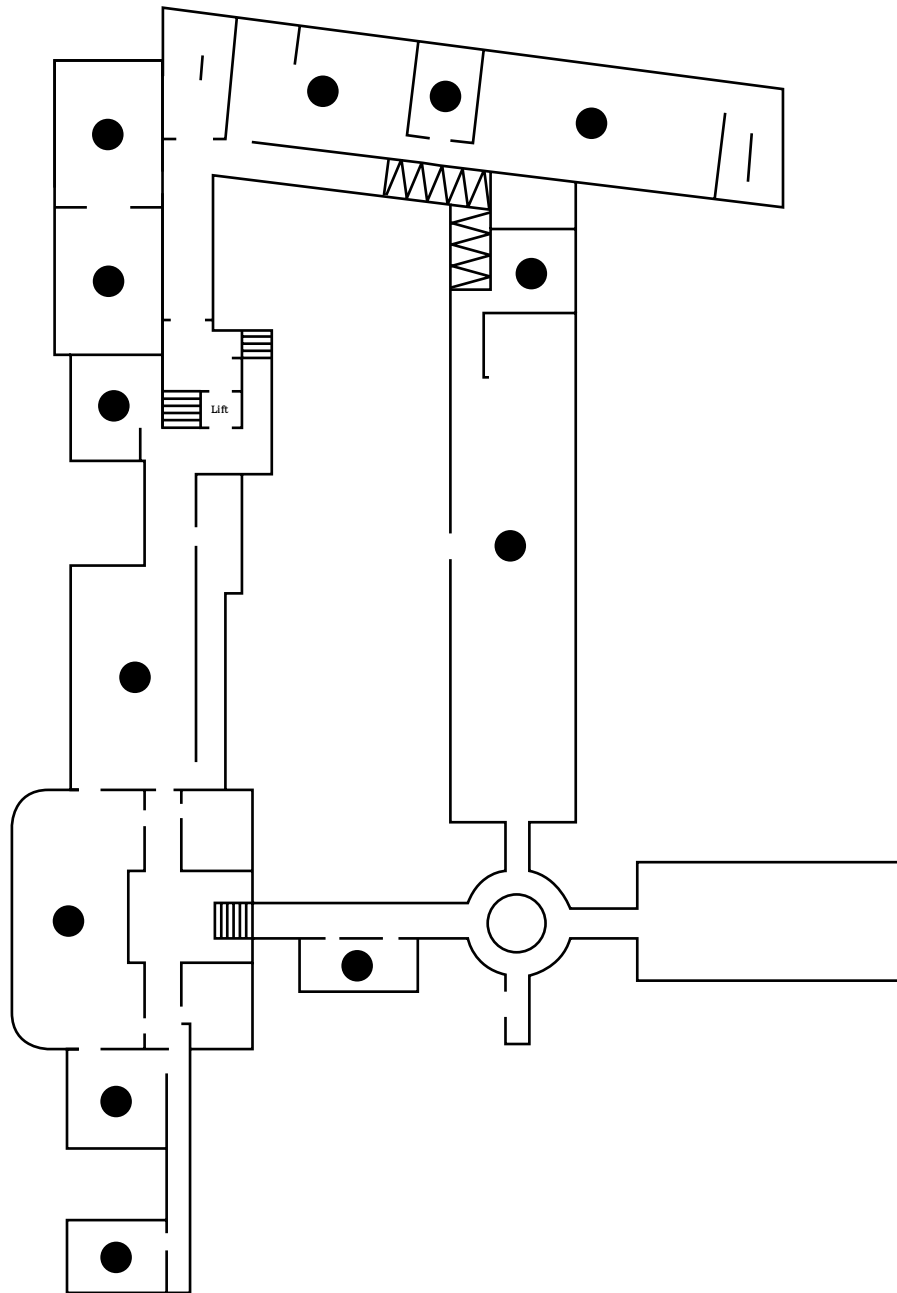
The artists have worked together on several occasions, but their 2013 collaboration is perhaps most relevant here. *Übersetzungsbüro* (Office for Duplication) was an exhibition and a series of events in the form of a temporary shop containing projects that blur the line between artwork and entrepreneurship.

In Liverpool, they redeem their existing collaborations and productions and present them as sculptures alongside other sculptures. 'Redeem' is an important word here: the artists are looking back at their own past work and previous decisions and revisiting, rethinking, re-categorising them, allowing themselves to be critical of them. All is presented in the form of a shop, where product exists alongside object, sounds, reclamation and vulnerability.

12

'A signature for a stream of data that is its contents.'  
— **Aaron Flint Jamison**

Second floor



13

*The Donut Gang* by Uri Aran is part rehearsal and part performance; the video seems deliberately stuck in its own trajectory towards becoming a video, without ever quite getting there. A sense of instinct and intimacy dominates, as if the presence of the camera was not strong enough to break the spell. Uri uses characters, motifs, phrases and sounds from his own previous works, and plays with the way in which endless repetition can strip the banal of its meaning, pushing it over into the absurd.

14

*Atmosphere in White*, an installation by Nicola L., includes, in her words, 'some of the Functional Art objects that I have been producing since the '60s. I have chosen this name because every single one of these objects is white, and this shared whiteness binds them together as a sort of dream-memory.' In considering her symbols, she quotes poet and explorer Alain Gheerbrant and cultural anthropologist Jean Chevalier: 'White is not a solar colour. It is not the colour of dawn, but the colour of dusk, that moment of total emptiness between night and day, when the oneiric world still blankets all of reality.'

15

Over the course of a few weeks in June, Marc Bauer decided to move his studio into a dingy hotel in Liverpool, where he thought he could potentially become part of the story of the place. Marc draws and re-draws the images he finds in his own personal materials—his surroundings, archives or family albums—and uses this very tactile process to add his own vision of what those narratives mean and how representation confirms stereotypes and power systems.

16

*The DSV Technology for the Deeper Observation of Small Objects* by Bonnie Camplin.

The DSV is a magnification technology for the enhanced observation of small objects. The system employs synaesthetic and subtle energetic principles in the organisation of audio-visual energy patterns that are designed to direct the sensorial mind towards a particular state — one that is particularly receptive to the information patterns in objects small enough to fit in the palm of the hand, such as a nail-file, a lipstick or a cigarette lighter.

The DSV incorporates an ultra-specific protocol. A serious commitment to this protocol is necessary for the successful application of the technology.

INSTRUCTIONS FOR USE:

Please turn off all mobile telephones. Objects small enough to fit in the palm of the hand may be brought into the DSV Chamber for observation (maximum one object per person). These might include a bankcard, spectacles or a key-fob. Only five people at most can enter the DSV Chamber at any one time. Use of the DSV occurs precisely every hour, on the hour, for twenty minutes (including seven minutes of observation time). Participants self-organise using the sign-up sheets on the table in the Quiet Preparation Space. The five self-organised participants leave the Quiet Preparation Space exactly on the hour to enter the DSV Chamber. This should take one minute, so that the time of arrival in the DSV Chamber will be one minute past the hour, whereupon the machine will activate. Complete silence is required by each participant from the point of departure from the Quiet Preparation Space through to the completion of the process. Once inside the DSV Chamber, participants seat themselves around the Circle Platten and are voice-guided through each stage of the process. Participants must keep their hands outside of the Circle Platten until the voice-guide indicates the time to place the objects into the Circle for a seven-minute period of observation. When deep observation is complete, the machine will sound the chime, indicating that the session has ended. Participants should then take a few minutes to mentally transition out of their observation state, after which each can collect his or her object and slowly exit the chamber.

17

William Leavitt's borrowings from melodrama, film and theatre are inserted into the domesticated space of the American suburban home. *Chaco Rising*, for example, sits on a metal easel, caught between being a prop, a hobby, a billboard and a spaceship. The painting depicts the ruins of an ancient American Indian burial ground turned upside down and set adrift in the atmosphere. Part asteroid, part archaeology and part apocalyptic cartoon, the image simultaneously faces the past and the future.

18

A banana has stage fright. A tooth walks with crutches. A lemon gets angry at an apple. An ice-cream cone goes sledding. A paintbrush goes to an exhibition opening. A hammer comforts a nail. Two glasses of wine just had sex, and have a smoke.

In Amelie von Wulffen's watercolours, common objects have become animate subjects, complete with personalities, moods and plenty of opinions. The same could be said of the doors in Judith Hopf and Henrik Olesen's short video, and of the cushions in Marc

Bauer's drawings. And on a stage set based on a design used in the Bauhaus Dessau in the late 1920s, Rana Hamadeh imagines objects as the characters on a stage.

19

This video is what happens when Chris Evans is asked to make a film in response to an Allan Kaprow score of his choice. Like in most of Chris' other projects, an unconventional collaboration to make an artwork is set up, usually between himself and a person who wields power, either as a public persona or in their professional capacity. Hierarchies, it turns out, become fragile when there are unexpected changes to the ingredients of a relationship. In this film, a real estate developer from Cairo appears to explain his own earnest belief system, but is only reciting a version of his own words re-scripted by the artist and Will Bradley.

20

Uri Aran, Marc Bauer, Bonnie Camplin, Louise Hervé and Chloé Maillet, Nicola L., William Leavitt, Christina Ramberg, and Amelie von Wulffen.

21

Silence and stillness can contain brute force. Judith Hopf's concrete sheep, cut baskets, and curled ropes derive their strength from their stubborn immobility, and from how little they seem to tolerate movement: they are stuck inside the floor, either sinking down to the one below, or caught in mid-rise.

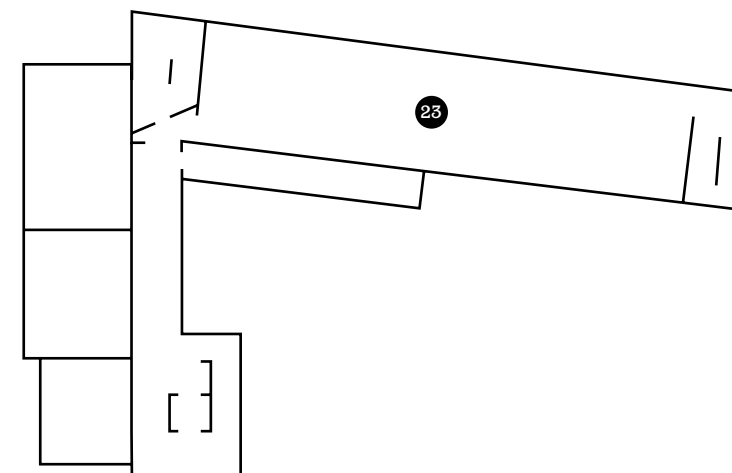
22

Louise Hervé and Chloé Maillet are at once amateur archaeologists and science-fiction enthusiasts, and this mix makes their approach to historical truth precarious. Usually taking the site where they happen to land as the starting point for their films, performances and slide projections, they look for narratives and objects that they weave together through different genre-specific logics coming from cult fiction, social science, art history and cinema. Their methodology is borrowed from science, but the result is more invented mythology than empirical fact.

23

Rana Hamadeh proposes that justice be understood as the extent to which one can access the dramatic, or theatrical, means of representation. By way of narration, props, chants, and scenography, she orchestrates paradoxical situations where the theatrical and actual exist simultaneously. Taking as a case study the Shiite ritual of Ashura - where tens of thousands of men, women and children take to the streets to re-enact and 're-witness' the slaying of their spiritual leader - she decodes this performance, re-arranges its elements allowing a new experience to emerge.

Third floor





**WORKS ON VIEW**

*Les Mis*, 2013  
Pen, ink, collage and crayon on paper

**URI ARAN**

*Departments*, 2014  
Four oak and mixed media sculptures  
Commissioned by  
Liverpool Biennial 2014

*Double Jack*, 2014  
Mixed media

*Jacques*, 2014  
Oil pastel, ink, clear polyurethane,  
acrylic, wax on cut paper

*Clerk*, 2014  
Wood, ink, pencil, wax,  
metal brackets

*Blue Jack*, 2014  
Mixed media on paper

*Uncle in Jail*, 2014  
Mixed media

*Untitled*, 2014  
Mixed media

*Untitled on Wood*, 2014  
Mixed media on Formica  
and ink on wood

*Untitled 14*, 2014  
Mixed media

*Untitled Bus 1*, 2014  
Mixed media on paper

*Baryshnikov's*, 2014  
Mixed media

*Seasons*, 2014  
Mixed media

*Still Life on White*, 2014  
Mixed media

*Teacher*, 2014  
Black marker, inkjet transfer,  
black ink, wood stain on reversed  
photo paper

*Untitled Bus 2*, 2014  
Mixed media on paper

*The Donut Gang*, 2009  
Video, colour with sound, 7' 40"

**MARC BAUER**

*Untitled*, 2014  
Charcoal, fat black chalk on wall  
Commissioned by  
Liverpool Biennial 2014

*Beleinander*, 2014  
Pencil on paper

*Untitled*, 2014  
Set of drawings, pencil  
and black pen on paper

*Einstein*, 2010  
Pencil on paper

*Green Door*, 2010  
Pencil on paper

**Bonnie Camplin**  
*The DSV Technology*, 2014  
Animation, sound, light, objects  
Commissioned by  
Liverpool Biennial 2014

*Les Mis*, 2013  
Pen, ink, collage and crayon on paper

*Heavy Mountain I*, 2012  
Gouache on paper

*Is Immanent Colloquium*, 2012  
Gouache on paper

*Earring and Kerchief*, 2011  
Watercolour on paper

*When Shall We Three Meet Again?*,  
2011  
Watercolour and gouache on paper

*Purple Tears*, 2011  
Gouache on paper

*JZ Knight's Outrageous  
Concepts*, 2010  
Collage, watercolour,  
gouache on paper

*Oui je t'aime Les Triangles*, 2010  
Gouache and watercolour on paper

*Trojan 2*, 2010  
Watercolour and gouache on paper

*Vertical Smiles*, 2010  
Gouache, watercolour and collage  
on paper

*Money*, 2010  
Found ethnographic figure in plinth  
with drawings

*Fear is the Mind Killer*, 2008  
Charcoal on paper

*Lady Silba*, 2008  
HB Pencil on paper

*Sparkle*, 2005  
Pencil on paper

**CHRIS EVANS**

*A Needle Walks into a Haystack*, 2014  
Platinum and yellow gold ring with  
diamonds, sapphires and heliodor  
(‘Flowergirl’) commissioned from  
Boodles responding to Liverpool  
Biennial’s press release as a brief;  
jesmonite tablet, rosewood and  
powder-coated steel vitrine  
Commissioned by  
Liverpool Biennial 2014

*Morning Star Rebranded*, 2014  
Airbrush drawing and open letter

*Goofy Audit (Exceptions)*, (I–III), 2012  
Concrete tablets on steel stands

*Goofy Audit*, (I–V), 2011  
Concrete tablets on steel stands

*Company*, 2009  
Mini DV, 6'00"

**RANA HAMADEH**

*Can You Pull in an Actor With a  
Fishhook or Tie Down His Tongue  
With a Rope?*, 2014  
Eight-channel sound script and text  
Commissioned by Liverpool Biennial  
2014 and co-produced with Festival  
Steirischer Herbst, Graz

*The Alien Encounters  
Project*, 2011–ongoing  
Stage set with objects and script

**LOUISE HERVÉ AND  
CHLOÉ MAILLET**

*The Waterway*, 2014  
HD film, colour and sound, 23'  
Commissioned by Liverpool Biennial  
2014, and co-produced by Contour  
2013, 6th Biennial of Moving Image,  
Ljubljana Biennial of Graphic Arts  
2013, and Göteborg International  
Biennial for Contemporary Art within  
the frame of the European Culture  
Programme 2007–13

*A Treatise on Baths*, 2013  
35mm slideshow, 9'

*A Recess and a Reconstruction*, 2011  
Super 8 film transferred to DVD, 20'

**JUDITH HOPF**

*Untitled (baskets)*  
Mixed media  
Commissioned by  
Liverpool Biennial 2014

*The Sumac is Like the Cherry  
Blossom Branch*, 2014  
Bronze casts  
Commissioned by  
Liverpool Biennial 2014

*Flock of Sheep*, 2014  
Concrete and steel

*Untitled*, 2013  
Rope and wire

**JUDITH HOPF AND  
HENRIK OLESEN**

*Türen*, 2007  
Video, 4'11"

**AARON FLINT JAMISON**

*2x Scrypt Huffer*, 2014  
Application specific integrated  
circuits, heat sinks, wood, various  
power and data cables, hardware,  
carbon fibre, copper, foam, peltier  
devices, ESD material, fans, inverters,  
ducting, air conditioner, screen,  
books, servers  
Commissioned by  
Liverpool Biennial 2014

**NORMA JEANE**

*All Artists are Liars (Potlatch 9.2)*,  
2014  
Ice-maker connected to photovoltaic  
power generation system  
Commissioned by  
Liverpool Biennial 2014

**NICOLA L.**

*Head Table*, 2008  
Marble with metal base

*Egg Round Table (Homage  
to Marcel Broodthaers)*, 2008  
Wood, acrylic, eggs, steel

*Atmosphere*, 2005  
Transparent cotton

*La Femme Commode*, 1969–2014  
Wood and white lacquer

*The Library Head*, 1969–2014  
Wood

*White Head Lamp*, 1969  
Mixed media

*White Sofa*, 1970–72  
Sofa upholstered in white vinyl

*White Foot Sofa*, 1968  
Sofa upholstered in white vinyl

**WILLIAM LEAVITT**

*Arctic Earth*, 2014  
Mixed media installation with video  
projection and recorded music

*Arctic Earth*, 2013  
Acrylic on canvas

*Body Space*, 2012  
Acrylic on canvas, fiberglass, wood,  
artificial plant, and vermiculite

*Mod Ville*, 2012  
Oil paint on canvas

*Field Stone House*, 2011  
Pastel and acrylic on paper

*Red Rock Palms*, 2011  
Pastel on paper

*Roller House*, 2011  
Pastel on paper

*Twist Roller*, 2011  
Pastel on paper

*Solvent Molecule*, 2009  
Acrylic on linen

*Chaco Rising*, 2008  
Acrylic on canvas, wooden stand,  
vermiculite, speakers

*Reflecting Pool*, 1989  
Acrylic on canvas

**CHRISTINA RAMBERG**

*Untitled (torso with pants)*, c.1982  
Acrylic on masonite

*Untitled (firm resolve ... wavering)*,  
1980s  
Graphite and acrylic on paper

*Untitled*, 1980s  
Acrylic on paper

*Untitled (hips)*, c.1977  
Felt-tip pen on paper

*O.H.D.*, 1976  
Acrylic on masonite

*Untitled*, c.1975  
Acrylic on masonite

*Untitled (shapes)*, 1972  
Ballpoint pen on paper

*Untitled (wrapped torso)*, c.1972  
Ballpoint pen on paper

*Untitled (bound heads)*, c.1972  
Red and black ballpoint pen on  
tracing paper

*Untitled (covered face)*, c.1971  
Felt-tip pen and coloured pencil on  
paper (typewritten text on reverse)

*Hand, Handkerchief*, 1971  
Acrylic on masonite

*Hand, Handkerchief*, 1971  
Acrylic on masonite

*Untitled*, 1969–70  
Silkscreen on paper

*Untitled (4 figures)*, 1968  
Felt-tip pen on paper (double sided)

*Untitled (candy)*, 1968  
Felt-tip pen on paper

*Untitled (nutty chewy)*, 1968  
Felt-tip pen on paper  
*Untitled (It's Napoleon)*, c.1967  
Ballpoint pen on paper

*Untitled (open shirt and  
pants)*, c.1967  
Ballpoint pen and marker on paper

*Untitled (five shoes)*, c.1969  
Felt-tip pen, coloured pencil  
and collage on two sheets  
of paper on paper

*False Image Decals*, c.1969  
Felt-tip pen, coloured pencil and  
collage on two sheets of paper

*Bagged*, 1968  
Acrylic on masonite, wood

**MICHAEL STEVENSON**

*Strategic-Level  
Spiritual Warfare*, 2014  
Doors, steel frames, pneumatic  
controls, conduit, compressed air,  
computing hardware, computing  
software, display screens, posters,  
amplified sound  
Commissioned by  
Liverpool Biennial 2014

*The Late Great Planet Earth*, 2014  
Selection of books from the  
artist's archive

**STRAUTCHEREPNIN**

*A Metaphysical Store*, 2014  
Sound, text, objects, mixed media  
Commissioned by  
Liverpool Biennial 2014

**JOSEF STRAU**  
*Flowers Speaking*, 2012  
Poster, 2 lamps, sound on iPod,  
2 speakers, dvd with 19 slides,  
wire mesh

*King David Invoking*, 2012  
Poster, 2 lamps, sound on iPod,  
2 speakers, dvd with 19 slides,  
wire mesh

**PETER WÄCHTLER**

*Sculpture #1 (Octopus)*, 2014  
Ceramic, watercolour, plinth  
Commissioned by  
Liverpool Biennial 2014

*Sculpture #2 (Eel)*, 2014  
Ceramic, watercolour, plinth  
Commissioned by  
Liverpool Biennial 2014

*Sculpture #3 (Ray)*, 2014  
Ceramic, watercolour, plinth  
Commissioned by  
Liverpool Biennial 2014

*Untitled (Crutches)*, 2013  
Video, 8' 27"  
Commissioned by  
Liverpool Biennial 2014

*Untitled*, 2013  
Video, 14' 14"

*Untitled (Heat up the Nickle)*, 2013  
Video, 11' 26"

*Untitled*  
2013  
Watercolour on paper

*Untitled*  
2013  
Watercolour on paper

*Untitled*  
2013  
Watercolour on paper

All Peter Wächtler works  
commissioned by Liverpool Biennial  
are co-produced by Contour 2013, 6th  
Biennial of Moving Image, Ljubljana  
Biennial of Graphic Arts 2013, and  
Göteborg International Biennial for  
Contemporary Art within the frame  
of the European Culture Programme  
2007–13

**AMELIE VON WULFFEN**

Selection of *Untitled* works,  
watercolour and ink on paper,  
all made 2010–2013

*This is how it happened*, 2010  
Watercolour and ink on paper

*This is how it happened*, 2010  
Watercolour and ink on paper

*At the Cool Table*, 2013  
Digital slide show, 28' 36"

# Jef Cornelis

When he worked at VRT (the Dutch-language Belgian public broadcasting corporation), Belgian television director **Jef Cornelis** (BE) made over 200 films. Many of them are here and are newly translated into English. Some of the films are screened weekly and others can be selected from the available library.

Through subversion, decoys and inventiveness, Jef managed managed to circumvent the pre-formatted styles and demands of mass media, in this case TV. He explored how art, architecture and culture are represented and talked about – all the while asking questions about the medium of television itself. Often broadcast during prime slots in the evening, the content and style of his television programmes interrupted the comfortable routine of home viewing.

The selection of films and weekly programmes are curated by Koen Brams.

All films originally produced by and broadcast on VRT 1, and are listed here chronologically by broadcast date. All the films are courtesy of Argos, Centre for Art and Media in Brussels.

*Park Abbey Heverlee*, 1964  
b/w, 29' 45"

*Plus d'honneur, que d'honneurs*, 1965  
b/w, 24'

*33rd Venice Biennale*, 1966  
b/w, 30'

*2nd International Salon of 'Pilot Galleries in Lausanne*, 1966  
b/w, 16'15"

*Martial Raysse*, 1967  
b/w, 12' 30"

*Things that aren't mentioned: Alice in Wonderland*, 1968  
b/w, 34' 40"

*Three Blind Mice*, 1968  
b/w, 39'

*Documenta 4*, 1968  
b/w, 53' 40"

*Marcel Broodthaers*, 1969  
b/w, 4' 46"

*James Lee Byars: An American Artist*, 1969  
b/w, 32' 30"

*James Lee Byars: The World Question Centre*, 1969  
b/w, 60'

*Richard Hamilton*, 1970  
b/w, 5' 25"

*Osaka, 500 pictures of the Osaka Expo 70 by Bruno Suter and Peter Knapp*, 1970  
b/w, 5' 50"

*Andy Warhol*, 1970  
b/w, 5' 20"

*Building in Belgium*, 1971  
b/w, 31' 55"

*Daniel Buren*, 1971  
b/w, 5' 50"

*Cogels Osylei*, 1971  
b/w, 10' 32"

*Sonsbeek Beyond Lawn and Order*, 1971  
b/w, 47' 50"

*Meeting with Richard Hamilton*, 1971  
b/w, 36' 30"

*Panamarenko, Antwerp 1940*, 1972  
b/w, 5' 25"

*Documenta 5*, 1972  
b/w and colour, 53' 30"

*The Street*, 1972  
colour, 41' 25"

*Marcel Broodthaers, Musée des Aigles*, 1972  
b/w, 5' 15"

*M'Zab, City Life in the Desert*, 1974  
colour, 47' 30"

*You Know the Way and the Language*, 1976  
colour, 45' 10"

*Highway N°1*, 1978  
colour, 43'

*The Dreamed Book*, 1980  
colour, 45' 15"

*After All Meat (Jacq Vogelaar)*, 1981  
colour, 60' 20"

*The Back Room (Daniël Robberechts)*, 1981  
colour, 62' 30"

*Icebreaker 1: Panamarenko*, 1983  
colour, 49'

*Icebreaker 9: Wednesday Night Fever*, 1983  
colour, 59' 25"

*Icebreaker 10: Make Me Laugh (Once More)*, 1983  
colour, 74' 37"

*The Enigma of the Sphynx (Charles Vandenhove)*, 1983  
colour, 55' 30"

*Icebreaker 15: Magic Versus Parapsychology*, 1984  
colour, 60'

*Icebreaker 16: Bodies - Models*, 1984,  
colour, 73' 40"

*Icebreaker 19: Collectors*, 1984,  
colour, 60'

*Icebreaker 20: Computer Art*, 1984,  
colour, 63' 30"

*Icebreaker 21: Fashion*, 1984  
colour, 65'

*Icebreaker 22: Cultural Management*, 1984  
colour, 80'

*13th Paris Biennale*, 1985,  
colour, 67' 40"

*Castello di Rivoli*, 1985  
colour, 31'

*OMA/Rem Koolhaas*, 1985  
colour, 75'

*Daniel Buren*, 1986  
colour, 18' 20"

*The Longest Day*, 1986  
colour, 375' 48"

*Spaziergänger mit Hund: Sonsbeek '86*, 1986  
colour, 30' 14"

*A Public Bath for Münster*, 1987  
colour, 39' 52"

*Little Sparta. Et in Arcadia Ego*, (never broadcast)  
colour, 41'

*Container 3: Heine's Paper Cone*, 1989  
colour, 60' 55"

*Landscape with Churches*, 1989  
colour, 34' 54"

*Jan Vercruyse*, 1990, 1990  
b/w and colour, 20' 40"

*Fine Arts, Far Away: Pau Brasil*, 1992  
colour, 57'

*Voyage à Paris*, 1993  
colour, 51'

*The Music Box*, 1994  
colour, 58'

*Brussels, Pieces of Happiness*, 1995  
colour, 57' 16"

*A Weekend with Mr. Magritte (Saturday/Sunday)*, 1997  
b/w and colour, 50'

# Claude Parent

Claude Parent (FR) is one of the most radical figures of French avant-garde architecture, and *La colline de l'art (Art Hill)* is the latest demonstration of the oblique function — a principle of architecture he developed in the 1960s with theorist Paul Virilio, made manifest in buildings such as Villa Drusch, Versailles 1963-65 and the Church of Sainte-Bernadette du Banlay, Nevers 1966. Defying convention, the idea proposes that buildings incorporate ramps and slopes, avoid right angles and be wall-free where possible. Within such constructions, bodies behave in new and unusual ways that heighten the senses as well as reshape interpersonal dynamics and hierarchies. Parent applied the oblique function to his own home in Neuilly near Paris, drawings of which can be found on the second floor.

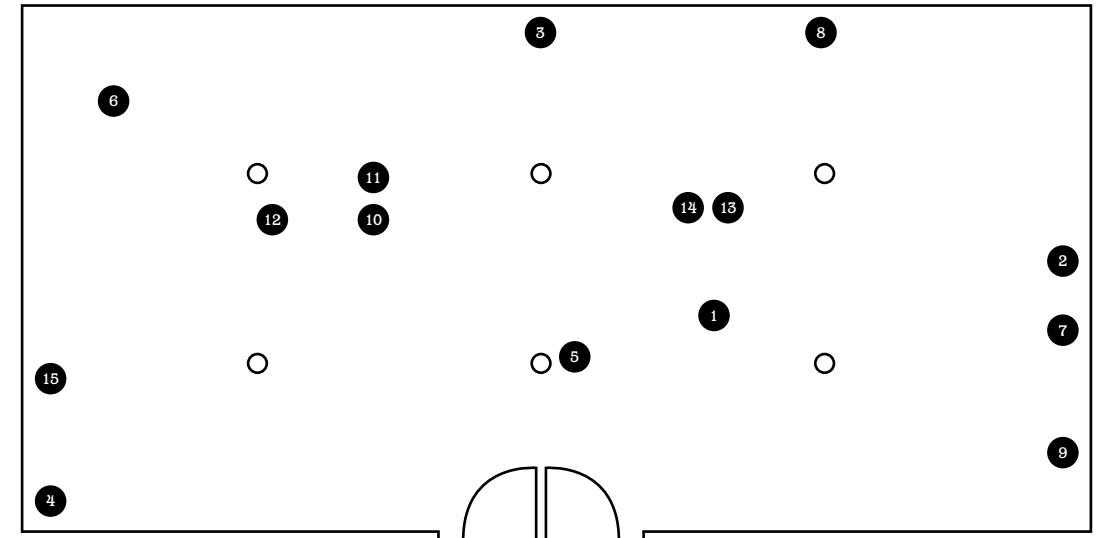
*La colline de l'art* is specially commissioned for this gallery. The works from Tate's collection, selected by Parent with Mai Abu ElDahab, emphasise his interest in exploiting geometry, shared with artists Naum Gabo, Helen Saunders, Edward Wadsworth and Gillian Wise, and his commitment to radically rethinking the tenets of his field, something also seen in the practices of Gustav Metzger and Francis Picabia.

Throughout his career, the self-taught Parent has disseminated his ideas through various tools – drawings, models and plans – as a means of seeing the world, not restricted to abstract propositions. His ideas continue to make their way into other architects' constructions, changing for some people how they live and how they experience their surroundings. Parent's *La colline de l'art* exposes the viewer to this very change.

*La colline de l'art* houses works from the Tate Collection by Anni Albers (DE/US), Carlos Cruz-Diez (VZ/FR), Paul Delvaux (BE), Naum Gabo (RU/US), Mark Leckey (UK), Roy Lichtenstein (US), Babette Mangolte (FR), Gustav Metzger (DE/UK), Paul Nash (UK), Francis Picabia (FR), Helen Saunders (UK), Edward Wadsworth (UK), Gillian Wise (UK).

Architectural assistants to Claude Parent are Claire Davisseau and Blanche Granet. Special thanks to Naad Parent and Benjamin Seror.

## Wolfson Gallery



Claude Parent  
*La colline de l'art (Art Hill)*, 2014  
Wooden structure  
Commissioned by Liverpool  
Biennial and Tate Liverpool

1  
Anni Albers  
*TR III*, 1969-70  
Silkscreen on paper  
Tate. Lent by the American Fund  
for the Tate Gallery, courtesy of  
Melinda Shearer Maddock 2001

2  
Carlos Cruz-Diez  
*Physichromie No. 123*, 1964  
Cellulose acetate and wood  
Tate. Transferred from the  
Victoria & Albert Museum 1983

3  
Paul Delvaux  
*Sleeping Venus/*  
*La Vénus endormie*, 1944  
Oil paint on canvas  
Tate. Presented by  
Baron Urvater 1957

4  
Naum Gabo  
*Model for 'Construction in  
Space, Suspended'*, 1965  
Plastic and nylon thread  
Tate. Presented by the artist 1977

5  
*Model for 'Monument to  
the Astronauts'*, 1966-68  
Plastic, paper, graphite  
Tate. Presented by the artist 1977

6  
Mark Leckey  
*Felix Gets Broadcasted*, 2007  
Video, monitor, colour and sound;  
wood and two-pack car lacquer, 5'  
Tate. Purchased with assistance  
from Charles Asprey 2009

7  
Roy Lichtenstein  
*Moonscape*, 1965  
Screenprint on plastic  
Tate. Presented by the Museum  
of Modern Art, New York 1976

8  
Babette Mangolte  
*Trisha Brown WATER MOTOR*, 1978  
Film, 35mm, or video, projection,  
b/w, 7' 55"  
Tate. Lent by the American Fund  
for the Tate Gallery 2011

9  
Gustav Metzger  
*Recreation of First Public  
Demonstration of Auto-Destructive  
Art*, 1960, remade 2004  
Glass, fabric, table, trash bag,  
paper, plastic, steel  
Tate. Presented by the artist 2006

10  
Paul Nash  
*Voyages of the Moon*, 1934-37  
Oil paint on canvas  
Tate. Purchased 1951

11  
Francis Picabia  
*The Fig-Leaf /*  
*La Feuille de vigne*, 1922  
Oil paint on canvas  
Tate. Purchased 1984

12  
Helen Saunders  
*Abstract Multicoloured  
Design*, c.1915  
Gouache, watercolour  
and graphite on paper  
Tate. Presented by Miss  
Ethel M. Saunders in memory  
of her sister 1963

13  
Edward Wadsworth  
*The Port*, c. 1915  
Woodcut on paper  
Tate. Purchased 1970

14  
*The Open Window*, c. 1915  
Woodcut on paper  
Tate. Purchased 1970

15  
Gillian Wise  
*Looped Network Suspended  
in Pictorial Space*, 1974  
Acrylic paint on plastic  
Tate. Presented by the  
Contemporary Art Society 1975

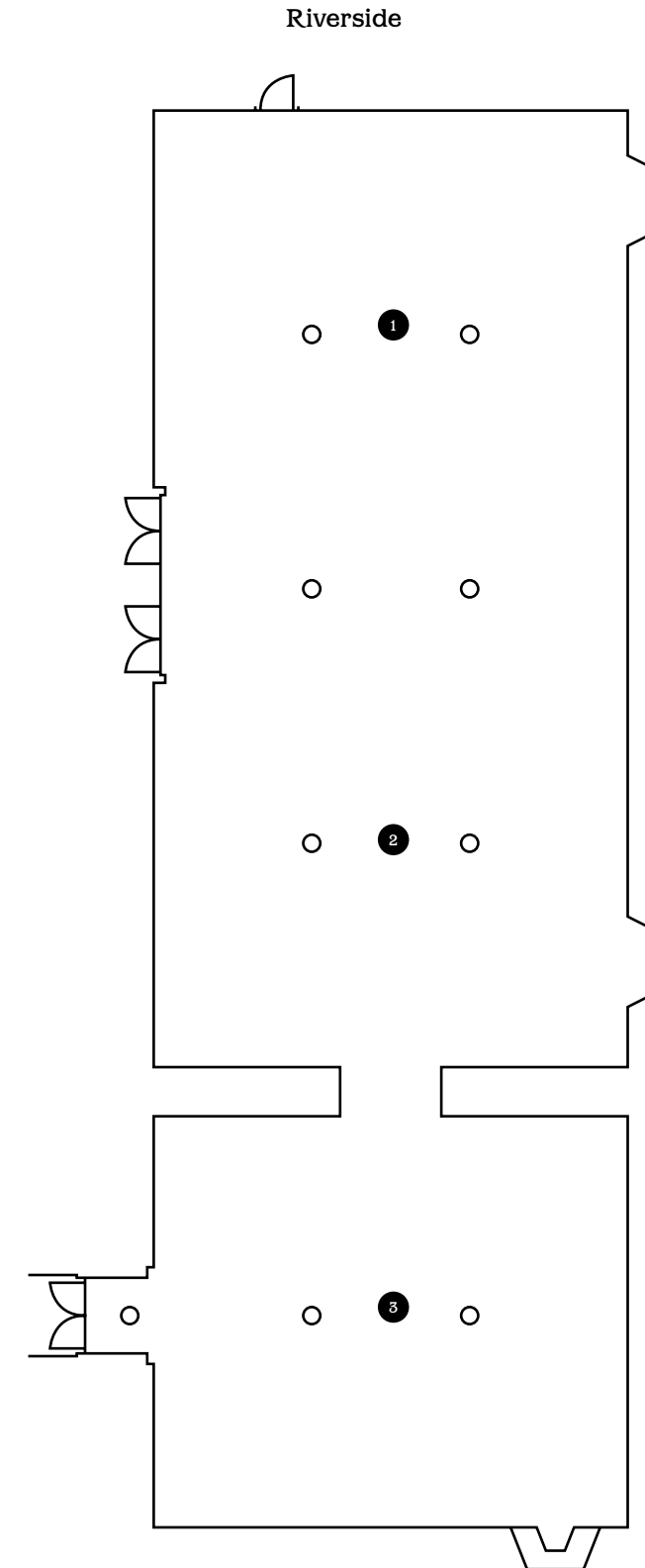
## Exhibition curated from the Tate Collection

Here is an unusual assemblage of works from the Tate collection that plays with the idea of a domestic environment where artworks may be, at first glance, viewed as the images and functional objects we encounter and use everyday. It is an invitation to imagine that the institutional galleries of the museum are themselves a home and the artworks on display are the mundane objects within it. Through this curatorial approach, the conventions associated with a canonical narrative are replaced with a more personalised story coloured by your own memories and associations. By alluding to the intimate space of a home, the exhibition presents a broad range of works and stages them via metaphorical gesture, affirming a vital place for art in daily life.

The objects that fill our homes, with which we interact and live every day, are here replaced with artworks that change these objects' meanings and functions through scale, design, invention and misunderstanding. If this were a home, who would its owner be? What story would bring these objects together? What if everything about a home was filtered through an artist's vision?

Works from the Tate Collection are 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), Giorgio de Chirico (IT), Saloua Raouda Choucair (LE), Joseph Cornell (US), Keren Cytter (IS), 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 (US), David Hockney (UK), Sanja Iveković (CRO), George Jones (UK), RB 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) with additional drawings by Claude Parent (FR).

This exhibition is curated by Mai Abu ElDahab with Stephanie Straine, Assistant Curator, Tate Liverpool.



RIVERSIDE

1

Francis Bacon

*Rug*, c.1929  
Wool  
Tate. Lent from a private collection 2009

Patrick Caulfield

*Coat Stand*, 1973  
Screenprint on paper  
Tate. Presented by Rose and Chris Prater through the Institute of Contemporary Prints 1975

Loudspeaker, 1968

Screenprint on paper  
Tate. Presented by Rose and Chris Prater through the Institute of Contemporary Prints 1975

Saloua Raouda Choucair

*Infinite Structure*, 1963–65  
Tufa stone  
Tate. Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2011

Sam Durant

*Abandoned House #1 (Case Study #22)*, 1995  
Wood, foam core, cardboard, Plexiglas, paper tape, spray enamel, metal  
Tate. Presented by the American Fund for the Tate Gallery, courtesy of Dean Valentine and Amy Adelson 2009

André Fougeron

*Return from the Market / Retour du marché*, 1953  
Oil paint on canvas  
Tate. Purchased 2001

Paul Nash

*Landscape at Large*, 1936  
Paper, pine and shale on paper  
Tate. Purchased 1986

Blinky Palermo

*Projektion*, 1971  
Lithograph on paper  
Tate. Purchased with assistance from Tate Members and Tate Patrons 2012

Treppenhaus, 1970

Screenprint on cardboard  
Tate. Purchased with assistance from Tate Members and Tate Patrons 2012

Blinky Palermo and Gerhard Richter

*Telefon*, 1971  
Screenprint and letterpress on paper  
Tate. Purchased with assistance from Tate Members and Tate Patrons 2012

2

Patrick Caulfield

7. *'Crying to the walls: My God! My God! Will she relent?'*, 1973  
Screenprint on paper  
Tate. Purchased 1976

Saloua Raouda Choucair

*The Screw*, 1975–7  
Wood  
Tate. Presented by the Saloua Raouda Choucair Foundation, Beirut, Lebanon 2011

Nan Goldin

*Greer and Robert on the bed*, NYC, 1982  
Photograph, colour, Cibachrome print, on paper mounted onto board  
Tate. Purchased 1997

Spencer Gore

*The Gas Cooker*, 1913  
Oil paint on canvas  
Tate. Presented by the Trustees of the Chantrey Bequest 1962

Richard Hamilton

*In Horne's house*, 1981–82  
Etching, engraving and aquatint on paper  
Tate. Purchased 1991

R.B. Kitaj

*Bedroom*, 1971  
Screenprint on paper  
Tate. Presented by Rose and Chris Prater through the Institute of Contemporary Prints 1975

Sylvia Melland

*Still Life with an Open Window*, 1931  
Oil paint on canvas  
Tate. Presented by David Melland 1997

Thomas Schütte

*Four Sisters in the Bath / Vier Schwestern im Bad*, 1989  
Bricks, pebbles, terracotta, wax, polyurethane foam, paint  
Tate. Purchased with assistance from Tate Members 2009

Kurt Schwitters

*(Togetherness)*, c.1945–47  
Mixed media  
Tate. Lent by Geoff Thomas 1991

3

Helena Almeida

*Drawing (with pigment) / Desenho (com pigmento)*, 1995–99  
Ink and pastel on paper  
Tate. Purchased with funds provided by the 2011 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2012

*Drawing (with pigment) / Desenho (com pigmento)*, 1995–99

Ink and pastel on paper  
Tate. Purchased with funds provided by the 2011 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2012

*Drawing (with pigment) / Desenho (com pigmento)*, 1995–99

Ink and pastel on paper  
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*Drawing (with pigment) / Desenho (com pigmento)*, 1995–99

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Ink and pastel on paper  
Tate. Purchased with funds provided by the 2011 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2012

*Drawing (with pigment) / Desenho (com pigmento)*, 1995–99

Ink and pastel on paper  
Tate. Purchased with funds provided by the 2011 Outset / Frieze Art Fair Fund to benefit the Tate Collection 2012

Richard Artschwager

*Table and Chair*, 1963–64  
Melamine and wood  
Tate. Purchased 1983

Patrick Caulfield

*Pipe in Bowl*, 1976  
Screenprint on paper  
Tate. Presented by Rose and Chris Prater 1978

Braque Curtain, 2005

Acrylic paint on canvas  
Tate. Purchased with assistance from Tate Members 2010

André Derain

*Still Life / Nature morte*, c.1938–43  
Oil paint on canvas  
Tate. Purchased with assistance from Cognac Courvoisier 1986

Vilhelm Hammershoi

*Interior, Sunlight on the Floor*, 1906  
Oil paint on canvas  
Tate. Purchased 1930

David Hockney

*Drawing for 'Glass Table with Objects'*, 1969  
Graphite, crayon and gouache on paper  
Tate. Presented by Klaus Ansel in memory of his wife Gerty 1997

George Jones

*(Title not known)*  
Graphite and watercolour on paper  
Tate. Presented by the artist's widow in 1888

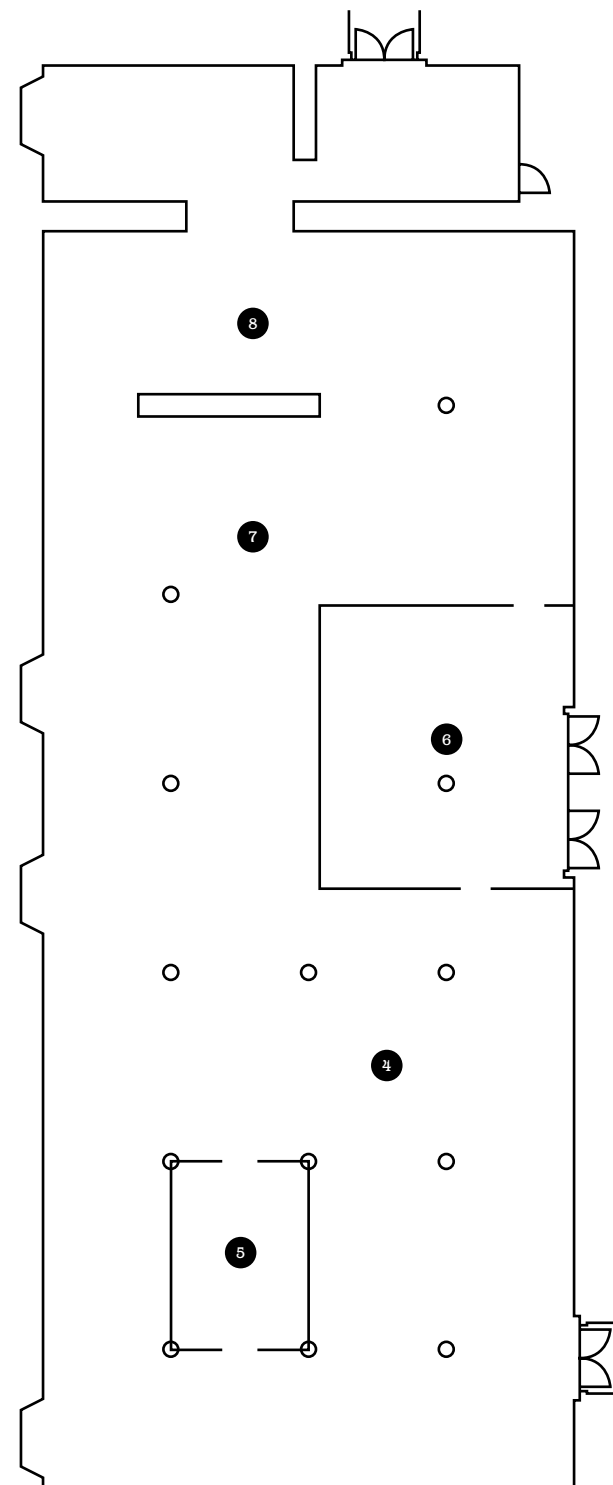
*(Title not known)*

Ink on paper  
Tate. Presented by the artist's widow in 1888

*(Title not known)*

Ink on paper  
Tate. Presented by the artist's widow in 1888

Dockside



DOCKSIDE

4

**Rut Blees Luxemburg**  
*The Libertine Sofa*, 2003  
Photograph, colour,  
Chromogenic print, on paper  
mounted onto aluminium  
Tate. Presented by the artist 2004

**Claude Cahun**  
*Untitled*, 1936  
Photograph, b/w, on paper  
Tate. Purchased 2007

**Patrick Caulfield**  
*Vase on Display*, 1970–71  
Screenprint on paper  
Tate. Presented by Rose and  
Chris Prater through the Institute  
of Contemporary Prints 1975

**Marc Camille Chaimowicz**  
*Vienna Triptych, Leaning...and  
Surrounded by Chorus Girls and  
Sentinels*, 1982  
Eight painted plywood panels and  
70 photographs, gelatin silver print  
on paper, between six glass panels  
Tate. Presented by Tate  
Members 2011

**Giorgio de Chirico**  
*The Painter's Family*  
La Famille du peintre, 1926  
Oil paint on canvas  
Tate. Purchased 1951

**Joseph Cornell**  
*Planet Set, Tête Etoilée,  
Giuditta Pasta (dédicace)*, 1950  
Glass, crystal, wood, paper  
Tate. Purchased 1974

**Robert Gober**  
*Untitled*, 1989–92  
Wax, wood, leather,  
fabric, human hair  
Tate. Purchased 1992

**Philip Guston**  
*Curtain*, 1980  
Lithograph on paper  
Tate. Presented by the American  
Fund for the Tate Gallery, courtesy of  
a private collector 1996

*Studio Corner*, 1980  
Lithograph on paper  
Tate. Presented by the American  
Fund for the Tate Gallery, courtesy  
of a private collector 1996

**Andrew Lord**  
*Untitled (from the Gauguin Series)*,  
2004–12  
Ceramic, silver, epoxy  
Tate. Purchased with assistance  
from the Karpidas Family (Tate  
Americas Foundation) 2013

**Rodrigo Moynihan**  
*The Shelf: Objects and Shadows –  
Front View*, 1982–83  
Oil paint on canvas  
Tate. Presented by the Friends  
of the Tate Gallery 1984

**Thomas Struth**  
*The Smith Family, Fife,  
Scotland 1989*, 1989  
Photograph, colour, on paper  
Tate. Purchased with assistance from  
the Friends of the Tate Gallery 1995

5

**Patrick Caulfield**  
*Bathroom Mirror*, 1968  
Screenprint on paper  
Tate. Presented by Rose and  
Chris Prater through the Institute  
of Contemporary Prints 1975

**Sanja Ivekovic**  
*Instructions No. 1 /  
Instrukcije br. 1*, 1976  
b/w video, monitor, 6'  
Tate. Purchased 2008

**Sherrie Levine**  
*2 Shoes*, 1992  
Leather  
Tate. Presented by the American  
Fund for the Tate Gallery, courtesy  
of Eileen and Peter Norton 2009

**Linder**  
*Untitled*, 1976  
Printed papers on paper  
Tate. Purchased 2007

**Andy Warhol**  
*Untitled (Beauty Products)*, 1960  
Gouache and graphite on paper  
Tate. Purchased 1988

6

**Susan Hiller**  
*Belshazzar's Feast, the Writing  
on Your Wall*, 1983–84  
Sofa, armchairs, tables, pillows,  
lamps, artificial plants, rug,  
12 works on paper, wallpaper, video  
Tate. Purchased 1984

7

**Francis Bacon**  
*Rug*, c.1929  
Wool  
Tate. Lent from a  
private collection 2009

*Rug*, c.1929  
Wool  
Tate. Lent from a  
private collection 2009

**Patrick Caulfield**  
*Still Life with Dagger*, 1963  
Household paint on hardboard  
Tate. Purchased 1976

*Vases of Flowers*, 1962  
Household paint on hardboard  
Tate. Purchased with assistance  
from the Tate Gallery Publications  
Department and the Trustees of  
the Tate Gallery Trust Fund 1976

**Naum Gabo**  
*Model for 'Column'*, 1920–21  
Cellulose nitrate  
Tate. Presented by the artist 1977

**Henri Gaudier-Brzeska**  
*Garden Ornament*, 1914  
Plaster  
Tate. Presented by  
Hanover Gallery 1960

**Andrew Lord**  
*Coffee service and tray.  
Impressionist set*, 1978  
Ceramic  
Tate. Presented by the artist in  
honour of Pauline Karpidas 2013

**Lucy McKenzie**  
*Side Entrance*, 2011  
Oil paint and graphite on canvas  
Tate. Purchased 2012

**Gabriel Orozco**  
*(No title)*, 2002  
Etching on paper  
Tate. Purchased 2003

*(No title)*, 2002  
Etching on paper  
Tate. Purchased 2003

*(No title)*, 2002  
Etching on paper  
Tate. Purchased 2003

**Claude Parent**  
*Dispositif pour les repas (sol)*, 1971  
Black marker on Ganson paper  
Tate. Courtesy of the artist

*Dispositif séjour*, 1971  
Black marker on Ganson paper  
Courtesy of the artist

*Appartement de Claude Parent  
à Neuilly restructuré en 1974  
à l'oblique, dispositif de la salle  
des repas avec table à deux  
niveaux*, 1971  
Black and blue marker  
on tracing paper  
Courtesy of the artist

*Dispositif pour les repas*, 1975  
Black marker on Ganson paper  
Courtesy of the artist

**Rachel Whiteread**  
*Stair Space III*, 1995  
Resin, ink and correction  
fluid on paper  
Tate. Presented by the artist 2010

8

**Ivor Abrahams**

*Femme du Midi I*, 1979  
Etching on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Femme du Midi III*, 1979  
Etching on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Oxford Gardens III*, 1977  
Screenprint on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Oxford Gardens II*, 1977  
Screenprint and varnish on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Oxford Gardens I*, 1977  
Screenprint and varnish on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Lady in Niche*, 1973  
Fibreglass and polystyrene  
Tate. Purchased 1982

*Privacy Plots IV: Gate Post  
and Hedge*, 1970  
Screenprint, varnish and  
flock fibre on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Garden Suite III*, 1970  
Screenprint on paper  
Tate. Presented by Rose and  
Chris Prater through the Institute  
of Contemporary Prints 1975

*Garden Suite IV*, 1970  
Screenprint on paper  
Tate. Presented by Rose and  
Chris Prater through the Institute  
of Contemporary Prints 1975

*Privacy Plots III: Suburban Hedge*,  
1970  
Screenprint and flock fibre on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

*Privacy Plots V: Hedge and Street*,  
1970  
Screenprint and flock fibre on paper  
Tate. Presented by Evelyne  
Abrahams, the artist's wife 1986

**Karen Cytter**  
*The Coat*, 2010  
Video, HD, projection, colour  
and sound and film, 35mm, 5' 53"  
Tate. Presented by Outset  
Contemporary Art Fund 2010

**Andrew Lord**  
*Breathing*, 1996–2000  
Ceramic, epoxy, gold leaf,  
encre de Chine, oak table  
Tate. Purchased with assistance  
from the Karpidas Family (Tate  
Americas Foundation) 2013

# The Companion

For three days, a group of artists, performers, musicians, writers, cooks, dancers, comedians and impostors come together for The Companion, an event to take place in the city centre, including a pub, a club, a theatre and a dance studio. The Companion has no pre-determined form. Instead, it finds structure in the logic of improvisational music and song, both of which are central to the event. The performances, speeches and gestures that occur evolve from an ongoing conversation and are inspired by the idea of an ancient symposium, a long dinner party punctuated by music and spontaneous commentary on a subject of shared interest.

It takes place at the Black-e, The Kazimier, the Philharmonic pub, amongst other locations. More details available online closer to the event.

*The Companion* is **Federica Buetti (IT)** and **Jan Verwoert (DE)**, **Concert (Chris Evans (UK), Morten Norbye Halvorsen (NO) and Benjamin Seror (FR))**, **Jeremiah Day (US)**, **Géraldine Geffriaud (FR)**, **Josephine Foster (US)** and **Victor Herrero (ES)**, **Will Holder (UK)**, **Hassan Khan (EG)**, **James English Leary (US)**, **Jaxson Payne (UK)**, **Mounira al-Solh (LB)**, **Lucy Skaer (UK)**, **C. Spencer Yeh (TW/US)**; and **Oskar Schlemmer Dances with Erik Eriksson (SE)**, **Darko Radosavljev (DE)**, **Alma Toaspern (DE)** and **Christoph Wavelet (FR)**, and some more.

*The Companion* is conceived by **Mai Abu ElDahab** and **Angie Keefer**.

## The Book

Also a site of the Biennial, the book extends the thinking behind the exhibition by locating a similar spirit in the work of cultural critics, novelists, philosophers, poets, and others who work with the written word. The publication is co-edited with Camille Pageard and includes writings by Keren Cytter (IL), Angie Keefer (US), Hassan Khan (EG), Karl Larsson (SE), Eileen Myles (US), Lisa Robertson (CA) and Matthew Stadler (US), David Antin (US), George Szirtes (HU), Edward Said (PL/US), and the curators, with drawings by Abraham Cruzvillegas (MX). It is published by Koenig Books and Liverpool Biennial.



Abraham Cruzvillegas from the series *Autoportrait avec pouce opposable*, 2013

## Liverpool Biennial 2014

Established in 1998, Liverpool Biennial, the UK Biennial of Contemporary Art, commissions and presents work by leading international contemporary artists, architects, designers, writers and performers.

Liverpool Biennial 2014 is the 8th edition and takes place at venues across the city. There are many organisations presenting exhibitions and projects in the city concurrently with the Biennial including our partner exhibitions the John Moores Painting Prize and Bloomberg New Contemporaries and exhibitions at Open Eye Gallery and Liverpool John Moores University's Exhibition Research Centre.

For more information and listings please see [www.biennial.com](http://www.biennial.com)

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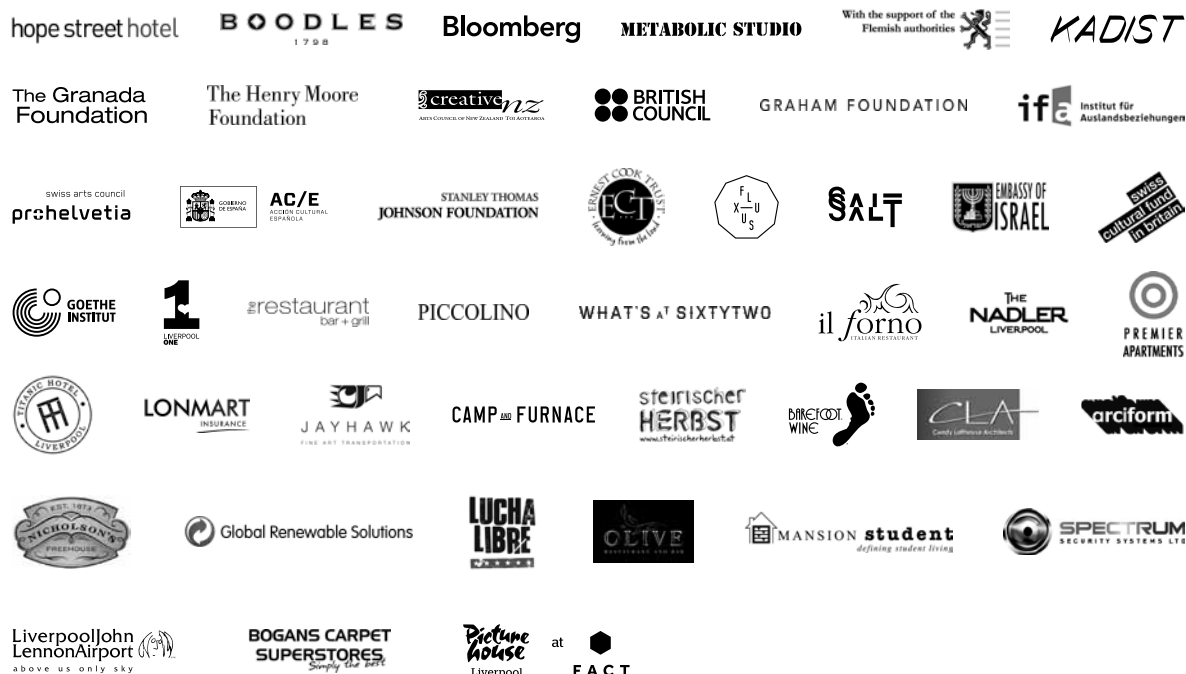
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GOLOPHON

8th Liverpool Biennial  
5 July - 26 October 2014

**Artistic Director**  
Sally Tallant

*A Needle Walks into a Haystack*  
**Curators**  
Mai Abu ElDahab  
Anthony Huberman

**Liverpool Biennial Curatorial Team**  
Rosie Cooper, Project Curator  
Vanessa Boni, Public Programme Curator  
Polly Brannan, Education Curator  
Ellen Greig, Assistant Curator  
Simone Mair, Assistant Curator

**Graphic Design**  
Sara De Bondt studio  
(Sara De Bondt and Mark El-khatib)

The title *A Needle Walks into a Haystack* is typeset in Churchward Marianna, designed by New Zealand typeset designer Joseph Churchward (1933-2013) as an homage to his daughter Marianna. The book *A Needle Walks into a Haystack* is typeset in Joanna, designed by British typeset designer Eric Gill (1882-1940) as an homage to one of his daughters.

**The Bluecoat**  
Bryan Biggs, Artistic Director  
Sara-Jayne Parsons, Curator

**FACT (Foundation for Art and Creative Technology)**  
Mike Stubbs, Director  
Ana Botella, Programme Producer

**Tate Liverpool**  
Francesco Manacorda, Artistic Director  
Stephanie Straine, Assistant Curator

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Rachael Bampton-Smith, Marketing Consultant;  
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**Curatorial Interns**  
Roisin Astell, Elizabeth Edge, Jennifer Gleadell, Steven Hyland, Emma Kelly, Robert Larkin, Faye O'Neil, Natasha Peel, Thomas Pitts and James Schofield

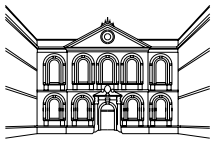
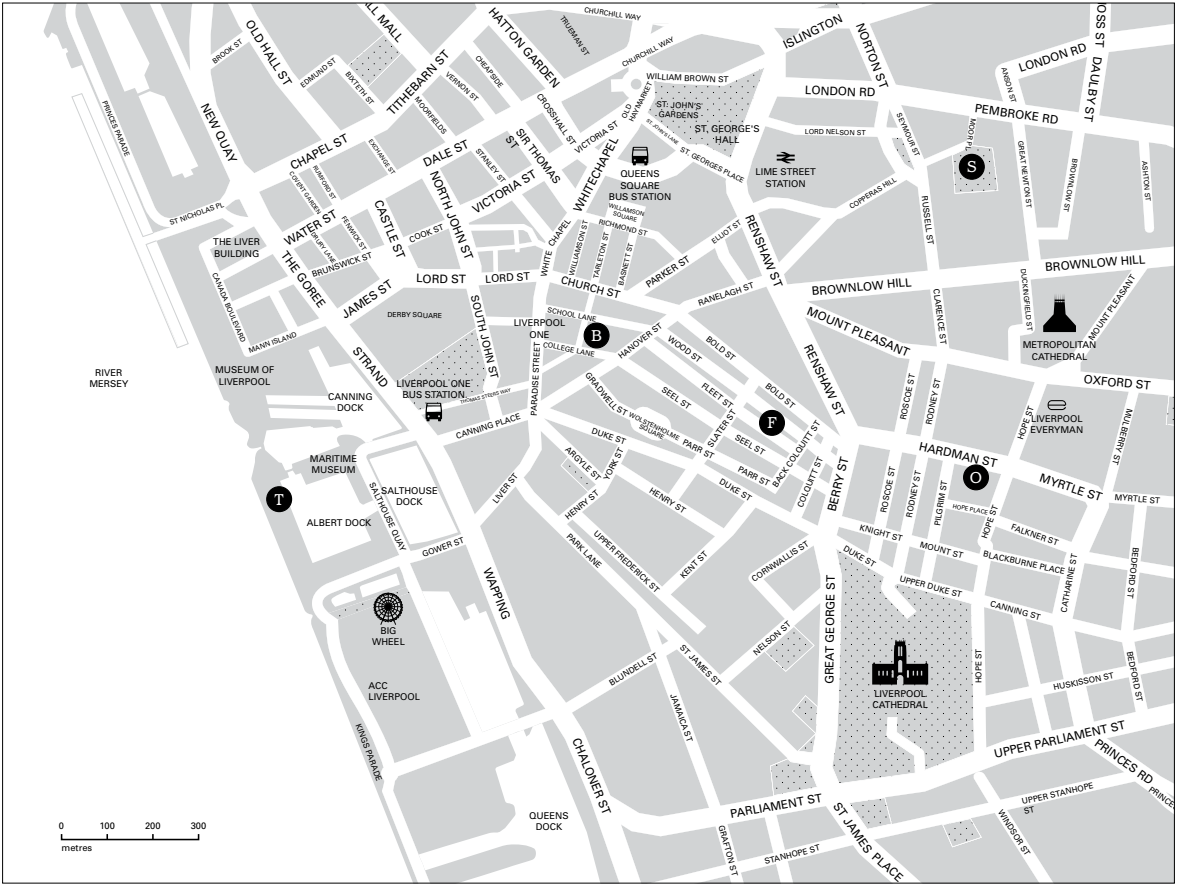
**Thank You**  
The curators would like to thank the artists for their profound commitment, the team of Liverpool Biennial, The Bluecoat, FACT and Tate Liverpool for making the show possible, the volunteers and mediators as well as the individuals, galleries and museums who lent the works to the exhibition.

The curators would also like to thank François Aubart, Stuart Bailey, Jayne Casey, John Corbett and Jim Dempsey, Claire Davaisseau, Alexandra Pacheco Garcia, Maia Gianakos, Blanche Granet, Carol Greene and Vera Alemanni, Merlin James, Isla Leaver-Yap, Margaret MacDonald, Martin McGeown, the Mathematics and Computer Sciences Department at Liverpool John Moores University, Rosalind Nashashibi, Naad Parent, November Paynter, Emily Pethick, Jenelle Porter, Rolf Quaghebeur, Chiara Repetto, Alex Sainsbury, Mark Sladen, Sandra Terdjman, Harald Thys, Vincent van der Marck, and Margot Vanheusden.

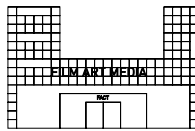
Mai Abu ElDahab would like to thank Benjamin Seror, Angie Keefer and Will Holder.

Anthony Huberman would like to thank Juana Berrío, Thomas Boutoux, Benjamin Thorel, Anthony Elms, Larissa Harris and Gedi Sibony.

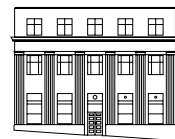




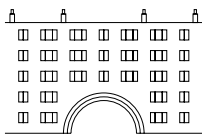
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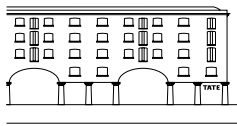
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AFTER 6 OCTOBER  
10AM - 5PM