

Liverpool Biennial

PRESS RELEASE

25.03.25

LIVERPOOL BIENNIAL ANNOUNCES PROGRAMME AND NEW VENUES FOR 13TH EDITION 'BEDROCK' OPENING JUNE 2025

- 'BEDROCK', curated by Marie-Anne McQuay, is inspired by the physical and social foundations of Liverpool and features 30 artists and collectives across 18 locations
- 22 works newly commissioned for the festival
- New venues include Pine Court and The Black-E in Liverpool's Chinatown and 20 Jordan Street in the Baltic Triangle
- Outdoor artworks installed at locations across the city including Liverpool ONE shopping centre, Mann Island, St John's Gardens and the grounds of The Oratory at Liverpool Cathedral
- Public programme of free events and performances throughout the 14-week festival

Today Liverpool Biennial launches the full programme for its 13th edition, taking place from 7 June – 14 September 2025. Titled 'BEDROCK', Liverpool Biennial 2025 is curated by Marie-Anne McQuay with Director Dr Samantha Lackey and the Liverpool Biennial Team.

'BEDROCK' draws on Liverpool's distinctive geography and the beliefs which underpin the city. It is inspired by the sandstone which spans the city region and is found in its distinctive architecture. 'BEDROCK' also acts as a metaphor for the unique social foundations of Liverpool, haunted by empire, and the people, places and values that ground us.

The participating artists for Liverpool Biennial 2025 are:

Alice Rekab (Ireland/Sierra Leone); **Amber Akaunu** (UK/Nigeria); **Amy Claire Mills** (Australia); **Ana Navas** (Venezuela/Ecuador/Netherlands); **Anna Gonzalez Noguchi** (Spain/Japan/UK); **Antonio Jose Guzman & Iva Jankovic** (Netherlands/Panama/Serbia); **Cevdet Erek** (Turkey); **ChihChung Chang 張致中** (Taiwan/Netherlands); **Christine Sun Kim** (USA); **DARCH** (India/Somaliland/Wales); **Dawit L. Petros** (Eritrea/Canada/USA); **Elizabeth Price** (UK); **Fred Wilson** (USA); **Hadassa Ngamba** (Democratic Republic of the Congo/Belgium); **Imayna Caceres** (Peru/Austria); **Isabel Nolan** (Ireland); **Jennifer Tee** (Netherlands); **Kara Chin** (UK/Singapore); **Karen Tam 譚嘉文** (Canada);

Katarzyna Perlak (Poland/UK); **Leasho Johnson** (USA/Jamaica); **Linda Lamignan** (Nigeria/Norway); **Maria Loizidou** (Cyprus); **Mounira Al Solh** (Lebanon); **Nandan Ghiya** (India); **Nour Bishouty** (Lebanon/Jordan/Palestine/Canada); **Odur Ronald** (Uganda); **Petros Moris** (Greece); **Sheila Hicks** (France/USA); **Widline Cadet** (Haiti/USA).

Taking over historic buildings, unexpected spaces and art galleries, Liverpool Biennial - the UK's largest free festival of contemporary visual art - has been transforming the city through art for over two decades. A dynamic programme of free exhibitions, performances, community and learning activities, and fringe events unfolds over 14 weeks, shining a light on the city's vibrant cultural scene.

New venues and sites announced today (25 March 2025) for the 13th edition include **20 Jordan Street** located in the city's Baltic Triangle, **Pine Court**, the heritage site of Pine Court Housing Association in the heart of Chinatown, and **The Black-E**, Liverpool's pioneering arts and community centre, which join venues such as **Bluecoat**, **FACT Liverpool**, **Liverpool Cathedral**, **Liverpool Central Library**, **Open Eye Gallery**, **Tate Liverpool + RIBA North** and **Walker Art Gallery**.

A series of outdoor works are set to be installed at sites across the city including **Liverpool ONE**, **Mann Island**, **St John's Gardens** and the grounds of **The Oratory at Liverpool Cathedral**.

Marie-Anne McQuay, Curator, Liverpool Biennial 2025, said:

“‘BEDROCK’ as a title and holding space for the festival extends from the physical sandstone foundations of the city to become a metaphor for its distinctive civic values, that are haunted by its colonial past. While responding to these contexts, I asked the invited artists to present their own ‘bedrock’; to share the values, people and places that ground them, which here includes family and chosen family, ancestral cultural heritage carried across generations, and nature that nurtures and restores them. ‘BEDROCK’ is the place we start from together.”

Dr Samantha Lackey, Director, Liverpool Biennial, said:

“‘BEDROCK’ will be an extraordinary moment which connects us deeply back to our foundations in the city, while continuing our collaborations with artists from across the globe. Marie-Anne is an exceptional curator who understands implicitly the local context we are working in, addressing some of the ways in which that has been formed over the past years. As always, we are delighted to be working with longstanding venue partners across the city and are excited to collaborate with organisations with whom we have initiated new partnerships. We are grateful for the continued support and engagement from our core funders Arts Council England and Liverpool City Council for enabling us to bring exceptional art and artists to the UK.”

Registration for the Liverpool Biennial 2025 previews is open until 30 May – [click here](#) to register.

LIVERPOOL BIENNIAL 2025 PROGRAMME

OUTDOOR WORKS

Celebrating Liverpool's iconic architecture and public spaces, a series of newly commissioned outdoor artworks will be installed at sites across the city centre.

Alice Rekab presents a multi-city billboard project in Liverpool and Edinburgh, in partnership with EAF25 (Edinburgh Art Festival). In Liverpool, the work is co-created with students from The City of Liverpool College through a series of workshops. Displayed throughout **Liverpool ONE**, these collaborative works explore experiences of race, migration and belonging. Meanwhile at **Bluecoat**, the artist presents a multi-layered gallery installation titled 'Bunchlann/Buncharriag' (Irish Gaelic for 'Origin Family' or 'Bedrock').

Anna Gonzalez-Noguchi presents a modular sculpture at **Mann Island**, inspired by the historical import of 'foreign' plants into Liverpool. The three towers, constructed out of metal and reflective materials, incorporate seating, spinning elements and tubular structures engraved with records of the city's botanical collections.

Isabel Nolan presents a steel and concrete sculpture in **St John's Gardens**, supported by Art Fund. The design is inspired by a drawing of a stained-glass window held in the St Nicholas Pro-Cathedral archive and the leadwork in the windows of Liverpool Metropolitan Cathedral's Lutyens Crypt. Painting and textiles by the artist are also shown at the **Walker Art Gallery**.

A selection from **Petros Moris'** 'ALONE' series of mosaic sculptures referencing an abandoned playground and his parent's own mosaic studio, will be exhibited in the grounds of **The Oratory** at Liverpool Cathedral, as well as at **Bluecoat** and **Walker Art Gallery**.

Further works will be exhibited across the city on streets, shop fronts, hoardings and other unexpected places:

Anna Gonzalez-Noguchi – Eurochemist, Berry Street

ChihChung Chang 張致中 – Chinatown

Kara Chin – Berry Street

Odur Ronald – SEVENSTORE, Jamaica Street

VENUES

Bluecoat

The artists at Bluecoat bring insights into the family, chosen family and cultural heritage that they carry with them, and which grounds them.

Amy Claire Mills presents an interactive, sensory installation, co-commissioned with Liverpool-based disability and Deaf arts organisation DaDa, supported by Paul Hamlyn Foundation. The artist advocates for creating inclusive, adaptive 'third

spaces' that prioritise disability representation, access and care. The artist will also create a collaborative performance with d/Deaf, Disabled and Neurodivergent practitioners from the region.

Alongside work by **Alice Rekab** which focuses on intergenerational experiences of Irish, Black and multi-heritage family life, and **Petros Moris**' extracted 'ready-made' mosaics, other highlights include a new film titled 'Dear Othermother' by **Amber Akaunu** which celebrates a deeply personal tale of friendship, single motherhood and alternative, matriarchal community networks in Toxteth, one of the oldest Black communities in the UK.

On the ground floor, **Odur Ronald** presents his most ambitious installation to date, involving a vast collection of hand-stitched aluminium passports, to address the conditions of forced and voluntary migration of African people to Europe throughout history.

Upstairs, **ChihChung Chang 張致中** restages his 'Port of Fata Morgana' installation. The work, centred around a model ship created by the artist's father, explores family histories, alongside the history of naval architecture and the parallels between Liverpool and the port city of Kaohsiung. Work by the artist is also on view at **Pine Court**.

FACT Liverpool

The artists at FACT Liverpool explore both healing and extractive relationships with the environment, connecting their research to the urban and natural environments of the city and localised and global histories of colonial trade.

In FACT's foyer gallery, **Kara Chin** presents an interactive, multimedia installation which draws on repeated motifs such as seagulls, parking meters and the seemingly invasive Buddleia plant often found in cities. Co-commissioned by FACT Liverpool and inspired by aesthetics from Manga and apocalyptic video game graphics, Chin explores themes of rage, grief and nuisance. The project extends to the streets of Liverpool with intricate ceramic tiles appearing on routes between venues.

In Gallery 1, **DARCH** produces an earth, ceramic and sound installation in collaboration with residents in Sefton, who have contributed stories about their connection to the land and bedrock – physical and spiritual – of Merseyside. Co-commissioned with At The Library, elements of the project will also be available digitally on biennial.com and in-person at Bootle Library.

Also in Gallery 1, **Linda Lamignan** questions the different ways in which humans treat and value the natural world, whether for profit or as something to be respected and protected. A new film work references the artist's own ancestry and traditions, the knowledge systems of animism and geology, and the long history of palm oil and petroleum extraction in Nigeria's Delta State area, including how those materials were traded with Liverpool.

Liverpool Cathedral

Liverpool Cathedral – a monumental sandstone building set in a quarry which reveals the bedrock of the city – hosts two artists who explore the venue as a place of sanctuary, and one in which women's contributions to the city are celebrated.

Ana Navas presents a series of 'glass collages' in the Lady Chapel, which draw inspiration from the colours and forms found in the clothing and objects within portraits of women from throughout art history. Among them, a newly commissioned work draws inspiration from the embroideries made by generations of women from Liverpool that are held in the Cathedral's archives.

Maria Loizidou creates a large-scale, crocheted installation which responds to the architecture of the building; a hanging tapestry of hand-embroidered migratory birds that can be found on Merseyside. Co-commissioned by Liverpool Cathedral, Loizidou's thoughtful installation invites us to consider our relationship with nature and explores themes of migration, coexistence and survival in a constantly changing world.

Liverpool Central Library

In the Hornby Library, **Dawit L. Petros** presents a sprawling research project that aims to re-read a historic military expedition to the River Nile from 1884-1885 – a British-led expedition which included 379 Voyageurs from across Canada and Quebec including French Canadians, Western Canadians and First Nations. The installation, which has been developed through a residency at Liverpool John Moore's University, includes sound, video, books and archive material gathered and created in response to Liverpool's own archives related to shipping and empire. The artist also shows earlier work at **Tate Liverpool + RIBA North**.

Open Eye Gallery

The artists at Open Eye Gallery work with lens-based media and sculpture to conjure places that speak to their sense of identity. All three artists are reinterpreting stories, myths, lost traditions and memories to form new ones.

Nandan Ghiya's new sculptural work, co-commissioned with Public Arts Trust India, interprets the Samudra Manthana – a major episode in Hinduism that translates to 'churning of the ocean' in Sanskrit. Drawing inspiration from the textiles and patterns of heritage buildings in both Liverpool and Jaipur, the artist creates 'sculptural photographs' to explore themes relating to the exploitation of natural resources, rising water levels and racial conflicts.

In Gallery 2, **Widline Cadet** presents an exhibition of photography works created between 2021 and 2024, centring around her family's lived experience of emigrating from Haiti to the United States. The works explore the complexities of Black diasporic life and survival, as well as the fragility of memory, using motifs which refer to her past and her ancestry.

Upstairs, **Katarzyna Perlak** presents a new, collaborative film set in the bedrooms, hallways and ballrooms of the iconic Adelphi Hotel, once a popular destination for wealthy travellers on their way by boat to North America via Liverpool. Co-created with local award-winning filmmaking organisation First Take and participants from their REEL: Queer programme, the film adopts a non-linear, poetic narrative and references the genre of horror to explore longing and Queer identity. The artist also shows work at **Walker Art Gallery**.

Pine Court

Liverpool Biennial 2025 marks the return of the festival to Chinatown, at a point when the area is celebrating the past and looking ahead to the future. Both artists at Pine Court explore the construction of East and Southeast Asian identity within Western contexts.

Karen Tam 譚嘉文 presents a multimedia installation 'Scent of Thunderbolts', which addresses Chinese diasporic sonic memory in the form of a Cantonese opera. First created for Toronto Biennial 2024, the work draws inspiration from archival materials and conversations with community members, integrating reimaged elements from Cantonese opera including props, stage settings, backdrops and furniture.

Following a series of workshops with Liverpool residents, **ChihChung Chang 張致中** will create a collective, temporary public artwork made of charcoal rubbings, arranged together to depict the city's iconic Chinese Arch. The resulting film documenting the process will be exhibited at Pine Court.

Tate Liverpool + RIBA North

The artists at Tate Liverpool + RIBA North map the grounding relationships and places they carry with them, which include intimate familial and chosen family connections, and the idea of homeland as a place of both comfort and loss.

Hadassa Ngamba presents a work from her 'Cerveau' series, exhibited for the first time in the UK, which is based on cartographic enquiries into Congo's history and psychological mapping of the terrains that exist within us. Richly layered, the surface is marked by paint and pigments from materials colonially extracted from Congo such as cobalt.

Mounira Al Solh presents works from her ongoing drawing and embroidery series 'I Strongly Believe in Our Right to Be Frivolous'. The work from the Tate Collection, which includes three new drawings created for Liverpool Biennial 2025, records conversations Al Solh has had with displaced individuals, groups and families since 2012.

Further loans from the Tate Collection include works from **Fred Wilson's** 'Flag' series, in which the designs of African and African diasporic countries' flags are appropriated to create paintings drained of colour; **Sheila Hicks'** 'Grand Boules' created using garments belonging to her friends and family and often referred to by the artist as 'memory balls'; and **Christine Sun Kim's** infographic drawings which each consider how sound operates in society, exploring the artist's own relationship

to spoken and signed languages, to her built and social environments, and to the world at large.

Further highlights include sculptural works by **Cevdet Erek** which measure the passing of time and relationships, photography and sculpture by **Dawit L Petros** and a new textile work by **Antonio Jose Guzman & Iva Jankovic**.

The Black-E

At The Black-E, Liverpool's pioneering arts and community centre, Turner Prize-winning artist **Elizabeth Price** presents a major single channel film, supported by RIBA (Royal Institute of British Architects), which centres on the architectural history of Catholic Modernist churches in post-war Britain. The artist considers how their particular architecture manifests traces of trauma and anxieties of the time, whilst also telling a story of 20th century migration.

Walker Art Gallery

The artists at Walker Art Gallery offer densely material works that interweave practices which explore personal and colonial legacies, within an ornate building and national collection founded on the merchant wealth of the city.

Antonio Jose Guzman & Iva Jankovic present a new work as part of their 'Electronic Dub Station' series, recently presented at the 60th Venice Biennale. Titled 'Concrete Roots', the site-specific installation examines themes of resilience, migration, ecological consciousness and textile traditions through the duo's renowned use of indigo textiles and dub music soundscapes.

Leasho Johnson presents a series of densely pigmented large-scale paintings in which he creates abstract characters that reference his own lived experience to disrupt historical, political, stereotypical and biological expectations of the Black queer body.

Through sculpture, photo-collage, drawing, and textiles, **Nour Bishouty** investigates the impulses of tourism and sightseeing, foregrounding questions around permission and the production of fantasy. Bishouty's multimedia installation, which was developed as a way to read a painting of a fictional landscape by the artist's father, sits in conversation with works in the Walker Art Gallery collection, anchoring it in historical and cultural memory.

Jennifer Tee exhibits collages from her ongoing 'Tampan Tulips' series which draw inspiration from the colourful, geometric aesthetics of the traditional tampan textiles. Created using dried tulip petals, these works highlight the delicate and fleeting nature of life.

Further highlights include cast resin works of Dream Stones by **Karen Tam 譚嘉文**; a new, large-scale textile and embroidery work by **Katarzyna Perlak**; wall-based works by **Cevdet Erek** inspired by football stadia layouts; paintings and tapestries of fictional landscapes by **Isabel Nolan**; and a mosaic work by **Petros Moris** presented in the Sculpture Gallery.

20 Jordan Street

At 20 Jordan Street, the artists explore foundational references from the city including football stadia and naturally occurring materials such as plants and clay.

Cevdet Erek presents a new large-scale installation that replicates the atmosphere of a football stadium. Incorporating musical rhythms, whispered dialogue and crowd recordings, the work explores divisions and different forms of unity and belonging through the lens of football. The artist also shows work at **Walker Art Gallery** and **Tate Liverpool + RIBA North**.

In an installation comprising objects created using clay from local beaches and riverbeds, drawings and moving image, **Imayna Caceres** explores the concept of 'lifer' (mud full of life), as one of the possible meanings behind the word 'Liverpool'. The work invites visitors to think about the worlds that lay out of sight in the ground beneath us, and the natural beings whose lives and labour have contributed to forming the city.

EVENTS AND PARTNERSHIPS PROGRAMME

A rich programme of events takes place across the 14-week festival, comprising artist talks, walking tours, practical workshops, professional development opportunities and performances by artists including **Amy Claire Mills, Antonio Jose Guzman & Iva Jankovic, Hadassa Ngamba, Alice Rekab** and **Nandan Ghiya**.

Unfolding in three stages, the events programme unpacks and celebrates the theme of Liverpool Biennial 2025 through three distinct strands, mirroring the multiple 'layers' of meaning that can be applied to the word 'bedrock':

7-8 June: Liverpool's foundational civic and colonial history

25-27 July: Family, chosen family and the things that ground us

12-14 September: Geology and the city over time

Highlights will include an in-conversation with **Elizabeth Price**, organised in partnership with **RIBA** alongside the return of **Vid Simoniti's** 'Art Against the World' podcast, featuring 2025 artists, international thinkers and critics, which will be also incorporated into the Biennial exhibitions via QR codes for an in-depth listening experience.

Continuing a multi-year development programme for international curators, in partnership with **British Council**, Liverpool Biennial also hosts a week of events, discourse and networking for mid-career curators from Sub-Saharan Africa, South and South East Asia.

For the first time, the **Frieze New Writers** programme takes place in Liverpool from 25 - 27 July 2025, in partnership with Liverpool Biennial. Frieze New Writers is a free-to-attend, three-day intensive course, where a group of aspiring writers can develop their skills with support from the frieze editorial team and a wider network of art-world professionals. Further information on the programme and how to apply can be found [here](#).

Liverpool Biennial 2025 also features an event exploring environmentally responsible approaches to commissioning public art from **UP Projects**, a symposium on artists' rights and impactful advocacy by **a-n The Artists Information Company** in association with **International Association of Art Europe**, and a weekend of events in partnership with the **British Science Festival**.

Alongside Liverpool Biennial 2025, exhibitions and events programmed by **Independents Biennial** will take place across all six boroughs of Merseyside, featuring 300+ artists across 120 spaces.

Advance booking is required for some events. Further details, including event timings, locations and accessibility information will be announced in the coming weeks.

LEARNING ACTIVITIES

For families, a storybook designed with input from attendees at Liverpool Biennial's regular family workshops at Liverpool Central Library, will help children and young people explore 'BEDROCK'. Elsewhere, artist-led workshops, inspired by Biennial projects will happen throughout the summer holidays.

For schools and the wider community, the Liverpool Biennial Learning Programme also includes a selection of online and physical resources developed with teachers across the city to bring Liverpool Biennial 2025 to life in the classroom.

Ends.

Notes to Editors:

Liverpool Biennial 2025

BEDROCK

7 June – 14 September 2025

Venues and sites across Liverpool, free entry

www.biennial.com

Social Media

Join the discussion online at:

Instagram [@liverpoolbiennial](https://www.instagram.com/liverpoolbiennial)

TikTok [@liverpoolbiennial](https://www.tiktok.com/@liverpoolbiennial)

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[#LB2025](https://twitter.com/biennial)

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About Marie-Anne McQuay, Curator of Liverpool Biennial 2025

Marie-Anne is Guest Curator of Liverpool Biennial 2025 and is based in Liverpool, UK. She is currently part of the Arts Council Collection Acquisitions Committee 2022-25; Jury Panel for Arts Foundation Awards Futures (Visual Art) 2025; Advisory Board Member, At The Library, Sefton and External Examiner for Art Museum and Gallery Studies MA, University of Leicester 2023-26.

She is on secondment from Arts&Heritage (A&H) as Director of Projects and was previously Head of Programme at the Bluecoat, Liverpool (2015 - June 2022) where she curated exhibitions and commissions by Larissa Sansour, Adham Faramawy, Suki Chan, Jade Montserrat, Serena Korda, Jonathan Baldock, Elaine Mitchener, Rosa-Johan Uddoh, Sumuyya Khader, Frances Disley and Grace Ndiritu.

She was Guest International Curator for Wales in Venice 2019 with artist Sean Edwards (Turner Prize Bursary 2020) and Tŷ Pawb, Wrexham. Previously Marie-Anne was Curator at Spike Island, Bristol (2007-2014), working with artists including Elizabeth Price, Laure Prouvost, Can Altay, Sonia Boyce, Cevdet Ereğ, Haroon Mirza, Cezary Bodzianowski, Melissa Gordon, Sean Edwards, Uriel Orlow and Jesse Jones.

About Dr. Samantha Lackey, Director of Liverpool Biennial

Dr. Samantha Lackey has held the position of Director at Liverpool Biennial since late 2020. She joined the Biennial from her role as Head of Collection and Exhibitions at the Whitworth at the University of Manchester. Before this she was curator at The Hepworth Wakefield (2010-16), where she was part of the team that opened the gallery in 2011 to critical acclaim. Her background is in academia, receiving a PhD in 2005 in the subject of surrealism, which was the context of her work as a lecturer, research fellow and her first co-curated exhibition at the Whitworth, 'Subversive Spaces: Surrealism and Contemporary Art.' She has published on surrealism and contemporary art and worked on multiple group and solo exhibitions with artists including Cecily Brown, Susan Hefuna, Linder and Eva Rothschild. Sam also sits on the as Co-Vice Chair on the Executive Board of the International Biennial Association and is a Co-Director of Contemporary Visual Arts Network North West.

About Liverpool Biennial

Liverpool Biennial, established in 1998, is the UK's largest free festival of contemporary visual art. Taking place in historic buildings, unexpected spaces and art galleries, the Biennial has been transforming the city through art for over two decades. A dynamic programme of free exhibitions, performances, screenings, community and learning activities and fringe events unfolds over 14 weeks, shining a light on the city's vibrant cultural scene.

Since its inception, the Biennial has commissioned 414 new artworks, presented work by over 590 leading artists, delivered 39 collaborative neighbourhood projects, and received over 50 million visits. Permanent public artworks commissioned by Liverpool Biennial include 'Ngialibalibade – to the Lost Myth' by Eleng Luluan (2023), 'Liverpool Mountain' by Ugo Rondinone (2018), 'Evertro' by Koo Jeong A x Wheelscape (2015) and 'Everybody Razzle Dazzle' by Sir Peter Blake (2015).

About Arts Council England

Arts Council England is the national development agency for creativity and culture. They have set out their strategic vision in 'Let's Create' that by 2030 they want England to be a country in which the creativity of each of us is valued and given the chance to flourish and where every one of us has access to a remarkable range of high-quality cultural experiences.

From 2023 to 2026 Arts Council England will invest over £467 million of public money from Government and an estimated £250 million from The National Lottery each year to help

support the sector and to deliver this vision. This year the National Lottery will celebrate 30 years of supporting good causes in the United Kingdom through raising £49 billion and awarding over 690,000 individual grants since the first draw was held in 1994. Visit www.artscouncil.org.uk to learn more.

About Liverpool City Council

Liverpool City Council is one of the largest local authorities in the UK serving a population of 491,500. Culture Liverpool is the city council department which aims to maintain the city's reputation as a cultural and sporting destination, positioning Liverpool as the most exciting place in the UK in which to live, visit, work, study and invest. Through the production and delivery of events, and championing creativity via funded projects across Liverpool City Region, Culture Liverpool pushes boundaries and inspires audiences, ensuring everyone has access to arts and culture. For more information, visit www.cultureliverpool.co.uk.

About the British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. They support peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide. They do this through our work in arts and culture, education and the English language. They work with people in over 200 countries and territories and are on the ground in more than 100 countries. In 2022–23 they reached 600 million people. www.britishcouncil.org

About Paul Hamlyn Foundation

Paul Hamlyn Foundation (PHF) was established by Paul Hamlyn in 1987. He died in 2001 and left most of his estate to the Foundation, creating one of the largest independent grant-making foundations in the UK. PHF use their resources to support social change, working towards a just and equitable society in which everyone, especially young people, can realise their full potential and enjoy fulfilling and creative lives. phf.org.uk



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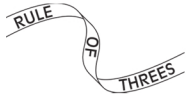
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