

Commissioned by



La Biennale di Venezia

60. Esposizione  
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Partecipazioni Nazionali

# **Listening**

# **All Night To**

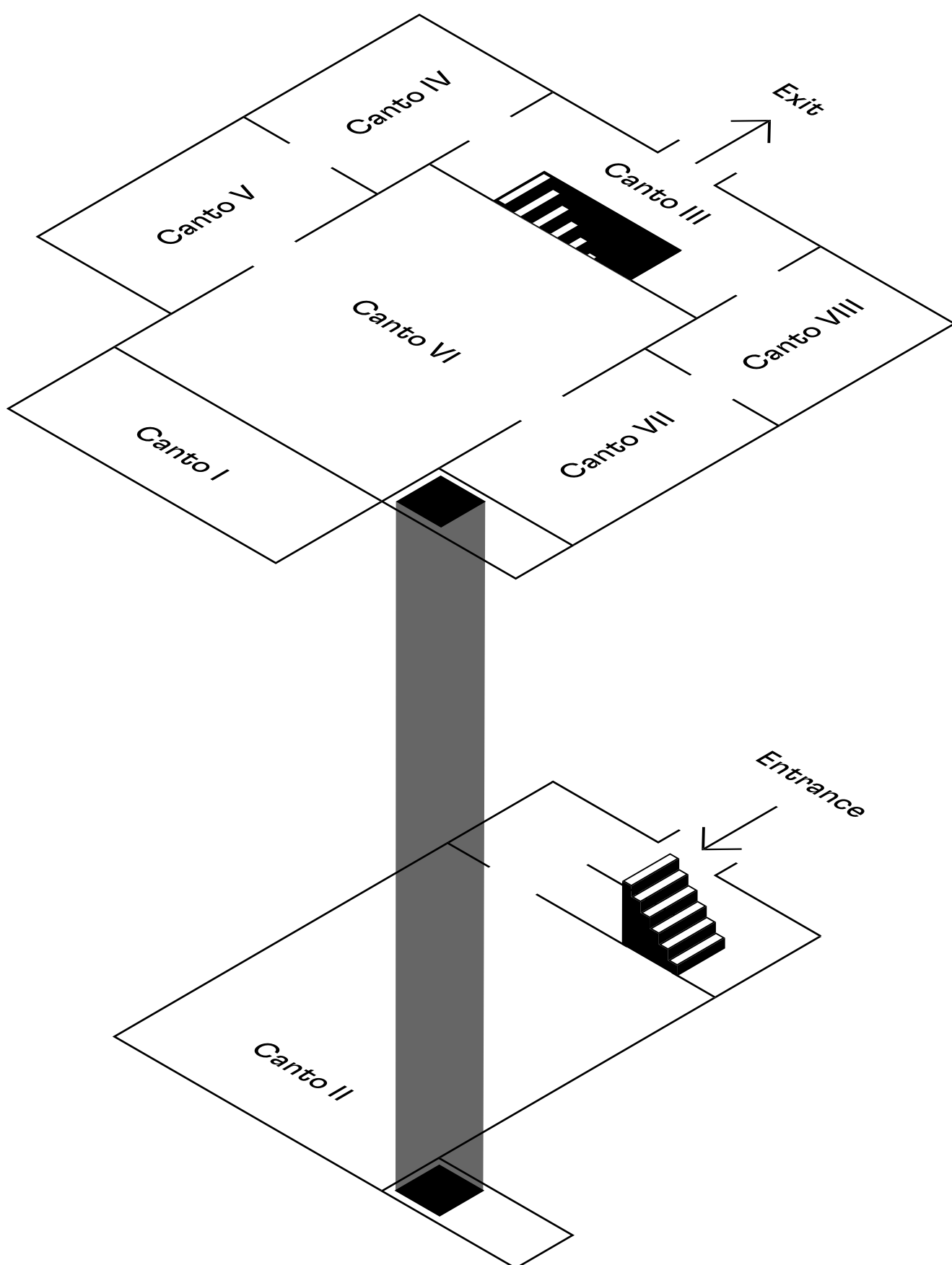
# **The Rain**

John Akomfrah

LARGE PRINT GUIDE

“We know ourselves as part and as crowd,  
in an unknown that does not terrify.  
We cry our cry of poetry. Our boats are  
open, and we sail them for everyone.”

POETICS OF RELATION (1990),  
ÉDOUARD GLISSANT (1928-2011)



## The British Council Commission 2024

I am over the moon to be presenting the audaciously gifted and pioneering inspiration, John Akomfrah, as our selected artist for the British Pavilion for the 60th edition at La Biennale di Venezia. What a privilege to write this introduction for a trail blazing and epic exhibition and work of art.

Akomfrah was chosen for this commission because his work remains incredibly relevant in the world we are in. Entering his immersive dimension has a mesmerising quality, reaching and touching the hearts and consciousness of audiences often unseen or unheard, which is fitting for this body of work that encourages the idea of listening as activism.

*Listening All Night To The Rain* is aesthetically and contextually rich and deeply provocative. It is an extraordinary dynamic feast of sound, light and imagery subverting the pavilion space from a radical new frontage and use of our basement space.

Ideas and interpretations of significant cultural memory interact with the here and now, but also our future. The ascending ideas that feature, flow into culminating moments of deep personal and planetary reflections searching into the past through epic historical milestones affecting Global South and diaspora communities, therefore the world we inhabit.

*Listening All Night To The Rain* will be presented at Amgueddfa Cymru/National Museum Wales (Cardiff), Dundee Contemporary Arts (Dundee) and Thyssen-Bornemisza Art Contemporary – TBA21 (Madrid) in 2025 and 2026. The UK tour is generously supported by the Art Fund and we are grateful for the Art Fund's continued support in bringing the British Pavilion in Venice to UK audiences.

We are deeply grateful to Tarini Malik for her passion, commitment and care in ensuring visitors and wider audiences beyond Venice are

able to engage with the work in all its multi-layered complexity. Thanks also to Jessica Reynolds for her beautiful exhibition designs, the result of a true collaboration with Tarini Malik and David Lawson. Above all, I would like to extend heartfelt thanks to John Akomfrah for his ambition and vision and to Lina Gopal, David Lawson, Ashitey Akomfrah, of Smoking Dogs Films and both Trevor Mathison and Gary Stewart of Dubmorphology and to all those who were involved in making the work and the exhibition at the British Pavilion.

I would like to acknowledge the dedication of our British Council colleagues as well as our programme partners, all of whom are involved in ensuring the work and spirit of the British Pavilion Commission reaches audiences worldwide. I also want to thank the 42 UK Higher Education institutions and arts organisations with whom we have partnered for the 2024 Venice Fellowship Programme. Together we are committed to creating

inclusive and representative pathways for all into the Visual Arts Sector

Finally, without the generosity of all our supporters, including Headline Partner Burberry, Aarti Lohia, our Ambassador for La Biennale di Venezia, Shane Akeroyd and his ongoing support of the Shane Akeroyd Associate Curator, our Patrons Board led by Ebele Okobi, and our many partners and donors, the selection jury, and our incredibly hard-working project team this would not be possible, so a huge thanks to all.

Let's all engage, listen and share!

Shaanti...

**Skinder Hundal MBE**

Global Director of Arts,  
British Council and  
Commissioner

for the British Pavilion 2024

## Curator's Introduction

John Akomfrah's monumental new commission for the British Pavilion, entitled *Listening All Night To The Rain*, continues the artist's abiding interest in post-colonialism, ecology and the politics of aesthetics with a renewed focus on the sonic. Drawing its title from Chinese writer and artist Su Dongpo's (1037 - 1101) poetry that meditates upon the transitory nature of life during a period of political exile, the exhibition is seen as a manifesto that encourages the act of listening as a form of activism. Conceived as a single landscape or artwork organised into song-like movements or 'cantos' that are inspired by American poet Ezra Pound's (1885 - 1972) journey through history in *The Cantos* (1925), the exhibition brings together eight multimedia and sound installations.

Bodies of water are a central motif and form a connective tissue that holds the many layered visual and sonic narratives together. Inspired by

the work of French philosopher Gaston Bachelard (1884-1962)- notably *The Poetics of Reverie: Childhood, Language and the Cosmos* (1960), for Akomfrah water is an endlessly generative image that provides a poetic language in which to think the world anew. In the UK, the artist filmed extensively in Scotland which he continues to be drawn to because of the haunting beauty of boat wrecks on the shoreline, and Yorkshire due to the complex socio-economic, cultural and environmental impact following the decline of certain industries in the late 1960s onwards.

The exhibition weaves together newly filmed material from around the world with found still images, video footage, audio clips and texts from international archive collections and libraries. Akomfrah juxtaposes these documented geopolitical narratives with imagined tableaux - often surreal or dreamlike in nature, in order to reposition the role of art in its ability to write history

in unexpected ways, forming critical and poetic connections between different geographies and time periods. Through methods of bricolage (the reuse of diverse materials in order to produce new meanings), non-linearity and repetition, the artist tells stories from the five continents through the 'memories' of multiple filmed characters who represent the diaspora in Britain.

Metronomes are a recurring motif throughout the work that portray the rhythmic cadence of time, as well as images of bicycles that symbolise its passing.

*Listening All Night To The Rain* positions various theories of 'acoustemology': a portmanteau combining 'acoustic' and 'epistemology' coined by ethnomusicologist Steven Feld that denotes the study of how the sonic experience mirrors and shapes our cultural realities. The soundtracks to each of the Cantos layer together archival material with field recordings, speeches, popular and devotional music

in order to extend the sense of hybridity in the filmic collages and reflect upon the multiplicity inherent in cultural identity more broadly. The musical genre of jazz as one example, specifically in terms of its improvisational quality and political associations in the black community, such as with Cecil Taylor and John Coltrane, continue to inform Akomfrah's practice.

Evoking a sense of contemplation and reverie, *Listening All Night To The Rain* houses a series of sculptural installations with embedded screens that are inspired by the structure and form of altarpieces from religious architectures. Each gallery space layers a specific colour field influenced by the paintings of American artist Mark Rothko (1903-1970) in order to point to the ways in which abstraction can represent the fundamental nature of human drama.

**Tarini Malik**

Shane Akeroyd Associate

Curator for the British Pavilion

## John Akomfrah

Sir John Akomfrah CBE (b.1957) lives and works in London. He was a founding member of the pioneering Black Audio Film Collective (1982-1998): a group of seven undergraduates who met in Portsmouth. Akomfrah still collaborates today with Lina Gopaul, David Lawson and Trevor Mathison as Smoking Dogs Films on monumental multiscreen film installations. Investigating the complexities of memory, colonial history and aesthetics, the collective were heralded for creating defiantly experimental works that engaged with black popular and political culture in Britain. The group were also instrumental in bringing an awareness of avant-garde film from Africa, South Asia and South America to the UK. The collective is

widely known for *Handsworth Songs* (1986): a response to the racial unrest and rioting which took place in Birmingham and London in 1985. This seminal work is on display as part of the *Disobedience Archive* display in Adriano Pedrosa's exhibition: *Foreigners Everywhere* at La Biennale.

John Akomfrah would like to extend special thanks to Tarini Malik, Jessica Reynolds, Louise Hayward, Andrew Price, Roselyn Cason-Marcus, Funmi Fetto, Jeanine Henry, Vanessa Johnson-Burgess, Samallie Kiyangi, Ebele Okobi, Eva Omaghomi, Darren Walker and Alberta Whittle.

All artworks in the exhibition courtesy Lisson Gallery and Smoking Dogs Films

“Even in the vast and mysterious reaches of the sea we are brought back to the fundamental truth that nothing lives to itself.”

SILENT SPRING (1962),  
RACHEL CARSON (1907-64)



## Canto I: Exterior Portico

This is the first artwork in a series of interconnecting film and sound installations that make up John Akomfrah's commission: *Listening All Night To The Rain*. Through exploration of the structural forces behind climate colonialism, forced migration and the resulting impact on our environment, *Listening All Night to The Rain* considers the ways in which we register these changes through acts of resistance and acoustic expression. Akomfrah frames Canto I as an intervention on the facade of this neoclassical building by including imagery and voices from the Global South. The work acknowledges Britain's prominent placement in the site of La Biennale and seeks to honour those that have been marginalised by the legacies of imperialism.

## Canto II

Together with the sonic, Akomfrah explores the role of water in understanding our world. Through depictions of mist and fog, still and running water, floods and rain, the aquatic permeates every frame and note of the artwork. In theatrically staged tableaux and archival footage, water, like sound, moves in waves that parallel fluctuations of time. It shares the experience of diaspora - of dispersion - from one space to another, often over water. Inspired in part by the work of philosopher Gaston Bachelard (1884-1962) and immunologist Jacques Benveniste (1935-2004), the artist considers water as a reservoir for memory: a site where narratives from the past, present and future are held. In a world of climate catastrophes and rising sea

levels, Akomfrah suggests that this logic can offer a means to navigate the present. Images from Bangladesh's devastating flooding from the 1980s onwards feature throughout the work, depicting how the country is on the frontline of a climate crisis generated by colonial legacies of extraction and pollution.

“...listening to images is constituted as a practice of looking beyond what we see and attuning our senses to the other affective frequencies through which photographs register.”

LISTENING TO IMAGES (2017),  
TINA M. CAMPT

## Canto III

This immersive sculptural sound installation is a collaboration between John Akomfrah and Dubmorphology (Gary Stewart and Trevor Matheson) who have worked closely with the artist since his formative years as part of the celebrated Black Audio Film Collective (1983-1998). Consisting of over 400 archival audiophonic objects from the 1940s to the 1980s including vinyl records, cassette players, radios and tape-to-tape players, the installation - both formally and in terms of its participatory nature - is inspired by seismographs in that it detects and accumulates sounds from our environment. At the front and rear of the British Pavilion, hidden from view, are two recording devices that live feed the atmospheric noises from the Giardini into a multilayered composition that combines clips from reworked film scores, recordings of political speeches, audio archives of historical and social events, dub effects and instrumental and popular music. Intended as a space of reflection that

explores themes of memory and erasure through a mosaic of echoes and reverberations, sampled sources pool from prominent cultural figures, including: Mary Frances Berry, Stokely Carmichael, Shirley Chisholm, Angela Davis, Bob Moses, Mahatma Gandhi, Malcolm X, Langston Hughes, Patrice Lumumba, Nelson Mandela and W.E.B. Du Bois

## Canto IV

In 1992, American academic Steven Feld coined the term 'acoustemology': a sonic way of knowing and being in the world. Acoustemology is based on the theory of relational ontology which assumes that life is shared in relation to others. Listening is an act of connecting to species - human and non-human - in collective symbiosis where sound operates as a shared cultural experience that unites various global communities in affinity to one another. Akomfrah, drawing from an acute acoustic sensitivity influenced by a range of formative experiences in 1970s-80s London from protest to club culture, employs sound to anchor his work. By layering and stitching together diverse audio materials such as fragments of political speeches, popular

music and sounds from nature, Akomfrah demonstrates how perception and discourse intersect through the sonic. Throughout the exhibition, the repetitive use of sounds of water bridges geographical disparities and evokes memories grounded upon the shared experience of listening.

## Canto V

*Listening All Night To The Rain* draws on the life and legacy of American conservationist Rachel Carson (1907-64), notably her groundbreaking exposé from 1962: *Silent Spring*, where she warns of the unseen horrors of pesticides like DDT (dichlorodiphenyl-trichloroethane) on human, animal and plant life.

Advocating against the spread of misinformation fuelled by corporate interests and state complacency, her work ignited the modern environmental movement, but not without significant public backlash that questioned her credentials as a female academic. Carson's work resonates with Akomfrah's evocative filmography in its exploration of political

complicity in the face of ecological devastation. Much like Carson's call to listen to the silenced voices of nature, Akomfrah reveals patterns in history and implores his audience to attune ourselves to messages from the past in order to understand the implications for our planet's future.

“I’m like a little boat / sensing an expanse  
/ of endless water // here under groves  
of trees / face to face in the bedroom /  
listening all night to the rain”

## Canto VI

The exhibition captures pivotal moments in the history of colonised countries, namely independence movements and rebellions that swept across Africa and Asia from the 1940-70s. Archival imagery delves into the Mau Mau uprisings in Kenya (1952-1960) and the brutalities of the British counterinsurgency campaign. In the Congo, it portrays the struggle for independence from Belgian colonialism, highlighting key political leaders like Patrice Lumumba and the challenges in post-colonial nation-building in the 1960s. Nigeria's journey to independence and civil war in 1970 is seen through the tragic consequences of colonial land amalgamation. Meanwhile, Akomfrah captures the devastation of the Indian Partition in 1947, shedding particular light on emblematic figures such as Jawaharlal Nehru, first Prime Minister of independent India and the implementation of his five-year plan to recover from

the deprivation caused by the British occupation. The artist approaches these narratives through the lens of the diasporic community in Britain, intertwining personal memories with the collective consciousness of those displaced by political crises in order to highlight the interconnectedness of enduring legacies of colonialism.

“Our struggle is also a struggle of memory against forgetting.”

CHOOSING THE MARGIN AS A  
SPACE OF RADICAL OPENNESS,  
BELL HOOKS

## Canto VII

In 1990, the Kogi tribe of Colombia warned the world about climate disaster in the BBC documentary *From the Heart of the World*. Akomfrah's commission serves as a stark reminder that our past experiences have forewarned us about the present challenges we face globally. Underscoring the interconnectedness between military conflicts and ecological devastation - from ecocide to ecoterrorism - the artist reveals the inalterable impact on our environment. In the context of the Korean War (1950-53), Akomfrah highlights the devastating impact of the conflict, particularly the extensive bombing campaigns by the US that led to widespread destruction through pesticides like

dichlorodiphenyltrichloroethane (DDT) in mass quantities. Footage from the Vietnam War (1955-75) emphasises how the war not only caused severe damage to human life, but also to the land. Pointing to Western complicity, Akomfrah examines the impact on indigenous populations in Canada who have long endured the effects of environmental exploitation, with the killing of seals and other animals serving as stark examples of colonial violence. Through this multifaceted exploration, Akomfrah's work alludes to the power of memory in determining our future.

## Canto VIII

*Listening All Night To The Rain* is testament to Akomfrah's long standing motivations in addressing landmark moments in British history with a rigorous critical lens. Key archival imagery repositions narratives from the Windrush generation: a symbol of mass migration and the diaspora in Britain more broadly, named after the people who emigrated from the Caribbean on the ship HMT *Empire Windrush* in 1948. Akomfrah focuses largely on the lives of the women and children of Windrush, paying respect to the breadth of black British identity. Shedding light on the discrimination that migrants to Britain faced in the context of the post-industrial decline of the country from the late 1960s onwards, another central figure in the work is

the life and death of British-Nigerian David Oluwale (1930-1969) who tragically drowned in the River Aire, Yorkshire after being brutalised by local policemen. Yorkshire and the Isle of Mull in Scotland are pivotal locations throughout the work and act as mythical homes for the various characters whose memories we witness.



*“Listening All Night To The Rain* alludes to the performative power that the sonic will hold in the Pavilion. The final ensemble of installations – iterations of acoustemology – detours back to questions of memory and of memorial but from a different vantage point, questioning the architectonics of the present and the spectres of the past, with the idea of listening as activism in mind. I sense that one can know the world – that you can find a name, an identity and a sense of belonging – via the sonic.”

## Timeline

The following timeline is indicative of some of the multiple geopolitical narratives that inform *Listening All Night To The Rain* through the layering of a vast assemblage of archival material, as well as to the global socio-political and cultural shifts that have shaped John Akomfrah's artistic practice more broadly. They indicate various markers in time that point to patterns and cadences in history and the ways in which narratives from the Global South have influenced one another. The lives and work of cultural and political figures are woven through stories of wars, migrations and seismic moments in the preservation of our natural world, acting as ghosts or spectres of the past that materialise in our present.

# 1910s

**1914:** Jamaican Marcus Garvey founded the Universal Negro Improvement Association (UNIA): the first mass movement of its kind to advocate for the empowerment and unity of people of African descent on a global scale.

**1922:** Mahatma Gandhi, the leader of India's independence movement, was imprisoned for six years for his involvement in the Non-Cooperation Movement, which aimed to resist British rule through nonviolent means such as boycotts, strikes and protests.

# 1940s

**1945:** The Fifth-Pan African Congress was held in Manchester, UK and was attended by leading anti-colonial activists from Africa and the Caribbean including: Kwame Nkrumah who became the first President of a liberated Ghana, Jomo Kenyatta of Kenya, Jamaican Amy Ashwood Garvey (first wife of Marcus Garvey) and American sociologist W.E.B. Du Bois who was hailed as 'the Father of Pan-Africanism'. Decisions made at this conference were instrumental in the success of multiple liberation struggles across Africa and the Americas.

**1947:** The partition of the British Raj into two separate nations of India and Pakistan was primarily based on religious groupings and enforced by the British parliament, leading to mass displacement, extreme violence and loss of life.

**1947-2017:** A sequence of economic development plans, known as the 'Five Year Plan', was implemented by Jawaharlal Nehru after India's independence following the depletion of resources by western occupation forces.

**1948:** The ship known as HMT *Empire Windrush* arrived in the UK marking the first significant mass migration of West Indian peoples to the UK to help with the post-war reconstruction of the country, subsequently forming the diasporic group known as the 'Windrush Generation'.

**1948-1994:** The South African apartheid, a system of institutionalised racial segregation, was enforced by the National Party: a white supremacist political group primarily led by Dutch-descended Afrikaners.

# 1950s

**1950-60s:** Caribbean sound system culture arrived in the UK during the post-war migration from the Commonwealth. Filling the void left by mainstream media's neglect of black culture, particularly radio, the rise of sound systems became a symbol of resistance and cultural pride by diasporic communities.

**1950-53:** The Korean War was a US-backed conflict between North and South Korea that culminated in the division of the Korean Peninsula. The US military sprayed thousands of tonnes of hazardous DDT pesticide on Korean soil.

**1952-60:** The Mau Mau Uprising was an armed anti-colonial movement against British rule in Kenya, led primarily by the Kikuyu people. The brutal British counterinsurgency campaign employed collective punishment and executions.

**1954-1968:** The US Civil Rights Movement was a social movement and campaign to abolish legalised racial segregation, discrimination and disenfranchisement. The movement sought to achieve full citizenship rights for Black Americans and other marginalised communities.

**1955-75:** A deadly conflict in Cambodia, Laos and Vietnam, as well as proxy war between the US and the Soviet Union, the Vietnam War is one of the most commonly referred to examples of ecocide due to the US Air Force spraying over 75 million litres of toxic herbicides over the region.

**1956:** The Suez Crisis was a diplomatic and military conflict between Egypt on one side and Britain, France and Israel on the other. It erupted when Egypt's President Gamal Abdel Nasser nationalised the Suez Canal, prompting a military intervention by the Western powers to regain control in an attempt to maintain colonial influence.

**1957:** Led by Kwame Nkrumah, Ghana became the first sub-Saharan African nation to gain independence from British colonial rule, inspiring liberation movements across the continent. Nkrumah served as an inspiration to Martin Luther King Jr., who often looked to his leadership as an example of nonviolent activism.

# 1960s

**1960:** Stuart Hall, became the editor of the *New Left Review* in London and published pioneering studies on the role of film, television and mass media in determining cultural identity.

**1960:** Patrice Lumumba, a leading figure in the fight for Congolese independence, assumed office as the inaugural Prime Minister of Congo, marking the country's liberation from Belgian occupation.

**1962:** The Sino-Indian War, also known as the China-India war, was an armed conflict contesting bordered territories between the two nations, notably the McMahon line: a borderline established by the British between Tibet and India.

**1962:** Rachel Carson's groundbreaking book *Silent Spring* was published, exposing the dangers of pesticides and setting the stage for the modern environmental movement.

**1963:** The Republic of Kenya was established on 12 December led by the first Prime Minister: anti-colonial activist Jomo Kenyatta.

**1964:** American Muslim civil rights activist Malcolm X visited occupied Gaza, Palestine and was deeply impacted by the displacement and suffering caused by the 1948 Nakba. He declared, "Our problem in America is a problem that is worldwide", drawing parallels between the Palestinian struggle and those of Black Americans.

**1965:** Shortly after Congo's independence, a series of secessionist movements led to the assassination of Patrice Lumumba, and a coup d'état by the autocratic leader Mobutu Sese Seko who changed Congo's name to Zaire in 1971.

**1965-75:** The Black Arts Movement in the US, led by poet Amiri Baraka, celebrated black culture in the face of systemic racism and oppression. John Coltrane's jazz album *A Love Supreme* was central to the movement, going on to inspire various resistance movements around the world, notably in apartheid South Africa where jazz was highly censored.

# 1970s

**1966:** The Black Panther Party was founded by Bobby Seale and Huey P. Newton in the US. Advocating for black rights, socialism and armed self-defence, particularly against police brutality and systemic discrimination, there were multiple international chapters including in the UK and Algeria.

**1966:** After leading Ghana to independence, Kwame Nkrumah was overthrown due to his increasingly authoritarian rule by the National Liberation Council in a violent coup d'état.

**1966-70:** The Nigerian Civil War, or the Biafra War, was primarily driven by ethnic tensions with the Igbo (Biafra) ethnic group following the colonial amalgamation of land in 1914. Concurrent to the Vietnam War, this was one of the first wars in human history to be televised to a global audience.

**1968:** Martin Luther King Jr. was assassinated due to his prominent role in advocating for civil rights and racial equality in the US.

**1968:** The Women's Liberation Movement (WLM) in the UK, spurred by events in the US, was formed to combat institutional sexism and fight for equal pay. Two important events this year organised by women workers galvanised the country: the Dagenham Ford Plant Strike by machinists and a campaign in Hull over local fishermen's safety.

**1969:** David Oluwale, a Nigerian immigrant to Leeds, drowned in the River Aire after sustained harassment and abuse by police officers, leading to a landmark legal case of institutional racism in the UK.

**1971:** The self-determination movement in East Pakistan resulted in the formation of the nation state of Bangladesh, separating it from West Pakistan. This resulted in a bloody civil war and a humanitarian crisis of ten million displaced people.

# 1980s

**1981:** Riots erupted across England due to the ongoing discriminatory violence inflicted on black people by the police. The April Brixton riots in London were followed by protests in Liverpool, Birmingham, Leeds and Manchester.

**1982-98:** In response to the growing civil unrest and socioeconomic inequalities in Thatcherite Britain, the Black Audio Film Collective was formed and backed by a concerted effort from Channel Four Television and local councils to amplify black representation in the arts.

**1987 onwards:** Severe flooding in Bangladesh due to climate change exacerbated by the Global North resulted in catastrophic damage to both the landscape and its people.

# 1990s

**1990:** The Kogi, an indigenous group in Colombia, warned the world of the first signs of environmental collapse in the BBC documentary *From the Heart of the World*.

**1990:** *Poetics of Relation*, by Édouard Glissant is published. Reacting against the exclusion of black people from the cultural domain, Glissant challenges rigid notions of identity within Caribbean culture, promoting hybridity and the shared experience of postcolonial identities through poetic sensibilities.

**1994:** Nelson Mandela became the first Prime Minister of South Africa and the first democratic elections in the country were held.

# 2010s

**2018:** ‘The Windrush scandal’ exposed the British government for wrongfully detaining, denying legal rights and deporting migrants from the UK to the Caribbean.

## Discover more

For more information about the exhibition and the British Pavilion public programme scan the QR code or visit us online at [venicebiennale.britishcouncil.org](https://venicebiennale.britishcouncil.org)



### Bloomberg Connects Exhibition Guide

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### Public Programme

Explore our website for a programme of in-person and online events including talks, film screenings, workshops, performances and commissioned responses. The expanded programme is inspired by the participatory nature of ‘call and response’ as a pattern of democratic expression, protest, religious gatherings and in musical traditions specific to the Global South and its diaspora. It recognises Akomfrah’s impact and influence on different generations of artists and filmmakers by platforming new voices that connect audiences beyond Venice, encouraging a global dialogue around the most pressing issues of our time.

### Catalogue

The commission will be accompanied by a fully illustrated catalogue, published by Hatje Cantz and widely available in shops and online from September 2024. The



publication is edited by Tarini Malik with Ben Eastham and includes additional support from Novuyo Moyo.

### The British Council Venice Fellowship Programme

The British Council's Fellowship Programme aims to create inclusive and representative pathways for all into the visual arts sector. We host 66 emerging arts professionals and students in Venice for a month throughout the run of the Biennale and during their time in Venice the fellows welcome visitors at the Pavilion alongside conducting independent research and fostering new international connections.

### UK in Venice

Visit our website for further information about other UK events and UK-based artists exhibiting in Venice during the Biennale.

[venicebiennale.britishcouncil.org](https://venicebiennale.britishcouncil.org)

### Our 2024 Partners are:

Anglia Ruskin University, Arts & Homelessness International, Arts University Bournemouth, Arts University Plymouth, Birkbeck (University of London), Birmingham City University, Bradford 2025 City of Culture, The Collective Makers, Coventry University, Durham University, The Glasgow School of Art, Invisible Dust, King's College London, Liverpool John Moores University, London College of Communication (University of the Arts London), London Metropolitan University, The Lowry, Manchester Metropolitan University, New Contemporaries, Newcastle University, Northumbria University, Outer Spaces, Outside In, Proposition Studios, Queen's University Belfast – Sonic Arts Research Centre, Scottish Contemporary Art Network (SCAN), SOAS (University of London), Teeside University, Touchstones Rochdale, UAL Decolonising Arts Institute (University College London), University for the Creative Arts, University of Bradford, University of Exeter, University of Leicester, University of Liverpool, University of St Andrews, University of the Arts London, UWE Bristol, Venture Arts, Winchester School of Art, York St John University.

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## Curator / Curatore

Tarini Malik, *Shane Akeroyd Associate Curator for the British Pavilion*

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### Produced by / Prodotto da

Smoking Dogs Films

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#### Produttori quadri

Ashitey Akomfrah, Lina Gopaul, David Lawson

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### Additional Tableaux Montage /

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## Archive Science /

### Archivio colorimetrico

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## Tableaux Production /

### Produzione quadri

Nodee Niranjana

## Sound Installation /

### Installazione acustica

John Akomfrah and Dubmorphology (Trevor Mathison and Gary Stewart).

## Audio-Visual Software and Hardware

### / Software e hardware audiovisivo

ArtAV

## Canto III Sound Installation /

### Installazione acustica Canto III

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Progetto della rassegna**

vPPR Architects: Jessica Reynolds,  
Stephanie Lloyd

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**Visual Identity / Identità visiva**  
TEMPLO

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**Translation / Traduzione**

Emanuela Guastella

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**Audio-Visual Consultancy /  
Consulenza audiovisiva**

Kenji Takahashi

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**Exhibition Production Management /  
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Svetislava Isakov, Margherita Muzzi,  
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Jack Hems

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**Catalogue / Catalogo**

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Poem 83 by Su Dongpo, translated  
by Jiann I. Lin and David Young from  
*Listening All Night to the Rain, Selected  
Poems of Su Dongpo (Su Shi)* Pinyon  
Publishing (2020)

For 90 years, the British Council has supported peace and prosperity by building connections, understanding and trust between people in the UK and countries worldwide.

## **Our work in Arts and Culture**

We find new ways of connecting with and understanding each other through arts and culture, building creative and collaborative global communities that inspire that inspire innovation, inclusion and enterprise.

We share the creativity of UK arts and culture with audiences around the world and bring artists together to stimulate creative exchange. We build inclusive creative economies through support for creative enterprise. Our work with local

communities and artists helps protect cultural heritage and builds long-term, mutually beneficial relationships between the UK and the world.

The connections we build generate creative responses to global challenges, helping us to work together to transform lives and create positive change.

# **Thank you for visiting the British Council Commission for the British Pavilion / Grazie di aver visitato i lavori del British Council per il Padiglione Britannico.**

Da 90 anni il British Council sostiene la pace e la prosperità instaurando legami, comprensione e fiducia reciproca tra la popolazione del Regno Unito e altri Paesi del mondo.

## **Il nostro contributo all'arte e alla cultura**

I nuovi modi per connetterci e comprenderci reciprocamente passano attraverso l'arte e la cultura, con la creazione di comunità globali creative e collaborative che ispirano innovazione, inclusione e intraprendenza.

Noi condividiamo la creatività dell'arte e della cultura del Regno Unito con il pubblico di tutto il mondo, riunendo gli artisti per stimolare uno scambio creativo. Costruiamo

economie creative inclusive attraverso il sostegno alle iniziative creative. La nostra collaborazione con le comunità e gli artisti locali contribuisce a proteggere l'eredità culturale e costruisce rapporti di lungo termine, reciprocamente vantaggiosi per il Regno Unito e per il mondo.

I collegamenti che costruiamo generano risposte creative alle sfide globali, e questo ci aiuta a lavorare insieme per rivoluzionare la nostra vita e creare cambiamenti positivi.

## Credits / Ringraziamenti

The British Council Commission for the British Pavillion is made possible through the foresight and generosity of individuals, companies and foundations whose financial and in-kind contributions enable the British Council to realise the Artist's vision.

La realizzazione dei lavori del British Council per il Padiglione Britannico è resa possibile grazie alla lungimiranza e alla generosità di singoli, aziende e fondazioni che offrono contributi finanziari e donazioni, per consentire al British Council di realizzare l'ideale dell'Artista.

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The films each have a running time of approximately 15 to 30 mins.

La durata di ciascun filmato è di circa 15-30 minuti.

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