

BLACK NEWS

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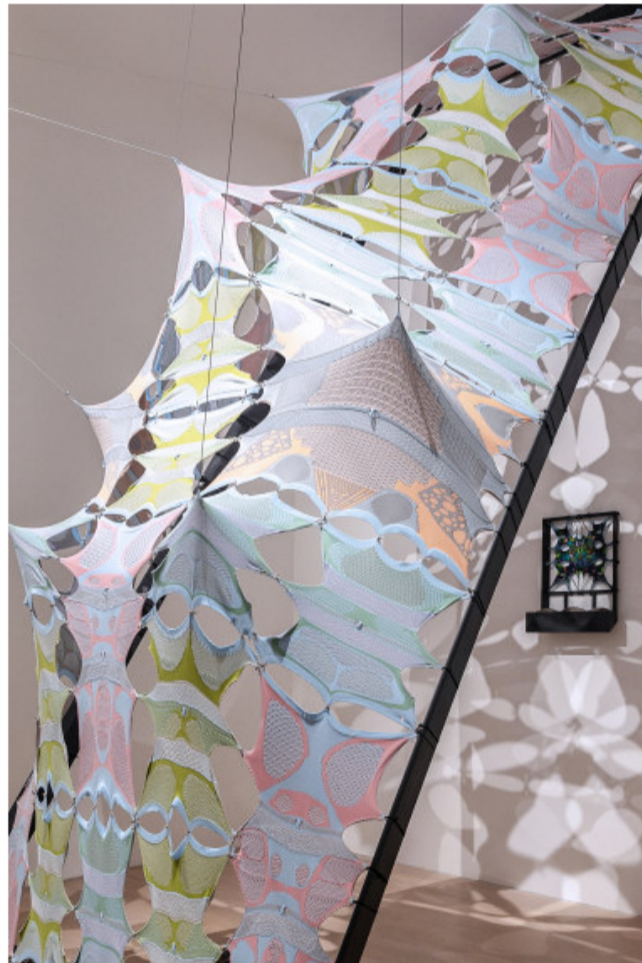
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It's architecture's turn at Venice Biennale 2023, so expect surprises

"It is our contention that the rich, complex conditions of both Africa and a rapidly hybridising world call for a different and broader understanding of the term 'architect'," says Lokko. "Central to all projects is the primacy and potency of one tool: the imagination. It is impossible to build a better world if we cannot imagine it."

A coincidence, probably, but of the 22 exhibitions inside the Arsenale's cavernous Corderie building, the one that grabs attention first is that of black British multidisciplinary artist LionHeart, who appears, blindfolded and seated, in a black-and-white video projected onto a vast screen near the entrance.



Detail from Yusef Agbo-Ola's 'Bone Temple' showing at the British Pavilion. *Taran Wilkhu © British Council*

"If architecture doesn't serve feelings [then] it serves a psychosis," declaims LionHeart, his name a reclamation, his words confirming the suspicion that this – indeed, the entire biennale – is a space intended to make you go "hmmm".

Concept is currency in what turns out to be a complex, multi-layered and sometimes overwhelming rethink of architectural practice, where videos, research projects and mixed-media installations take on everything from history, conflict and identity to artificial intelligence, ecology and, in the fictional *All-African Protoport* of Brooklyn-based Nigerian-born Olalekan 'Lek' Jeyifous (think a lush and colourful travel complex powered by renewable energy), the destruction of the Western utopia/dystopia binary.

The Spanish-born practitioners at Sydney's Grandeza Studio present *Pilbara Interregnum*, a cross art-form work that posits Western Australia's arid mineral-rich Pilbara region as a 'spatio-temporal battlefield' mangled by colonial development.

Seven 'political allegories' are outlined on film by actors wearing balaclavas and gas masks and firing glitter from guns; among them, *terra nullius* – the legal principle used by the British to settle Australia, and by former prime minister Robert Menzies to justify British nuclear testing off the West Australian coast – and the oh-so-plausible idea of mining/pillaging Mars.



Brooklyn-based, Nigerian born Olalekan Jeyifous poses next to his installation, 'All-African Protoport'. AP

"Let's think about the ground as a somatic archive... repurposed as critical archaeological infrastructure ... a collective act for the profanation of imperial myths," they intone, their word salad garnished with a gilded 3D model of a re-imagined Pilbara, which is laid out on a table in front of the screen – complete with a disembodied hand holding (catching?) a slab of space junk.

Over a canal into the Giardini, where birdsong, prosecco and blooming star-jasmine enliven the steps of punters kitted out in the uniform of the architecturally inclined: black garb, big scarves, outré specs.

Most begin at the exhibition-anchoring Central Pavilion and its 16 African and diasporic practices, among them American community activist/artist Theaster Gates, documenting a decade of socially engaged practice by the Black Artists Retreat in Chicago, and British-Ghanaian Sir David Adjaye – one of the world's most fêted black architects – presenting models of current projects including a National Cathedral of Ghana (Adjaye also designed a beautiful black timber pyramid-cum-relaxation space, the Kwaee Pavilion).

Conspicuous by their physical absence are three Ghanaian architects, close colleagues of Lokko's, denied visas into Italy without explanation – with the implication they might overstay.



British-Ghanaian architect Sir David Adjaye. *Pat Scala*

“Not all teams are equal,” says Lokko at a press conference, speaking to the hypocrisy of denying African contributors access to a show about Africa.

Elsewhere, among 26 globe-spanning pavilions set, Disneyland-like, into hills, along paths and next to water, ideas around decolonisation proliferate.



The British Pavilion, built in 1901. Suspended at the front are two steel vessels, ‘Thunder and Şimşek’, by Jayden Ali, representing the hybridised rituals that evolve during colonial occupation. *Taran Wilkhu*
© *British Council*

Inside the British pavilion – built in 1901 to invoke an 18th-century Italianate country house – young Britons of various backgrounds celebrate the country’s diversity with objects including a futuristic British-Caribbean domino and a *Bone Temple* made from textiles.

There’s fun to be had in France, with its shiny-foil amphitheatre and live drag shows, and in Germany, where a repository of leftovers from last year’s art biennale are turned into artworks, and even in the Palladian-style US pavilion, whose five exhibits reframe plastic detritus as a resource.



The 'Runout' installation by designer Mac Collins at the British Pavilion.
Taran Wilkhu © British Council

Next to the café in the middle of the Gardini is an outdoor installation by Ukraine: a set of grassy earthen mounds replicating those that repelled 10th-century invaders and proved effective against Russian tanks last year, here rolled down by happy kids and sat upon to eat gelato.

The pavilion of Russia, the uber-coloniser, is closed, cancelled.

Lent intimacy by reindeer skins, a mobile library on skis and timber nooks for relaxing, the Nordic pavilion's exploration of indigenous Sami culture was hotly tipped for the Golden Lion (this is Venice) for Best National Participation. Instead, the prestigious gong went to Brazil for *Terra*, an exhibition staged in a pavilion filled with earth, celebrating the architectural heritage of Indigenous and African Brazilians – and refuting the narrative that Brasilia, the capital, was built in the middle of nowhere.

And so to the modernist Australian pavilion, an austere black cube in which a multi-sensory installation titled *Unsettling Queenstown* examines namesake settlements across the former British Empire, focusing mainly on the copper mine-ravaged Queenstown in Tasmania.



'Unsettling Queenstown', the installation inside the Australian Pavilion.

Suspended from the centre of the pavilion is a copper-tubing model of the belvedere (the upper part) of the town's Empire Hotel, an Italianate structure that here – hanging over a floor strewn with red gum branches, in a room soundtracked by voices and strafed with images of Country – feels like an anachronism.

"We've chopped the base off the structure, so it is hovering like a spaceship," says curator Anthony Coupe, a partner at Adelaide's Mulloway Studio. "It asks people to rethink structural dynamics, to project their own ideas onto what the frame could be."



Anthony Coupe curated the Australian design: "It asks people to ... project their own ideas onto what the frame could be."

The effect is as eerie and unsettling as it is dramatic and powerful, a 'demapping' of colonialism intended to reveal hidden First Nations histories.

It is also a repatriation of sorts: an impression of a stone building with colonnades and high arched windows, shipped back, newly see-through, to Venice in northern Italy. Where, just for the Biennale Architettura, the facade of the Central Pavilion has been reconfigured into a statement about its contents: corrugated metal from a roof cut into deconstructed images of Venice's winged lion.