

## News Round-up

### The 57th Venice Biennale

73-year-old Phyllida Barlow's star continues to rise, her British Pavilion installation *folly* is ambitious and bold. Playing on the different meanings of the word, 'folly', she contrasts the concepts of the foolhardy or rash with architectural ornamental pretence, juxtaposing her work with the space. Colourful ET-like heads on metal stands spill out of the neo-classical building, while inside huge grey columns tower above the visitor and reach for the lofty ceilings. Barlow uses everyday materials – concrete, cardboard, foam, mesh, plaster, plywood and paint to make familiar objects and structures, and abstract forms to create an exploration of pretence and reality, which engage her 'protagonists' in a 'theatrical encounter'.



In collateral events, Scotland + Venice show Rachel Maclean's new film, *Spite Your Face*, at the altar of the deconsecrated church of Santa Caterina. A dark fantasy narrative, this draws on the Italian folk-tale *The Adventures of Pinocchio*, to present a satirical political post-truth dystopia. In a second event, representing Wales, James Richards has produced a fascinating multi-sensory experience with the interplay of sound installation, video and photographic image at Santa Maria Ausiliatrice. While at the Irish Pavilion, Jesse Jones shows 'an expanded form of cinema', which explores the current social movements in Ireland.