hair and tornados, Aly’s work produces visual bonds between the body and its experimental situation. Another stationary work is Camgun (2001-2006), which brings home the site of conflict. A composite of cameras and weapons, these constructed sculptures stand guard, as visual puns of the word “shooting”.

Mark Titchner
Find your world in ours
20 June — 8 July 2018
Ikon foyer, ground floor

Find your world in ours is a project by artist Mark Titchner and Supersonic Festival. It presents a series of newly commissioned artist videos that explore ideas of ritual, repetition and collective experience. These works will be presented in Birmingham as a series of large scale projections during the 2018 Supersonic Festival and at Ikon. Artists Anna Barriball, Sean Dower, Mustafa Hulusi, John Lawrence, Rachel Lowe and Mark Titchner have all produced new digital works for the project.

1. Tornado, 2000-2010
   Video (colour, sound)
   40 min

2. Exodus 3:14, 2014-2018
   Animation drawings and video
   Pencil on paper

3. Untitled (Donkey), 2010
   Oil on tracing paper

4. L'imprévoyance de la Nostalgie (Dad)
   Mexico City, 1999

5. Untitled (Milpa Alta, Mexico)
   2008-2011, oil on wood

6. Untitled (Milpa Alta, Mexico)
   2008-2011, oil on wood

7. In a Given Situation, 2009
   Oil on canvas on wood

8. Ephemera for Tornado and Exodus 3:14
   2000-2017

9. Camgun #04, 2001-2006
   Wood, plastic, film and metal roll

    Postcards

11. Untitled (The Liar, The Copy of the Liar)
    1994-1995, oil on canvas on wood

12. Studies for Exodus 3:14
    Pencil on tracing paper

13. Explosion, 2009
    Oil on canvas on wood

    Oil on canvas on wood

15. Do, Undo, 2008
    Video (colour, sound)
    1 min 48 sec

16. Untitled (Representation), 2010
    Study for In a Given Situation
    Pencil and oil on tracing paper

17. Untitled (Spectacle), 2010
    Study for In a Given Situation
    Pencil and oil on tracing paper

    Pencil on tracing paper
IKON
Exhibition Guide

Francis Alÿs
Knots'n Dust
20 June — 9 September 2018
First Floor Galleries


Samuel Beckett, Worstward Ho, 1983

Ikon presents a solo exhibition by Mexico-based artist Francis Alÿs (born 1959, Antwerp). Organised by the Beirut Art Center it is an outcome of Alÿs’ long-term interest in current affairs in the Middle East and his frequent travelling to that part of the world, especially Iraq and Afghanistan.

Knots’n Dust is curated by Marie Muracciole and organised in partnership with the Beirut Art Center and with the kind support of Peter and Natalie Hrechdakian, Marwan T. Assaf, Yola Noujaim, David Zwirner, Jan Mot and those supporters who wish to remain anonymous. Mark Titchener’s exhibition Find your world in ours is supported by Supernice Festival and Arts Council England.

Exhibition supporters

Knots’n Dust comes with its own undoing. Every gesture comes with its opposite; every affirmation comes with its undoing.

The centre-piece of Ikon’s exhibition is Exodus 3:14 (2013-2017), an animation encasing an animation film of a woman tying a simple knot in her long hair. Projected as a loop, this benign and beautiful gesture is transformed into a Sisyphean task, within a display of a selection of the thousand drawings required to produce the short film. This physically illustrates a recurring theme within Alÿs’ work, the massive disproportion between effort and result, between work and labour.

Exodus 3:14 activates a game of opposite actions: mêler et démeler, arranger et déranger, faire et défaire, drawing and erasing. Untangling knots is the only thing a machine is unable to do. Knots request and epitomise the work of hands, as well as representing links and bonds, resistance and binding.

The work of many hands propagate, like dust, in gatherings of paintings, drawings, sketches, workbooks and notes. These studies — including those for Tornado and Exodus 3:14 — give focus to the preliminary, the intuitions, the rebounds, the traces or the result of the process of making, showing the course and the detours of ideas, each element building links between apparently disparate works.

Within Alÿs’ practice the act of walking becomes a demonstration, a discrete disruption of public space. This corpus, released by the artist on his website, represents a political as well as poetic statement. Pedestrian acts, like passing by or playing games, become a way of interpreting a place, the world we live in, shifting meaning, creating change and subverting order. Their strength is in their modesty, as sometimes doing nothing is doing something, and doing something is doing nothing.

Yet the pair of shoes of L’inprévoyance de la nostalgie (Dad) (1999) seems contrary to Alÿs’ explorations, standing instead for immobility. As with the unexpected association between