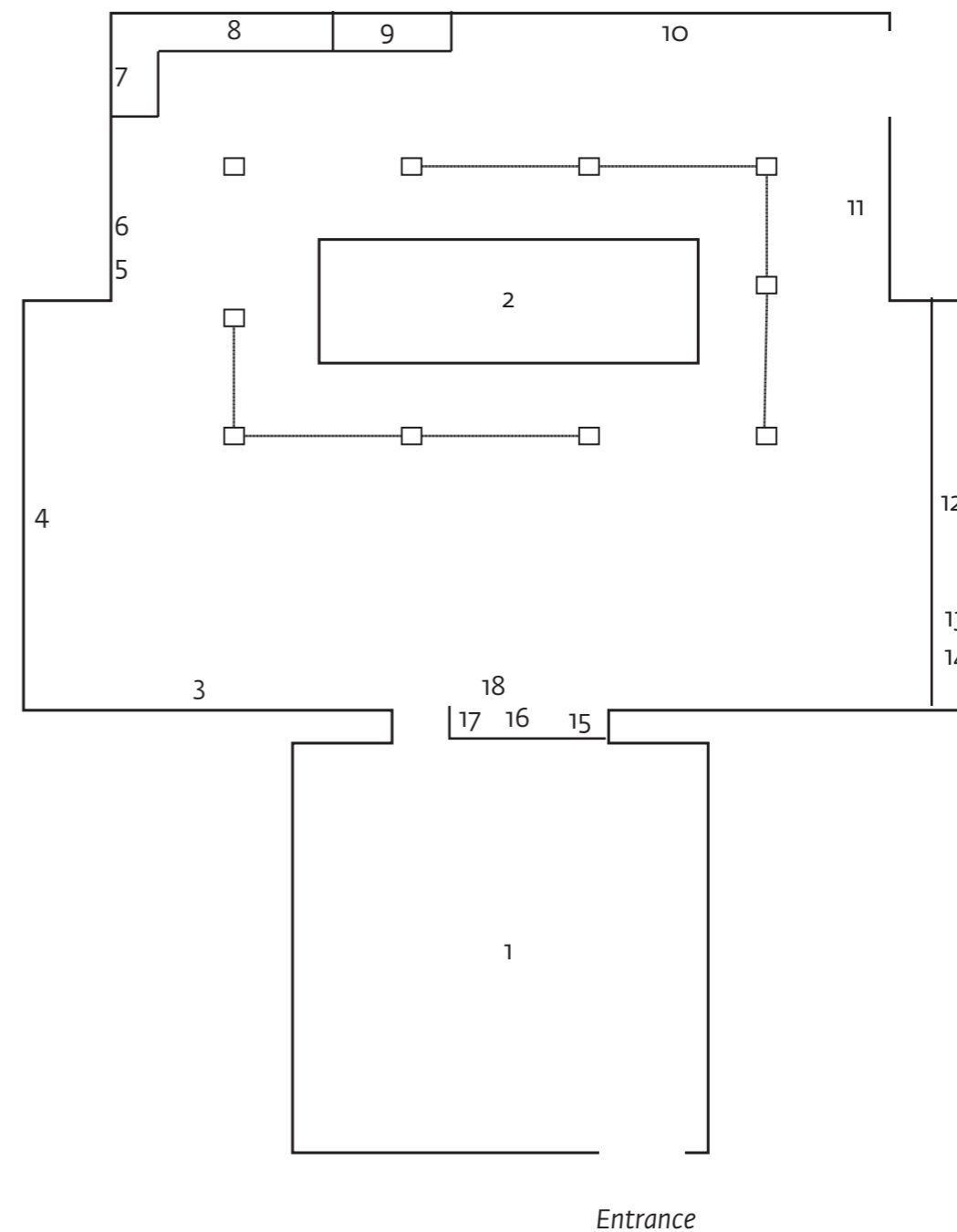


hair and tornados, Alÿs' work produces visual bonds between the body and its experimental situation. Another stationary work is *Camgun* (2001-2006), which brings home the site of conflict. A composite of cameras and weapons, these constructed sculptures stand guard, as visual puns of the word "shooting".

**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  
Oli on canvas on wood
8. *Ephemeria for Tornado and Exodus 3:14*  
2000-2017
9. *Camgun #04*, 2001-2006  
Wood, plastic, film and metal roll
10. *Beirut, September 8, 2016*  
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
14. *Implosion*, 2009  
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
18. *Untitled*, 2013-2017  
Pencil on tracing paper



Entrance

## Associated Events

### Making Knots

Wednesday 25 July, 2–5pm

£25, including materials and refreshments

Slow Boat, Brewmaster Bridge,

Brindleyplace, B1 2JB

Booking essential, places are limited

Join artist and Ladywood resident Maral

Mamaghanizadeh to create a piece of

jewellery inspired by Francis Alÿs' work

Exodus 3:14, an animation of 670 drawings of a woman tying a knot in her hair.

### Tornado Tracers

A guided walk with Carolyn Morton

Saturday 28 July, 2.30–5.30pm

£6 (£10 for Tornado Tracers and Knot

Working)

Booking essential, places are limited

Meet outside All Saints Church, 2 Vicarage

Road, Kings Heath, Birmingham B14 7RA

Finishes at Christ Church, Farm Road

Sparkbrook B11 1LT

Tornado Tracers marks the 13th anniversary, to the day, of the 2005 Birmingham tornado. This walk, led by Birmingham-based visual artist Carolyn Morton, charts the tornado's route over three miles, identifying fragmented evidence, drawing from public records and personal anecdotes and exploring lasting impacts on the local community. Join us for rest, refreshments and conversation afterwards in a local public house. Please wear shoes suitable for urban walking. Presented in partnership with Still Walking Festival [stillwalking.org](http://stillwalking.org)

### Knot Working

A guided walk with Ben Waddington

Saturday 11 August, 1–3pm

£6 (£10 for Tornado Tracers and Knot

Working)



Booking essential, places are limited

Meet at Ikon for a tour of the Francis Alÿs exhibition, followed by a guided walk led by Ben Waddington, Still Walking Director, as he attempts to tie up some of the loose ends experienced as a Birmingham pedestrian. This walk explores themes of town planning, encroaching private spaces and invisible boundaries. Join us for rest, refreshments and conversation afterwards in a local public house.

## Stay in touch

Subscribe to our e-bulletin at

[ikon-gallery.org](http://ikon-gallery.org) and find us on

   [ikongallery](http://ikongallery)

Ikon Gallery

Brindleyplace, Birmingham B1 2HS

0121 248 0708

[ikon-gallery.org](http://ikon-gallery.org)

Open Tuesday – Sunday

and Bank Holiday Mondays, 11am–5pm

Free entry, donations welcome

Ikon is supported using public funding by Arts Council England and Birmingham City Council.

### Exhibition supporters

*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 Titchner's exhibition *Find your world in ours* is supported by Supersonic Festival and Arts Council England.

# IKON

## Exhibition Guide

Francis Alÿs

*Knots'n Dust*

20 June — 9 September 2018

First Floor Galleries

*Ever tried. Ever failed. No matter.*

*Try again. Fail again. Fail better.*

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.

Featuring new work, *Knots'n Dust* is a reflection on the notion of turbulence, from instability to chaos, from a meteorological phenomenon to bigger geopolitical pictures, from a simple knot in the hair to an ascending spiral. Presented in Lebanon earlier this year, the exhibition echoes the situation of a country surrounded by endless conflicts and repressions, now populated by over a million recent refugees.

Visitors enter Ikon's exhibition through *Tornado* (2000–2010), a video projection in which the artist chases 'dust devils' and attempts to enter their eye with a camera in hand. He films their windless core, a monochrome of dust that literally abstracts him from the outside world. On a new series of postcards – available for visitors to take away – commissioned by Beirut Art Center, Alÿs has written 'mirrored' sentences onto car windscreens covered with dust at the moment of a storm.

Has this yellow dust travelled with the wind from the uncultivated soil of neighbouring Iraq and Syria? In many of these regions, the soil is no longer fixed by roots and plants, becoming volatile after years of conflict.

As in much of Alÿs' work, every affirmation comes with its opposite, every gesture comes with its own undoing.

The centrepiece of Ikon's exhibition is *Exodus 3:14* (2013–2017), an installation 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 dêmeler, 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'imprévoyance de la nostalgie (Dad)* (1999) seems contrary to Alÿs' explorations, standing instead for immobility. As with the unexpected association between



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