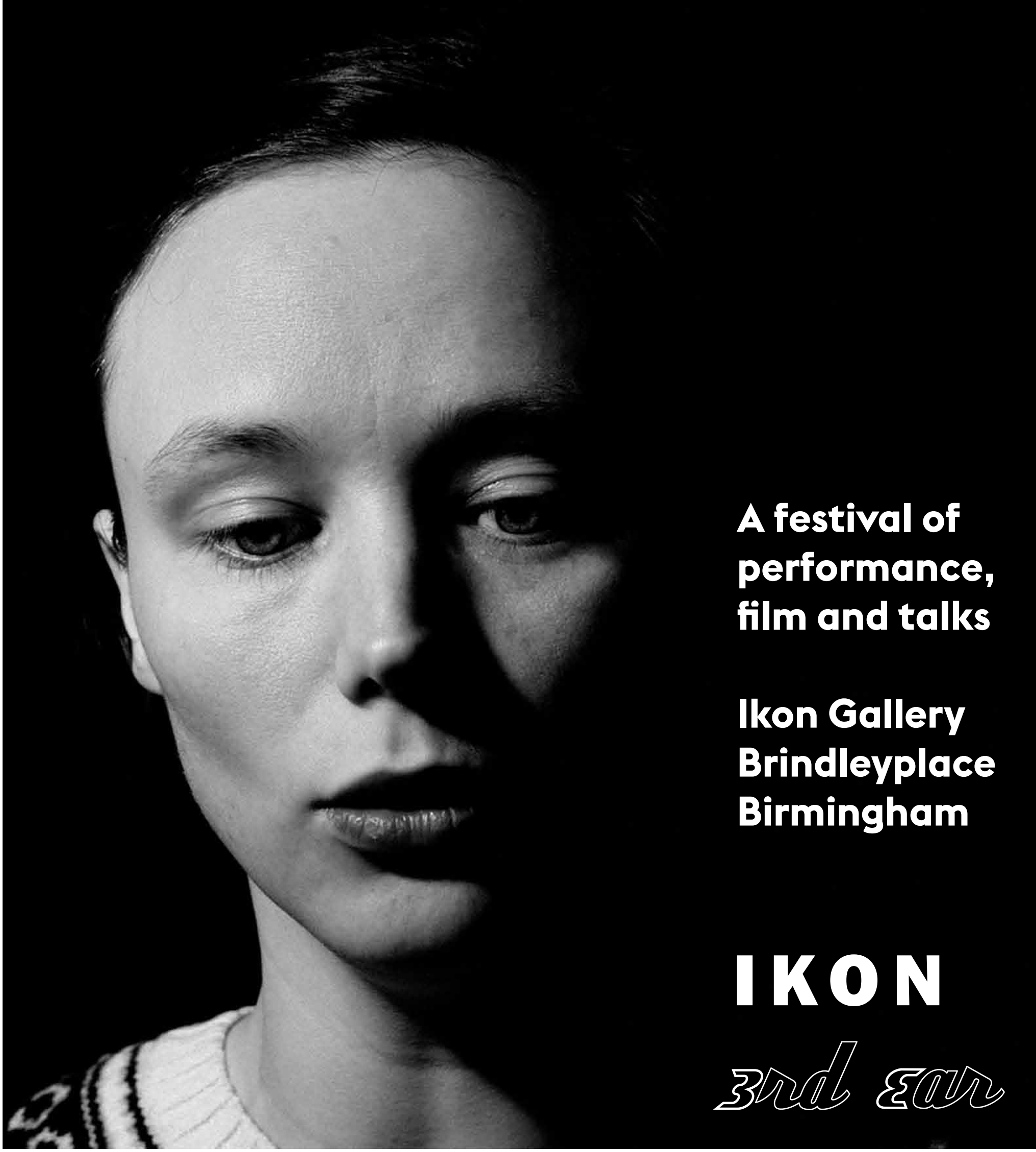
Autumn Almanac
The Voice and the Lens
8–11 November 2012



A festival of performance, film and talks

Ikon Gallery
Brindleyplace
Birmingham

IKON

3rd Ear

Laura Cooper, *BIRDS* (2012)

The Voice and the Lens

We have been lost for words in describing this year's Autumn Almanac.

On one hand, we are presenting an exhibition across Ikon's galleries of collaborations between pioneering artists and leading contemporary vocalists, as well as a number of mute visual works that represent the voice without recourse to sound. On the other, we're bringing together a festival of extraordinary, versatile performers who are influenced by anything from animal calls to gospel, cabaret to folksong, metal to opera, and hunting calls to choral music. Classics by Kurt Schwitters, Alvin Lucier and Yoko Ono take their places alongside modern classics by Christian Marclay and Shirin Neshat, and new works made specially for Autumn Almanac.

Furthermore, we have a treasure-trove of artist films to screen, as well as insights into the relationships between opera, film and TV. Over 40 artists are featured, including Turner Prize nominee Elizabeth Price, producer and director Don Boyd, auteurs Jean-Luc Godard and Robert Altman, and composers Robert Ashley, Jennifer Walshe and Eric Whitacre.

Film Ficciones

We're excited to be working with many partners and artists in Birmingham for Autumn Almanac. Vocalists and artists from Birmingham Conservatoire and Birmingham Institute of Art & Design have collaborated to make new work. Amritpal Sembhi has worked on a new film with Ashley Turnell (Ex Cathedra), The Giant Screen shows a production of The Barber of Seville, Scott Wilson (University of Birmingham), Film Ficciones, Al Madina Children's Choir and the Ikon Youth Programme perform, and Graham Vick (Birmingham Opera) joins other experts in unpicking the relationships between opera, film and video.

Is it an exhibition or a festival? A show, an opera or a marathon? Whatever, come and experience the voice as you've never seen or heard it before.

Sam Belinfante
Ed McKeon (Third Ear)
Jonathan Watkins (Ikon Director)

Bruce McLean, *Drumstick* (2012) work in progress

New Commissions

9–11 November
11am–6pm
First Floor Galleries
Free entry

At the heart of The Voice and the Lens is a series of new works by established and emerging artists who all share a strong interest in both sound and the voice. Each artist was paired with a creative vocalist in order to explore together the voice as both subject and medium.

Sam Belinfante
New Work, with Elaine Mitchener (2012)
16mm transferred to HD video
Belinfante and Mitchener's collaboration grew out of a shared interest in 'exercise' as both a device to practise and test techniques and a repetitive activity that requires great physical effort. As an artist new to analogue film, Belinfante explores the limits and idiosyncrasies of his camera in a series of choreographed moves paced by each wind of the machine. Paralleling these movements, Mitchener engages in an intensive workout routine that has dramatic effects on her own (vocal) instruments.

Amy Cunningham
Oracle (2012)
HD video
For *The Voice and the Lens*, artist Amy Cunningham presents a video in which the lens and the voice act like machines with an ability to travel back and forth through time. Successions of objects are rotated in front of the camera, such as a sextant and a metronome. Presented in this way, their primary function is obscured allowing for alternative narratives to be constructed. Different images flash by, appearing through the translucent membranes and upon the reflective surfaces that they possess. The disembodied singing voices that can be heard become the tools with which to make comments from afar, to mark time and to measure distance.

Bruce McLean
Drumstick, with Adam de la Cour (2012)
HD video
Drumstick attempts to deal with problems of communication, visually and aurally. It references Bunraku Theatre, ventriloquism the concepts of throwing your voice, a *Newsnight* setting, words put into other people's mouths, Chinese whispers, synchronisation and the work being (of course) completely out of sync.

Jayne Parker
Bird, with Loré Lixenberg (2012)
16mm film transferred to HD video
This film builds on a concept and original performance piece by Lixenberg, and Parker's earlier film of Katharina Wolpe performing Messiaen's bird-inspired piano music. Filmed at Steinway Hall, London, Lixenberg's birdsong is reflected in the bird-wing shape of piano lids and the instrument's golden-strung interior. The addition of reflection and the dark casket-like casing of the instrument sets the scene for Lixenberg's interest in the bird as a carrier of the soul at death, inspired by the Egyptian Book of the Dead.

Imogen Stidworthy
New Work, with Loré Lixenberg, Nicholas Clapton & Oscar Richardson (2012)
HD video, work in progress
Imogen Stidworthy has been working with a treble, a female soprano and a counter tenor; these are the three vocal types used to simulate the castrato voice through the seamless technical procedure of digital merging pioneered by the experimental sound laboratory IRCAM, in Paris, for the film *Farinelli*. The castrato voice exists for contemporary ears as an imagined sound, constituted through the descriptions of earlier generations and our interpretations of the work of the composers who wrote for the castrati. The idealised, artificial sound of the 'masked voice' is produced by a combination of training and a physiology that no longer exist. The lost voice is the starting point for an investigation into confusion and divergence between voices and bodies.

Above:
Imogen Stidworthy, *New Work* (2012)

Mute Images

9–11 November
11am–6pm
Second Floor Galleries
Free entry

Mikhail Karikis, *Sculpting Voice* (2010)

Sam Belinfante
Aperture (2011)
C-type prints
Aperture is a series of seven photographs that record the artist performing an ascending scale. As the scale goes up, he moves from a hum to an 'Ah' sound, changing his mouth shape to enable the higher notes. Paralleling this movement the camera's own aperture is widened on each step of the scale; the image gradually emerges just as the sound did in the initial performance.

Kathryn Faulkner
My Voice, Chanting (2009)
Photograph made via CymaScope by John Stuart Reid
A CymaScope is a device that generates an image in response to sound vibrations passing through it. *My Voice, Chanting* is a photograph taken by John Stuart Reid of the artist's voice caused by vibrating fluid on the membrane of the machine.

Mikhail Karikis
Sculpting Voice (2010)
This recent series of photographs by artist and performer Mikhail Karikis captures the extreme transformation of the face in the process of shaping the voice for individual sounds.

Sam Belinfante, *Aperture* (2011)

Yiannis Katsaris
Musarc Portraits (2012)
The experimental nature of the choir Musarc, as well as the diversity of its members, inspired the photographer Yiannis Katsaris to explore different approaches to document their rehearsals. The listener can be tricked and perceive the choir as one body, as a whole. Similarly these images operate as both a group and as single images which offer mesmerising moments of both loud expression and silent concentration.

Sam Taylor-Wood
Mute (2001)
Mute presents a video of a young man singing a passage from an opera with the sound removed, denying immediate gratification. Yet it is through our inability to hear the imagined beauty of the voice that seems to pass through and animate the singer — precisely, through its failure to reach us — that the film's extraordinary pathos is discharged.

BIAD & Conservatoire collaborations

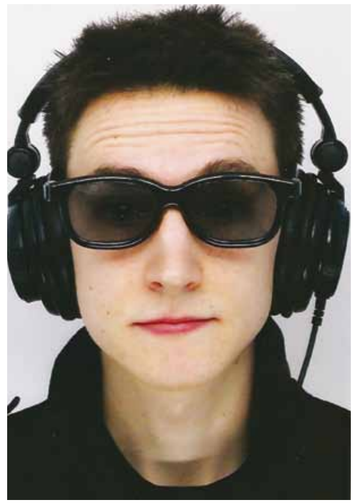
9–11 November
11am–6pm
Tower Room
Free entry

Artists from Birmingham Institute of Art & Design worked with creative vocalists from Birmingham Conservatoire to create new work for *The Voice and the Lens*. Please note that the Tower Room is only accessible via a number of steps.

Luke Atkinson & Luke Deane
luke and luke like to look and listen (2012)
Luke likes to look, luke likes to listen, Luke looks at Luke listening, luke listens to Luke looking.

Amritpal Sembhi & Ashley Turnell (Ex Cathedra)
New Work (2012)
This short documentary draws out the characteristics of becoming a professional singer today. By following the efforts and measures undertaken by Turnell, we will understand if and how the experiences of one singer can effectively change the dynamics of a choir.

Ravi Deepres & Andy Ingamells
New Work (2012)
Additional soundscape by Scanner
5–6pm
Karlheinz Stockhausen's *Originale*, his experimental step into the world of 1960s Happenings, was a controversial performance art piece that was forcibly cancelled during its initial run in Cologne in 1961, and protested at its American premiere in 1964. In his score, Stockhausen describes how he wanted 'people, activities, events from daily life' to be 'compressed into one space, into one time'. In this collaboration, Deepres and Ingamells have tried to look beyond the controversy to spotlight the only 'vocal' part of the piece: that of the busker.



Andy Ingamells

Thursday 8 November

The Voice and the Lens
Launch
6–8pm
Free entry

Laura Cooper, *BIRDS* (2012)

Performances

Laura Cooper
HE(A)RD (2012)
Around Brindleyplace
HEA(R)D is a new performance and video work by Laura Cooper in collaboration with members of Ikon Youth Programme and The Young REP. Performers inhabit the space surrounding Ikon, engaging in a navigational game, communicating in whistled codes and vocalisations. The performance gradually seeps into the gallery through fluctuating video and sound transmissions.

Alvin Lucier
I Am Sitting In A Room (1969)
Scott Wilson and Film Ficciones
Second Floor Galleries
In this piece, a narrator records a text, plays this back into the room and re-records it. This second-generation recording is then played back into the room and re-recorded, and so on. As the piece develops, the spoken text dissolves into sound, taking on the resonant frequencies of the room. For this performance, the idea is echoed visually using a video playback process with multiple channels. Equipment also supplied by Chris Plant.

Screenings
Second Floor Galleries

Jaap Blonk & Golan Levin
(ed. Michael Pisano)
Ursonography (2007)
Ursonography is an audiovisual interpretation of Kurt Schwitters' *Ursonate*, a masterpiece of twentieth century concrete poetry in which speech is reduced to its most abstract and musical elements. Dutch sound poet and virtuoso vocalist Jaap Blonk has performed the *Ursonate* more than a thousand times; in this presentation, Blonk's performance is augmented with a modest but elegant new form of expressive, real-time, 'intelligent subtitles' that reveal new dimensions of the poem's structure.

Mikhail Karikis
Highflyer (2011)
This short video, from Karikis' opera *Xenon*, focuses on the artist's on-screen character The Highflyer. The work observes the disturbing contradictions in models of masculinity and repressive modes of interaction in professional environments, and questions the faultline between fear, trauma and self-censorship.

Friday 9 November

The Voice and the Lens
Part I
7–9.30pm
(doors 6.45pm)

Tickets £6
(Students & unemployed £4)

Weekend Pass
(Friday & Saturday)
£10.50
(Students & unemployed £6.50)

To book please visit www.bookwhen.com/ikongallery

Performances
Second Floor Galleries

Dante Rendle Traynor
New Work (2012)
Dante Rendle Traynor performs a new work, building on his highly theatrical alter egos, together with his film *something for everyone*.

Luke Deane
luke and luke like to look and listen (2012)
Luke Deane presents a performance of *luke and luke like to look and listen* (see BIAD and Conservatoire collaborations).

Neil Luck & Fiona Bevan
Gaze (2012)
Neil Luck & Fiona Bevan present a new collaborative work incorporating Luck's trademark post-symbolist foley and Bevan's penetrating feminist subtexts. Their interrogation of recorded media takes the form of juxtaposed scenes drawing influences from Grand Opera to Soap Opera.

Amy Cunningham
Oracle (2012)
Amy Cunningham performs *Oracle*, created for *The Voice and the Lens* (see New Commissions for details).

Adam de la Cour
Ursonate (After Schwitters) (2012)
La Nosloj (2012)
I-Paine (2012)
Adam de la Cour performs his interpretation of Kurt Schwitters' seminal text performance piece, *Ursonate*, with Neil Luck, alongside his own performance pieces reimagining Al Jolson (*La Nosloj*), and *I-Paine*, a violent reading of Thomas Paine's *Rights of Man* featuring martial arts by David Grey.

Adam de la Cour and Bruce McLean
Live Adult Chat (2012)
Adam performs his new work with Bruce McLean, created especially for *The Voice and the Lens* (see New Commissions for details of *Drumstick*, the film counterpart to this performance).

Simon Lewandowski
Elsewhere in the galleries Simon Lewandowski demonstrates and performs with his automatic voice machines.

Fiona Bevan © Ben Broomfield

Friday 9 November
Screenings
Second Floor Galleries

Sepideh Saii
Behind The Scene (2010)
This film features footage from *La Vie en Rose*, the Hollywood portrait of Edith Piaf. A young woman is seen intently watching and listening to 'Piaf' being called from her dressing room to perform on stage. When 'Piaf' finally exits her dressing room, so does our heroine, masking Piaf both visually and in audio by singing her own estranged tune.

Stella Capes
Knights Move Thinking (2009)
Shot with a single take, *Knights Move Thinking* sets up a struggle between performer and voice to construct an image for camera. A voiceover recites fragments from theatre scene-settings, whilst a 'stagehand' builds an abstract composition challenging what's being described. The fixed camera endeavours to capture the unfolding composition, which is constructed in almost complete darkness.

Samuel Beckett
Not I (1972)
Not I features a spot-lit mouth in an otherwise dark space, focusing on an actress's mouth. The mouth utters at a ferocious pace a logorrhoea of fragmented, jumbled sentences which obliquely tells the story of a woman who appears to have suffered an unspecified traumatic experience. This performance, featuring Julianne Moore and directed by Neil Jordan, was made for the *Beckett on Film* project.

Ed Atkins
Delivery To The Following Recipient Failed Permanently (2011)
'With its green clouds of fag smoke, this piece is visually restrained compared with Atkins' usual experiential overload. There is, though, an astonishing monologue, designed to invoke a material sense of the word "smoke" like a haemorrhage in your brain.'
Sam Thorne.

Anri Sala
Answer Me (2008)
Filmed in the abandoned dome of a Buckminster Fuller-designed surveillance station, the dome's distinctive echo, triggered in the film by a man playing the drums in the large, empty space, drowns out all of the dialogue spoken by the female character, with the exception of the words that give the film its title.

Dara Friedman, *Musical* (2007/08)
Courtesy Gavin Brown's Enterprise

Kota Ezawa, *Beatles Über California* (2010)
Courtesy Galerie Anita Beckers

ARTPROJX Screenings
Events Room
7–9.30pm

ARTPROJX programme a night of artist films. ARTPROJX screens, curates and promotes artists' moving image and other art projects, working with leading international contemporary art galleries, art fairs, institutes and artists.

David Blandy
Secrets and Lies (2002)
Blandy's work deals with his problematic relationship with popular culture, highlighting the slippage and tension between fantasy and reality in everyday life. Either as a white man mouthing the words to the underground soul classic 'Is it because I'm black' in *White and Black Minstrel Show* (2007), or discovering his father courtesy of *Star Wars* in *I Am* (2003), Blandy is searching for his cultural position in the world.

Martha Rosler
If it's too bad to be true it could be disinformation (1985)
Rosler's video uses a partially demagnetised videotape to engage problems of reading popular news media. This video presents news coverage of US conflicts in Latin America during the early 1980s, which use various media techniques for vilification, obscuring fact with allegation, propagating an illusion of truth.

David Blandy
From The Underground (2001)
I Am (2003–2004)
Sons of Slaves (2006)

Mel Brimfield
He Hit Me ... And It Felt Like A Kiss (2011)
Singer Gwyneth Herbert performs a reworked version of Andrew Lloyd Webber's *Memory* as a half-carved sculpture emerging from a block of marble, but wistfully regretting her abandonment by the sculptor having been relegated to storage when he became interested in abstraction.

Kota Ezawa
Beatles Über California (2010)
Ezawa's mash up blends an animation of The Beatles' 1964 performance on *The Ed Sullivan Show* with the Dead Kennedy's *California Über Alles*.

Dara Friedman
Musical (2007/2008)
For three weeks Friedman invited ordinary New Yorkers to burst into song on street corners, in coffee shops, museums and train stations. Friedman's film collates those discrete happenings, creating a sprawling American musical that is by turns uproariously funny and devastatingly sad.

Terry Smith
Unsung (2012)
Unsung is an homage to Robert Rauschenberg and Merce Cunningham, inspired by their performance at Dartington in 1964. It features vocalist Linda Hirst, who has worked with Cage, Berio, the Michael Nyman Band, Royal Opera House and many more.

Rashaad Newsome
Shade Composition (2009)
Newsome's *Shade Composition* takes up the body language and voice of certain women of colour — wondering how a seemingly sassy street expression extends across the globe as an open vernacular.

David Blandy
White and Black Minstrel Show (2007)

Screening
Ground floor, Foyer

Rebecca Birch
I Walk The Line (2008)
This anthology of YouTube solo covers of Johnny Cash's *I Walk The Line* features singers performing alone in their bedrooms, and in the living room late at night after children and partners have gone to sleep.

Thursday 8 November

Free exhibition

New Commissions First Floor Galleries, 11am–6pm
Mute Images Second Floor Galleries, 11am–6pm
BIAD & Conservatoire collaborations Tower Room, 11am–6pm

The Voice and the Lens Launch

6–8pm, free entry

7pm, Second Floor Galleries
Welcome Speeches

Performances

6–7pm, around Brindleyplace
Laura Cooper, *HE(A)RD*
7.30–8pm, Second Floor Galleries
Alvin Lucier, *I am Sitting in a Room* / Scott Wilson & Film Ficciones

Screenings

6.25pm, Second Floor Galleries
Jaap Blonk / Golan Levin, *Ursonography*
7.20pm, Second Floor Galleries
Mikhail Karikis, *High Flyer*

Friday 9 November

Free exhibition

New Commissions First Floor Galleries, 11am–6pm
Mute Images Second Floor Galleries, 11am–6pm
BIAD & Conservatoire collaborations Tower Room, 11am–6pm
Ravi Deepres / Andy Ingamells Tower Room / Foyer, 5–6pm

The Voice and the Lens Part I

7–9.30pm
Tickets £6 / £4 students & unemployed
Weekend Pass (Friday 9 & Saturday 10 November) £10.50 / £6.50

Screenings

7–9.30pm, Events Room
Artprojx Screenings
David Blandy, Martha Rosler, Mel Brimfield, Kota Ezawa, Dara Friedman, Terry Smith, Rashaad Newsome
7–8pm, Second Floor Galleries
Sepideh Saii, *Behind the Scene*
8–9pm, Second Floor Galleries
Stella Capes, *Knights Move Thinking*
Samuel Beckett, *Not I*
Ed Atkins, *Delivery to the Following Recipient Failed Permanently*
8–9.30pm, Ground Floor, Foyer
Rebecca Birch, *I Walk the Line*
9–9.30pm, Second Floor Galleries
Anri Sala, *Answer Me*

Performances

7–8pm, Second Floor Galleries
Dante Rendle Traynor, *New Work*
Luke Deane / Luke Atkinson, *Luke and luke like to look and listen*
Neil Luck / Fiona Bevan, *Gaze*
Amy Cunningham, *Oracle*
7–9.30pm, Ikon — various locations
Simon Lewandowski
8–9pm, Second Floor Galleries
Adam de la Cour, *La nosloj; I-Paine*
Ursonate (after Schwitters), Adam de la Cour / Neil Luck
9–9.30pm, Second Floor Galleries
Adam De La Cour / Bruce McLean, *Live Adult Chat*

Saturday 10 November

Free exhibition

New Commissions First Floor Galleries, 11am–6pm
Mute Images Second Floor Galleries, 11am–6pm
BIAD & Conservatoire collaborations Tower Room, 11am–6pm

In Conversation: Opera on and in film, video and TV

11am–4pm, Second Floor Galleries

Events

11–11.15am Introduction Barbara Engh / Sam Belinfante / Ed McKeon
11.15am–12.45pm Part I: Opera in Film
Don Boyd / Graham Vick / Adrian Rifkin
1.30–2.45pm Part II: Film in Opera
Oliver Clark / Jennifer Walshe
2.45–4pm Part III: Opera and Television
Robert Ashley with Alex Waterman / Loré Lixenberg / Richard Thomas

Screenings

11.15am–12.45pm Part I: Opera in Film
Sky Arts (Herzog, Wilson, Taylor-Wood);
Verdi, Othello (Birmingham Opera); *Aria* (Godard; Altman)
1.30–2.45pm Part II: Film in Opera
Jennifer Walshe, *Die Taktik*
Georges Aperghis, *Luna Park*
2.45–4pm Part III: Opera and Television
Robert Ashley, *The Bank (Perfect Lives)*
5–6pm, Tower Room / Foyer
Ravi Deepres / Andy Ingamells, *New Work*

The Voice and the Lens Part II

7–9.30pm
Tickets £6 / £4 students & unemployed
Weekend Pass (Friday 9 & Saturday 10 November) £10.50 / £6.50

Performances

6.50pm, Foyer
Yoko Ono, *Voice Piece for Soprano* / Anna Palmer
7–8pm, Second Floor Galleries
Elaine Mitchener / David Toop / Barry Lewis, *Of Leonardo da Vinci*
Mikhail Karikis, *Empty Words (after John Cage)*
8–9pm, Events Room
Aura Satz, *Universal Language*
Anna Palmer / Rob Jones, *New Work*
8–9pm, Second Floor Galleries
Elaine Mitchener / Sam Belinfante, *New Work*
Jennifer Walshe, *Historical Documents of the Irish Avant-Garde ...*
Freya Birren, *Olia Lialina's M.B.C.B.F.T.W. (Redux, At Rest); The Faerie Queene*
Loré Lixenberg, *The End of Civilsation As We Know It*
9–9.30pm, Events Room
Lina Lapelyte, *Candy Shop*
9–9.30pm, Second Floor Galleries
Loré Lixenberg / Jayne Parker, *Bird*
Elaine Mitchener performs Christian Marclay's *Manga Scroll*

Other Spaces

6.55–7.15pm, Shop
Loré Lixenberg, *Spy*
7.30–8.15pm, Second Floor Office
Loré Lixenberg / Imogen Stidworthy / Nicholas Clapton
Oscar Richardson, *New Work*

The Voice and the Lens Part II

Screenings

7–8pm, Events Room
Katarzyna Kozrya, *Il Castrato*
Richard Whitby, *The Beating of Vast Wings!*
8–9pm, Events Room
Helen Petts, *The Cutty Wren; Ute on the Marshes*
Johannes Maier, *Sirene Sang Sie*
8–9pm, Second Floor Galleries
Laura Cooper, *BIRDS*
9–9.30pm, Events Room
Mikhail Karikis and Uriel Orlow, *Sounds from Beneath*

Sunday 11 November

Free exhibition

New Commissions First Floor Galleries, 11am–6pm
Mute Images Second Floor Galleries, 11am–6pm
BIAD & Conservatoire collaborations Tower Room, 11am–6pm

The Choir and the Lens

12–1.15pm, Second Floor Galleries

Performances
Al Madina Children's Choir

Screenings
Shirin Neshat, *Turbulent*
Sonia Boyce / David Bickerstaff, *For You, Only You*
Eric Whitacre, *The Virtual Choir*
Elizabeth Price, *Choir (Parts 1&2)*
Benedict Drew, *Interruption*
Anna Best & Paul Whitty, *Vauxhall Pleasure*
Derek Jarman / Don Boyd, *War Requiem*
Amrit Sembhi / Ashley Turnell (Ex Cathedra), *New Work*

5–6pm, Tower Room / Foyer
Ravi Deepres / Andy Ingamells, *New Work*

Events

2–3.30pm, Events Room
Family Workshop (7+)

4–5pm, First & Second Floor Galleries, Tower Room
Walking Tour of the Exhibition by Sam Belinfante

Off-site

4–7pm, Giant Screen, Millennium Point
Il Barbiere di Siviglia

How to book for The Voice And The Lens Parts I & II

Tickets £6
£4 students & unemployed

Weekend Pass
Friday & Saturday £10.50
6.50 students & unemployed

Visit
www.bookwhen.com/ikongallery

Call 0121 248 0711

The events on Friday 9 and Saturday 10 November include packed programmes of performances and screenings. You are invited to make your own event, choosing from the wide range of work on offer. Timings are approximate.

The programme is correct at the time of printing. Some times and details may change.

For further details of the programme and biographies of the contributing artists, please visit the Autumn Almanac pages on the Ikon website www.ikon-gallery.co.uk

Join the conversation
Twitter #thevoiceandthelens

Saturday 10 November

In Conversation
Opera on and in film, video and TV

11am–4pm
Second Floor Galleries
Free entry

Supported by the Institute for Musical Research, we bring together opera and film directors, producers and composers to explore the relationships between moving image and opera.

Jean-Luc Godard / Don Boyd, *Aria* (1987)

Part I: Opera on film

11am–12.45pm
Free entry
Producer and Director Don Boyd talks about *Aria* (Palme D'Or, Cannes 1987), his film of operatic arias set by leading directors, and his film *Lucia* (after Donizetti's opera).

Birmingham Opera's Graham Vick discusses working with film-makers on documenting his opera productions.

Facilitated and led by Dr Barbara Engh (Leeds University) and Adrian Rifkin (Goldsmiths College).

Screenings

We screen pieces from *Aria* by Jean-Luc Godard and Robert Altman, and show scenes from the Birmingham Opera production of *Othello*. Other pieces include commissions by Sky Arts with English National Opera by Werner Herzog (from Puccini's *La bohème*) and Dougal Wilson (from *The Barber of Seville*).

Part II: Film in opera

1.30–2.45pm
Free entry
Film-maker Oliver Clark talks about incorporating film with live performance in opera, alongside composer and artist Jennifer Walshe. We show examples including Walshe's recent piece for Stuttgart Opera, *Die Taktik*, which incorporated live video games alongside performance.

Screenings

We show scenes from *Luna Park*, the latest multimedia stage work by Georges Aperghis with IRCAM. 'Everyone looks at themselves in the camera as in a deep well, establishing an almost erotic relationship with the lens, and their own reflection in it. ... Is the body not becoming only the "eye" and the "ear"? In this way, performers themselves become cameras and microphones.'

Part III: Opera and television

2.45–4pm
Free entry
Visionary composer Robert Ashley talks with Alex Waterman about his operas for television in a specially-made video. He pioneered the form with his acknowledged masterpiece, *Perfect Lives* (1978–1980), from which we screen *The Bank*.

'What about the Bible? And the Koran?
It doesn't matter. We have Perfect Lives.'
John Cage

Our featured vocalist Loré Lixenberg talks with her collaborator Richard Thomas about *Jerry Springer The Opera* and other work with Kombat Opera that brought the small screen to the big stage.

The Voice and the Lens Part II
7–9.30pm
(doors 6.45pm)

Tickets £6
(Students & unemployed £4)

Weekend Pass
(Friday & Saturday)
£10.50
(Students & unemployed £6.50)

www.bookwhen.com/ikongallery

Freya Birren, *The Faerie Queene* (2010)

Performances Second Floor Galleries

Anna Palmer
Voice Piece for Soprano (1961/2012)
Anna Palmer performs Yoko Ono's iconic *Voice Piece for Soprano* (1961) as the doors open — arrive early!

Mikhail Karikis / John Cage
Empty Words (2010)
Mikhail Karikis presents his performance piece based on *Empty Words* by John Cage.

Laura Cooper
BIRDS (2012)
BIRDS involves a group of young men using a whistled and phone text code to navigate the financial district of Canary Wharf whilst avoiding being seen by the numerous CCTV cameras that watch over the area.

Elaine Mitchener & Sam Belinfante
New Work (2012)
Elaine Mitchener presents her new work with Sam Belinfante.

Jennifer Walshe
Historical Documents of the Irish Avant-Garde: Dada (2012)
Jennifer Walshe performs *Historical Documents of the Irish Avant-Garde: Dada* and screens her own work *I STILL LOVE YOU NEW YORK* alongside Grúpat member Freya Birren's *Olia Lialina's M.B.C.B.F.T.W. (Redux, At Rest)* and *The Faerie Queene*.

Loré Lixenberg
The End of Civilisation As We Know It (2012)
Lixenberg presents her solo opera, *The End of Civilisation As We Know It*, her unique take on the surveillance society, paranoia, the end of opera, and the obsolescence of the operatic voice.

Loré Lixenberg
Bird (2012)
Loré Lixenberg performs *Bird*, her post-shamanic exploration of the nature of transformation combining birdsong patterns with hyper-extensions of the voice (see New Commissions for details of her film with Jayne Parker).

Elaine Mitchener, David Toop & Barry Lewis
Of Leonardo da Vinci (2011)
Elaine Mitchener performs the second part from *Of Leonardo da Vinci*, a collaborative work with composer and writer David Toop and film-maker Barry Lewis. Absorbed in the visions, memories, prophesies and observations recorded in Leonardo da Vinci's notebooks, a woman dwells on the writing of a life. As oracle, scholar, acolyte, medium and innocent, she voices the spirit of Leonardo, reflecting the nature of life as it moves closer to its end, its teeming presence, the meaning we divine from marks and signs, the flight of the voice, living and dying.

Christian Marclay
Manga Scroll (2010)
Performed by Elaine Mitchener
Manga Scroll (2010) — since the late 1990s, Marclay has created numerous "graphic" scores, inviting musical action from performers. For *Manga Scroll*, he cut and collaged onomatopoeias (words that imitate the sounds they describe) pulled from Manga comics originally published in Japan and translated for U.S. audiences.

Second floor office

Loré Lixenberg & Imogen Stidworthy
New Work (2012)
7.30–8.15pm
A performance installation from this new work (see New Commissions) is given by Lixenberg with countertenor Nicholas Clapton and treble Oscar Richardson.

Performances Events Room

Aura Satz
Universal Language: A Lost Manifesto (2012)
This filmic performance using 16mm film draws on two mysteriously missing utopian endeavours: the lost film by László Moholy-Nagy, *Sound ABC* (1932), and his attempt to create a grapho-phonetic writing, as well as the lost manifesto of Hans Richter and Viking Eggeling, *Universal Language* (1920). Satz's performance involves a live voice-over which converts sound to light signals, as well as a filmic kinetic sculpture.

Anna Palmer / Rob Jones
New Work (2012)
Anna Palmer presents her new performance and film piece with composer Rob Jones, using a video camera as an instrument in an ensemble of lens, voice and movement to reflect on what we put our voices through each day, and our dependence on both technology and voice.

Lina Lapelyte
Candy Shop (2012)
In a series of performances called *Candy Shop*, Lina Lapelyte revisits well-known hip hop songs, using her voice to question gender, beauty and the mundane.

Screenings Events Room

Katarzyna Kozyra
II Castrato (2006)
Il Castrato continues Kozyra's experimentations with personal transformation. Taught the arts of the drag queen by Gloria Viagra, and of opera singing by The Maestro, the artist 'recovers' her androgynous appearance and is taught the art of the feminine by taking on the role of a castrato.

Richard Whitby
The Beating of Vast Wings! (2012)
This juxtaposes Richard Strauss's 1905 opera *Salome* — an Old Testament story of decadence and impending doom — with a narrative of urban renewal in London, and Strauss's own fate in post-war Austria.

Helen Petts
The Cutty Wren (2009)
Ute on the Marshes (2010)
Singer Phil Minton performs his version of *The Cutty Wren*, a traditional song from the *Peasants' Revolt* (1381). In *Ute on the Marshes*, Helen Petts captures German voice artist Ute Wassermann exploring the acoustic under Walthamstow Marshes railway bridge.

Johannes Maier
Sirene Sang Sie (1998)
On a suburban street in front of an apartment building, an opera singer sings along with a police siren. A mere imitation at first, when the siren is heard from the distance, it turns into a competition with the siren.

Mikhail Karikis / Uriel Orlow
Sounds from Beneath (2010–2011)
Karikis invited a coal miners' choir to recall and vocalise the subterranean noises of a working coal mine, collaborating with artist Uriel Orlow on the video which depicts a desolate colliery in South East England brought back to life through song.

Richart Whitby, *The Beating of Vast Wings!* (2012)

Sunday 11 November

Shirin Neshat, *Turbulent* (1998)
Courtesy Gladstone Gallery

Sonia Boyce / David Bickerstaff, *For You, Only You* (2007)

The Choir and the Lens
12–1.15pm
Second Floor Galleries
Free entry

Eric Whitacre, *Virtual Choir* 3.0 (2012)

Screenings

Shirin Neshat
Turbulent (1998)

In *Turbulent*, two singers (Shoja Azari and Sussan Deyhim) create a powerful musical metaphor for the complexity of gender roles and cultural power within the framework of ancient Persian music and poetry. Courtesy the artist and Gladstone Gallery, New York and Brussels.

Al Madina Children's Choir
Live performance

Naz Kozer (Ulfah Arts) and Jackie Roxburgh present this Islamic children's choir as a counterpart to *Turbulent* (see above).

Sonia Boyce
For You, Only You (2007)
Filmed and edited by David Bickerstaff

This film by David Bickerstaff records a project by artist Sonia Boyce, bringing together artist and performer Mikhail Karikis with vocal consort Alamire in an encounter with Josquin Deprez's motet *Tu solus qui facis mirabilia* (*You alone can do wonders*).

Eric Whitacre / Virtual Choir
Water Night (2012)

Eric Whitacre's *Virtual Choir* — which he created with Scott Haines — became an internet sensation in 2010. By this year, *Virtual Choir* 3.0 (performing *Water Night*) used 3746 videos from 73 countries and was released as a live event at the Lincoln Center, New York.

Elizabeth Price
Choir (Parts 1&2) (2011)

The video is divided into two distinct parts, of which the first is dedicated to assembling the choir setting with photographs, virtual renderings and encyclopaedic annotations. A satire of the institution hovers in the air — until it explodes with the spectral return of the chorus held in store by chapter two.

Benedict Drew
Interruption (2010)

Interruption shows the artist's attempt to physically change the singers of the MUSARC choir as they performed a drone.

Anna Best / Paul Whitty
Vauxhall Pleasure (2004)

Vauxhall Pleasure draws upon the past history, present condition and future plans for Vauxhall Cross (London) to explore the relationship between political protest and entertainment, traffic and pedestrians, pollution, breathing and song.

Derek Jarman
War Requiem (1988)

Produced by Don Boyd, this film setting of Benjamin Britten's music is regarded as one of Jarman's finest works. We screen one section from the film, marking Remembrance Sunday.

Amritpal Sembhi / Ashley Turnell
(Ex Cathedra)
New Work (2012)

This short documentary draws out the characteristics of becoming a professional singer today. (See BIAD & Conservatoire collaborations).

Off-site screening

Rossini's Il Barbiere di Siviglia
From a production at the
Teatro Real, Madrid
4–7pm
The Giant Screen, Millennium Point

This sparkling production of Rossini's comedy *Il Barbiere di Siviglia* is led by two of today's greatest opera stars — María Bayo as the young ward Rosina and Juan Diego Flórez as her handsome suitor, Count Almaviva. The wily Figaro (the Barber) is Pietro Spagnoli, Bruno Practicò is the hapless guardian Don Bartolo, and the cunning singing teacher Basilio is the renowned Ruggero Raimondi. Filmed in wide-screen high definition, this beautiful recording captures brilliantly this Teatro Real Madrid production as it progresses from an elegant silver and white palette of costumes and staging to a kaleidoscope of colour for the boisterous finale.
BBFC Certificate U.
To book visit www.giantscreencinema.co.uk

Events

Family Workshop for ages 7+
2–3.30pm
Free entry
Ikon Events Room

Performer/composers Adam de la Cour and Neil Luck lead a workshop exploring a range of unusual and fascinating vocal techniques. Through a series of interesting and fun activities participants will build a vocabulary of sounds and styles, leading to a final massed group performance. The workshop is suitable for adults, children and families of all abilities and ages from 7 years upwards. Children should be accompanied by an adult at all times. Places are limited and should be reserved by calling Ikon on 0121 28 0708.

Walking Tour
4–5pm
Free entry
First & Second Floor Galleries

Join artist and curator of *The Voice and the Lens* Sam Belinfante for a tour of the show with insights into the new commissions and discussion of the project's key themes. No need to book, just drop in.

Adam de la Cour

Why The Voice and the Lens?

The Voice and the Lens is a meditation on two facing technologies that have become fundamentally important in making and understanding contemporary culture. The voice can be seen as the technology of the human but is also informed by and reflects other less organic technologies. We talk about the voice in terms of its 'colour' (coloratura: to colour) and its focus; the techniques and rhetorics that we apply to light are mimicked by the movement of the mouth's own aperture. Furthermore, it seems increasingly important to look at the voice rather than just to hear it.

With programmes such as the BBC's The Voice we have become obsessed with scrutinising the voice. The arena for this entertainment is — crucially — live television where the analysis is as much optical as it is aural. To appear to us as natural, the production of the voice — just as the presence of the camera — should be invisible, though, importantly, this is a high-wire act and slips and cracks are revealed at every step.

Georges Aperghis, *Luna Park* (2011)
Courtesy IRCAM

Elaine Mitchener
© Jana Chiellino

Loré Lixenberg

The relationship between the voice and the camera is a filter through which we explore a number of linked ideas, in particular: sound and image; original and copy; liveness and mediation; presence and absence. And it ultimately stages the relationship between different ways of experiencing and constructing our selves.

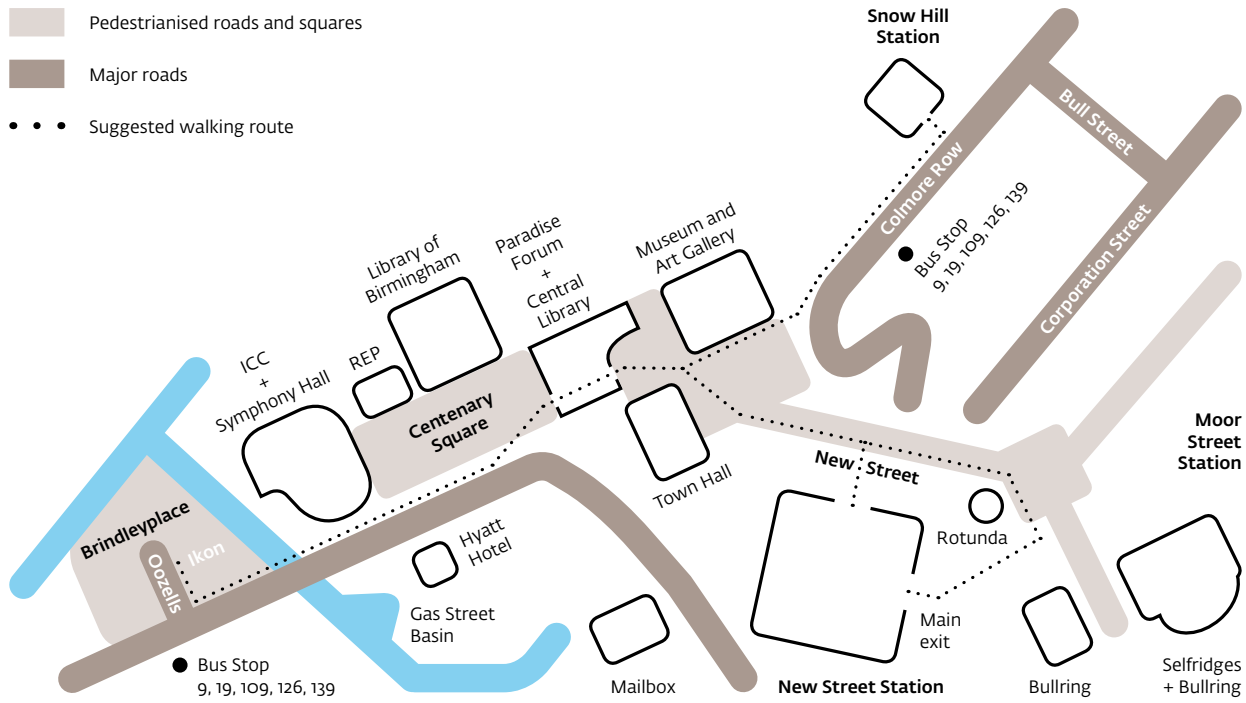
We invited vocalists and artist film-makers to negotiate a process of collaboration resulting in works for screen and for performance, begging the question of which might be considered the original and which the copy. In notated music, the score is regarded as the 'work' and any performance of it is merely an 'interpretation'. In the visual art world the final object or event is given principal value and the processes involved in making it are given a secondary status. We aim to upset these hierarchies.

From nineteenth century experiments with moving images, to early films, video, MTV, digital film, IMAX and mobile phones, the voice has played a central role in our relationship to technology. The Voice and the Lens explores how these technologies have shaped the voice, and how the voice has shaped these technologies.

We hope that you enjoy the programme, and encourage you to contribute to the many debates that orbit The Voice and the Lens and post videos to our Vimeo channel: www.vimeo.com/channels/thevoiceandthelens.

Sam Belinfante and Ed McKeon

Mikhail Karikis / Uriel Orlow, *Sounds from Beneath* (2010)



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Gallery opening times
Tuesday – Sunday, 11am–6pm
Free entry

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Thank you

It would not have been possible to put this ambitious programme together without the good will and active support of all the artists and their gallery representatives (and to English National Opera, Sky Arts and the artists' representatives for the short aria films by Werner Herzog, Dougal Wilson and Sam Taylor-Wood). For the making of the new works, we are particularly grateful for support from no.w.here, the London Symphony Orchestra, St Matthew's Church Bethnal Green, Steinways and Oxford Brookes University. Our thanks also to Flatpack Festival for their continued advice and support.

Sam Belinfante is an artist and curator based in London. Ed McKeon (Third Ear) is a music curator, occasional broadcaster and visiting tutor at Birmingham Conservatoire.

Cover image
Yiannis Katsaris, *Musarc Portraits* (2012)

Getting to Ikon

Pedestrian route from New Street train station
From New Street station walk to Chamberlain Square, then up the curved steps to the Central Library, through Paradise Forum and into Centenary Square. Bear left onto Broad Street, passing the Hyatt Hotel on the left, then turn right into Oozells Street. This walk takes approximately 15 minutes.

By road
Birmingham is accessible by the M5, M6, M40 and M42 motorways. Drivers should follow signs to Birmingham City Centre then look for the brown tourist signs to the International Convention Centre, National Indoor Arena, Canals and Brindleyplace.

Car and bicycle parking
The nearest car park is Brindleyplace NCP on Sheepcote Street. Orange and blue badge holders may park on the double yellow lines on Oozells Street in accordance with badge guidelines. There is a bicycle rack outside Ikon.

Local accommodation
www.birminghambrindleyplace.hgi.com
www.sacoapartments.co.uk

Ikon Shop
Birmingham's only specialist art bookshop, stocking a range of books and magazines on contemporary art and culture. Students receive a 10% discount (conditions apply). Shop at www.ikon-gallery.co.uk/shop or call 0121 248 0711. Open Tuesday – Sunday, 10.30am–6pm.

Café Ikon
A popular informal dining experience, with seasonal freshly prepared food and excellent wine. Families welcome. Call 0121 248 3226 to book.
Open Tuesday – Thursday 11am–6pm; Friday and Saturday 11am–10pm; Sunday 11am–6pm.

We'd like to thank the following galleries and distributors for permission to screen works: White Cube (Sam Taylor-Wood, Christian Marclay); Ceri Hand Gallery (Mel Brimfield); Galerie Anita Beckers (Kota Ezawa); Gavin Brown's Enterprise (Dara Friedman); Marlborough Chelsea (Rashaad Newsome); Tyrone Productions (Beckett On Film); Hauser & Wirth (Anri Sala); Blink Studio (Dougal Wilson); Spring Films (Werner Herzog); IRCAM (Georges Aperghis); Lovely Music (Robert Ashley); Gladstone Gallery (Shirin Neshat); Music Prods (Virtual Choir); and MOT International (Elizabeth Price).

Anri Sala's *Answer Me* (2008) is shown at the invitation of Nico Dockx. With Ruth Rosenfeld and Krist Torfs, Nico Dockx, Krist Torfs, Kris Delacourt, Patrick Ghiringhelli, Liria Begeja, Luc Barnier, Laxare Pedron, Stephan Blosche, Jean-Pascal Flavien, Manuel Miseur. Special thanks to Clara Meister, Jochem Vanden Ecker, Rik Desaver, Helena Sidiropoulos and Šejla Kamerić. Courtesy the artist; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich, London; Johnen Galerie, Berlin; Galerie Chantal Crousel, Paris.

Shirin Neshat's *Turbulent* (1998) courtesy the artist and Gladstone Gallery, New York and Brussels.

Our principal partners are listed here, but we would particularly like to thank those who contributed funds to the project, namely Sound and Music, the PRS for Music Foundation and the Institute for Musical Research.