

Clément Cogitore
Assange Dancing
21 March – 10 June
Tower Room – Second Floor

Ikon presents *Assange Dancing* (2012) by French filmmaker, photographer and artist Clément Cogitore.

Screened in Ikon's Tower Room, *Assange Dancing* was made using amateur video footage, shot and posted online by a DJ at Reykjavik nightclub Glaumbar in 2011. In it we see activist and WikiLeaks founder Julian Assange dancing in utter solitude on a nearly deserted dancefloor. Yet by the force of his network, he represents a crowd in and of himself. By revisiting the image in a slow-motion loop, Cogitore endows the dance with the quality of a ritual trance for casting out demons.

Clément Cogitore studied in Strasbourg, France, where he developed an artistic practice half way between cinema and contemporary art, combining film, video, installations and photographs. His award-winning films have been shown at a number of international festivals, including Cannes, Locarno, Lisbon and Montreal. His work has also been exhibited in museums around the world, including Palais de Tokyo Paris, Centre Georges Pompidou Paris, Haus der Kulturen der Welt, Berlin, Museum of Fine Arts, Boston, Quebec Museum of Fine Arts and MoMA, New York.

In 2015, Clément Cogitore's debut feature film, *Neither Heaven Nor Earth*, a supernatural thriller set during the war in Afghanistan, premiered in Cannes Critics' Week where it received the Foundation Gan Prize.

Presented as part of Birmingham International Dance Festival 2018

Please note the Tower Room is only accessible via a number of steps.

Find out more

Visit the Resource Room where you can find a selection of books, audio and film.

If you have any questions about the exhibition please ask the Information Assistants in the gallery.

How to book

Book online at ikon-gallery.org or call us on 0121 248 0708. All events take place at Ikon Gallery unless otherwise stated.

Stay in touch

Subscribe to our e-bulletin at ikon-gallery.org and find us on    [ikongallery](https://www.instagram.com/ikongallery)

Ikon Gallery
Brindleyplace, Birmingham B1 2HS
0121 248 0708
ikon-gallery.org

Open Tuesday – Sunday
and Bank Holiday Mondays, 11am–5pm
Free entry, donations welcome

Exhibition supporters

Rie Nakajima's exhibition *Cyclic* is supported by the Japan Foundation and The Great Britain Sasakawa Foundation. Pierre Berthet's performance with Rie Nakajima is supported by Wallonie-Bruxelles International.

Ikon's Learning Programme is supported by Arts Connect West Midlands, Birmingham City University, Cass Art and the Michael Marsh Charitable Trust. Ikon's *Slow Boat* programme, *Looping the Loop*, is supported by Arts Council Strategic Touring, Michael Marsh Charitable Trust, W.A. Cadbury Trust, Sandwell Metropolitan Borough Council, the Canal and River Trust and Grantham Yorke Trust.

IKON

Exhibition Guide

Rie Nakajima
Cyclic
21 March – 3 June 2018
Second Floor Galleries

Thoughts to be Forgotten

Sculpture

Sculpture exists in experience. Sculpture disappears in a moment. Sculpture is alive if you feel it's there in front of us. Sculpture is durational.

Sound

To make sound is to sculpt time. I want to make sound before it becomes sound.

Objects

I tend to work with objects that are expressive of functions in our ordinary life. They are the starting point.

Sound ⇌ Containers

⇌ Sound ⇌ Objects ⇌ Box ⇌ Body ⇌ Room
⇌ Indoor ⇌ Outdoor ⇌ Space ⇌ Air

Process of making

Process of making is to observe what is not right, and remove it, or to observe what is right and to leave it. Those observations and judgements should not be hidden in the work.

Imagination

Imagination appears when you think for something else, someone else. In this way there is no limit. Think something else, and forget yourself.

Improvisation

Starting from where I know, ending up somewhere else.

Rie Nakajima



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Rie Nakajima lives and works in London and is very active most recently in the areas of performance and sound art. In preparation for this exhibition, she has made a number of visits to Birmingham – short residencies which saw her gather material from the estate around Ikon, whilst familiarising herself with the gallery architecture. She combined objects, largely made from concrete, plastic and metal, to make new kinetic assemblages, vehicles for a sonic adventure, one with an unknown destination.

Hanging from the beams are Nakajima's breathing bags, comprising a timer, toy whistle and tube, that sing a note as they inflate. On ground level, plastic pipes blow air into terracotta bottles. Clamped to a wall is a copper sheet which intermittently shudders when an automated stone spins. Each work produces its own sound, whilst being subtly receptive to its environment.

Fusing sculpture and sound, Nakajima's artistic practice is open to chance and the influence of others, including the audience, raising important questions about the definition of art. She makes pieces often in direct response to a space, using a combination of motorised devices and found objects, tacked to the walls and spread out on the floor. She outlines her ambition for this current exhibition as:

I work/communicate with architectural environments, and there is always something new to discover with sounds and objects. I would like to make the exhibition at Ikon flexible and open, with the potential to change and transform at any moment.

Change will occur through a series of performances by Nakajima and her collaborators, including Max Eastley, Pierre Berthet, David Cunningham, Akira Sakata, Keiko Yamamoto and David Toop – several of whom she met at Cafe OTO in London. Some of these collaborators have contributed to Nakajima's edition – a box containing postcards and two marbles – providing insight into their performances. An episode of Nakajima and Toop's *The*

Sculpture Project was previously performed at Ikon in 2015, to coincide with Takehisa Kosugi's exhibition *SPACINGS*. A pioneer of experimental music in Japan in the early 1960s, Kosugi's sonic installation combined everyday materials and radio electronics. Against this backdrop, Nakajima and Toop entered into dialogue, with instruments and objects positioned on a table, expressing their combined resistance to traditional formats of, and contexts for, music.

Starting out in installation, Nakajima has slowly come round to performance. Through years of practice, she has been able to reconcile these different positions: "It's quite close now, it makes sense. Performance is time-based, and installation is space-based. My work is more like time-based sculpture and space-based music." Improvisation is integral to her work, as outlined in her *Thoughts to be Forgotten*: "starting from where I know, ending up somewhere else". The idea of resolution (as an ambition) is anathema; otherwise she says she would stop making art.

Find out more

The exhibition is accompanied by a limited edition box, produced by Rie Nakajima. The edition includes contributions of writing, drawing and photography from participating artists: Pierre Berthet, Max Eastley, Akira Sakata, David Toop and Keiko Yamamoto.

Live performances

Rie Nakajima

Wednesday 21 March, 6.30–7pm

FREE, drop in

Rie Nakajima makes a special performance at the opening of her new exhibition *Cyclic*.

David Cunningham and Rie Nakajima

Wednesday 11 April, 5pm–late, FREE, drop in

David Cunningham plays electric guitar, through a delay system which allows the notes to recycle infinitely, overlapping in different rhythms and integrated within Rie Nakajima's installation. This event is a durational performance and visitors can drop in at any time.

O YAMA O

Saturday 21 April

1-2pm – live performance – FREE, drop in

3-4.30pm – film screening – FREE, drop in

On board *Slow Boat*, Minerva Works,

Warwick Bar, 158 Fazeley Street

Birmingham B5 5RS

Rie Nakajima and Keiko Yamamoto, vocalist, artist and co-founder of Cafe OTO, London, perform together as O YAMA O. While Yamamoto sings, whispers, roars, walks and dances, Nakajima makes a soundscape of objects arranged and altered by hand. Part of Flatpack Film Festival Optical Sound programme.

Akira Sakata and Rie Nakajima

Tuesday 1 May, 7-8pm

FREE, booking essential

Saxophonist Akira Sakata describes his activity as 'living in a bubble'. Rie Nakajima performs with him for the first time outside Japan.

David Toop and Rie Nakajima

Tuesday 22 May, 6–8pm

FREE, booking essential

David Toop and Rie Nakajima work collaboratively in the fields of time, cooking and flower arranging but there are no clocks, no food, no flowers, only the assemblage of a temporary architecture, the sculpting of materials and the awakening of hibernating beings.

Pierre Berthet and Rie Nakajima

Dead Plants & Living Objects

Sunday 3 June, 3–4pm – FREE, drop in

Pierre Berthet and Rie Nakajima vibrate things to create acoustic shadows that dance around. Invisible air volumes that reshape constantly, move in the space, enter in the most secret places and inside ourselves.

Cafe OTO at Ikon

Sunday 3 June, 7-9pm, £5, booking essential

Yorks Café at Ikon

Cafe OTO, the acclaimed home for creative new music in Dalston, London, comes to Ikon for an evening of music to mark the end of Rie Nakajima's exhibition.

Associated Events

Rie Nakajima in conversation

Wednesday 23 May, 6–7pm – £3

Booking essential

The day after their performance at Ikon, Rie Nakajima is in conversation with David Toop, Professor of Audio Culture and Improvisation at London College of Communication. Nakajima and Toop met at Cafe OTO in 2012 and have been collaborating ever since.

May Half Term Experimental Music

Workshops

Tuesday 29 May, 1.30–4pm

Wednesday 30 May, 1.30–4pm

£4 per child

Ikon Gallery and Slow Boat, Brindleyplace

Booking essential, places are limited

Following a tour of Rie Nakajima's exhibition, families board *Slow Boat* for an experimental music workshop turning familiar objects into the unfamiliar with Birmingham Contemporary Music Group sound artist and composer Duncan Chapman. This workshop is suitable for children aged over 3 accompanied by an adult. When booking please indicate children's ages.

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gallery on 0121 248 0708. All events take place at Ikon unless otherwise stated.