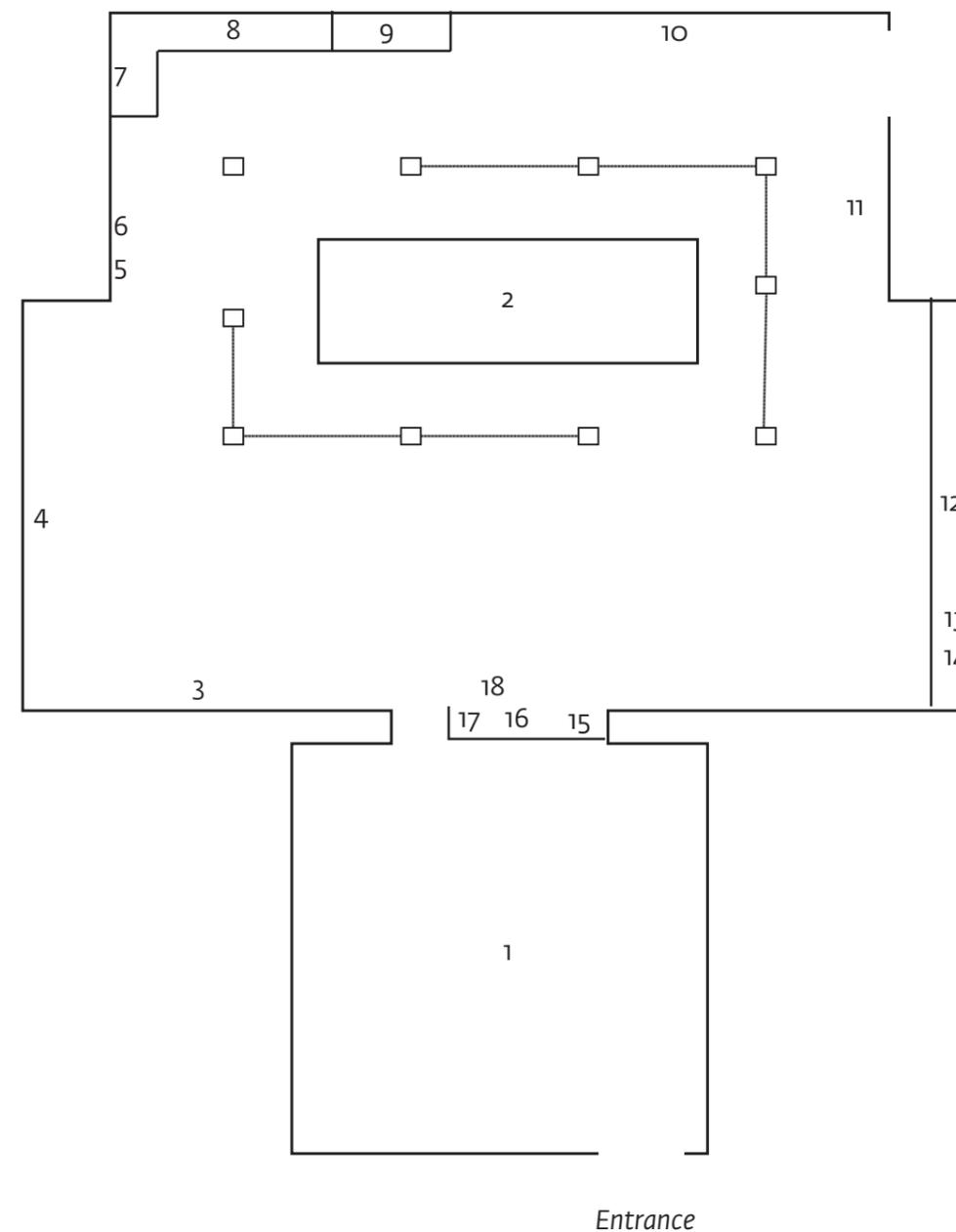


hair and tornados, Alÿs' work produces visual bonds between the body and its experimental situation. Another stationary work is *Camgun* (2001-2006), which brings home the site of conflict. A composite of cameras and weapons, these constructed sculptures stand guard, as visual puns of the word "shooting".

**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. *Ephemera 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

### 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 and find us on

   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

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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