

Forward Programme 2019-20

**IKON**

**Ikon Gallery**

1 Oozells Square, Brindleyplace, Birmingham B1 2HS

0121 248 0708 / [ikon-gallery.org](http://ikon-gallery.org)

Ikon Gallery Limited trading as Ikon, registered charity no. 528892

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# Introduction

Ikon, Birmingham's internationally acclaimed contemporary art gallery, presents an exciting programme during 2019, including exhibitions of work by artists Haroon Mirza, Hew Locke, Stuart Whipps, Barry Flanagan, John Walker and Meryl McMaster plus *The Aerodrome*, a group exhibition in memory of Michael Stanley.

In addition Ikon continues to work off-site at HMP Grendon, Buckinghamshire; at Medicine Bakery and Gallery – formerly the Royal Birmingham Society of Artists gallery; and across the local canal network in Ladywood with *Slow Boat*. Further afield Ikon's Director, Jonathan Watkins, curates Manif d'art 9 - The Quebec City Biennial 2019. Selected Ikon exhibitions also tour nationally and internationally.

Ikon's dynamic and influential Learning programme provides a rich mix of talks, symposia, workshops, tours and outreach activities, designed to engage the gallery's diverse and ever-developing audiences.

Established in 1964 by a group of artists looking for a new, accessible place to share artistic ideas, Ikon's first home was in a glass-sided kiosk in the Bullring shopping centre, a 'gallery without walls'. Since then, Ikon has had a number of venues around the city centre, including the Pallasades shopping centre where, in 1974, it was the unintended casualty of an IRA bomb, the actual target being the army recruitment office next door. In 1998 Ikon moved to its current premises in Brindleyplace, converting an old Victorian school building into a contemporary art gallery. In March 2018 Ikon marked 20 years since it opened the doors at the former Oozells Street School. Ikon now welcomes over 130,000 visitors a year.

From a humble start, Ikon has grown to establish a worldwide reputation as one of the most international art institutions in the UK. In recent years, exhibiting artists have hailed from China, Japan, Australia, France, USA, Lithuania, Canada and Vietnam, in addition to homegrown talent including Jesse Bruton, Vanley Burke, Ruth Claxton, Mahtab Hussain and Hurvin Anderson. Ikon has played a key role in the development of many artistic careers - Antony Gormley, Beatriz Milhazes, Cornelia Parker, Julian Opie and Carmen Herrera all had important exhibitions here.

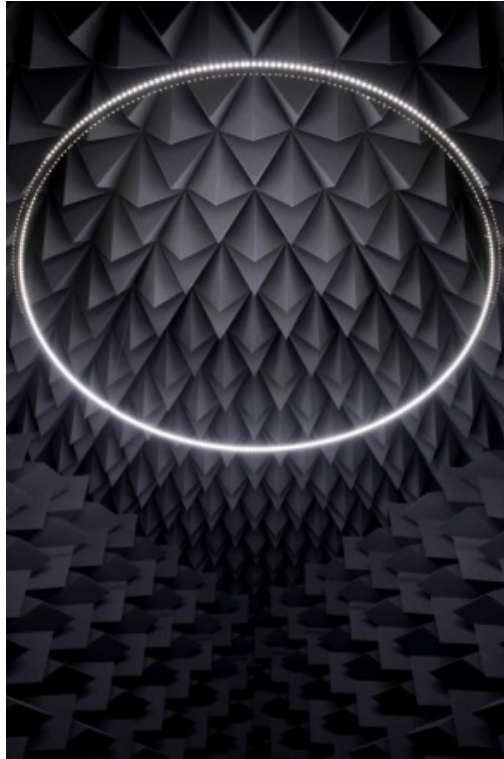
Ikon is a registered charity, with free entry for all. In 2015 the gallery celebrated its 50<sup>th</sup> anniversary through a series of special exhibitions and events, collectively known as *Ikon 50*.

# Ikon Programme: 2019-2020

Haroon Mirza

*reality is somehow what we expect it to be*

30 November 2018 – 24 February 2019



Haroon Mirza, *The National Apavilion of Then and Now* (2011). Installation view, Venice Biennale 2011. Courtesy hrm199 and Lisson Gallery. Photographer Kiki Triantafyllou.

Ikon presents a major exhibition by British artist Haroon Mirza (b.1977), filling the gallery spaces with moving imagery, sculptural installation and electronic sound. Involving audio-visual sampling, sometimes through collaboration with other artists, Mirza's practice is characterised by its sheer physical impact and emotive resonance. His understanding of human perception – what and how we see and hear – is combined with countless possible meanings, testing the limits of what we can experience, and what we think we know.

*"I don't wish to make any demands on someone present with the work. If one spends time they will hear and see more. If one thinks and delves then ideas, concepts, methodology, points of reference and narrative will hopefully emerge but that's not something I can or wish to control."* Haroon Mirza

Matthew Krishanu  
*A Murder of Crows*  
8 Jan - 10 March 2019



Matthew Krishanu, *Crow (Pink and Green)* (2016), oil on board, 20 x 15cm, Courtesy the artist

Dozens of Matthew Krishanu's painted crows will be displayed throughout Ikon's neo-gothic premises. Always painted singly and never in flight they appear almost anthropomorphic on their twin legs, whether looking directly at the viewer or stepping away.

Mischievous, malevolent and sometimes comical, Krishanu's birds are partly inspired by crows in art and literature; for example, 'Crow' by Ted Hughes, Edgar Allan Poe's raven, or the mythical crows of trickster tales. Inspired by bird watching in England, they are also signifiers of Krishanu's childhood in Bangladesh where crows were always close by, cawing in trees or pecking at rubbish dumps.

The exhibition coincides with Matthew Krishanu's exhibition *The Sun Never Sets* at MAC Birmingham (12 Jan 2018 – 10 Mar 2019).

## *Hew Locke: Here's the Thing*

8 March – 2 June 2019



Hew Locke, *Souvenir 1 (Queen Victoria)* (2018). Mixed media on C19th Copeland Parian bust of Queen Victoria. Courtesy the artist. Photography by Angus Mills.

British artist Hew Locke (b.1959) is preoccupied with the languages of colonial and post-colonial power, and the symbols through which different cultures assume and assert identity. Besides public statuary, he appropriates coats-of-arms and trophies, weaponry, naval warships and the costumes and regalia of state in a subtle critique of governmental authority, its iconographies and legacies.

Recently Locke has turned his attention to ships as his subject matter, referencing his own journey from Guyana to England as a child. A vast flotilla of model ships and boats feature in his Ikon exhibition while off-site Locke brings his influence to bear on a statue of Queen Victoria as a new public art work in Birmingham city centre.

*"Here's the thing: Guyana means 'land of many waters' – you are constantly aware of boats. I went to Guyana as a five-year-old kid on a boat. I came back here on a boat. So many things, good and bad, travel by sea.*

*This is essentially about power – who had it, who has it and who desires it."* Hew Locke

## *The Aerodrome*

*An exhibition dedicated to the memory of Michael Stanley*

12 June – 8 September 2019



Anya Gallaccio, Installation view (2003), Ikon Gallery

This exhibition is presented in memory of Michael Stanley, Curator at Ikon before becoming Director of Milton Keynes Gallery and then Modern Art Oxford, who tragically died in 2012. Co-curated with David Austen and George Shaw and structured loosely on Rex Warner's war-time novel *The Aerodrome* (1941), a book that made a great impression on Stanley, it includes many of the artists he worked with.

A group show, *The Aerodrome* fills Ikon's premises entirely and is organised with Stanley as a presiding spirit; a celebration of an extraordinary vitality that continues to make a deep and lasting impression.

Artists: Phillip Allen / Polly Apfelbaum / David Austen / Karla Black / Simon & Tom Bloor / Boyd & Evans / Marcel Broodthaers / André Cadere / Marcus Coates / Nathan Coley / Phil Collins / John Constable / Michael Craig-Martin / Abraham Cruzvillegas / Shezad Dawood / Jeremy Deller and Alan Kane / DRMM Architects / Alec Finlay / Anya Gallaccio / John Gerrard / Siobhan Hapaska / Roger Hiorns / Lonnie Holley / Thomas Houseago / Langlands & Bell / James Lee Byars / Elizabeth Magill / Aleksandra Mir / Jean-Luc Moulène / Paul Nash / Hayley Newman / Adrian Paci / Susan Philipsz / Paul Ramirez Jonas / Kristian Ryokan / Michael Sailstorfer / Jenny Saville / George Shaw / Michael Stanley / Linder Sterling / Graham Sutherland / Phoebe Unwin / Wolfgang Weileder / Cathy Wilkes / Stephen Willats / Keith Wilson / Richard Woods / Gilberto Zorio



Stuart Whipps  
*The Kipper and The Corpse*  
11 – 15 September 2019



Stuart Whipps, *The Kipper and The Corpse* (2004-ongoing), Installation view, British Art Show 8, Courtesy the artist and Leeds Art Gallery.

In his own words, Birmingham based artist Stuart Whipps (b.1979) 'often makes work about things he doesn't understand and doesn't know how to do' - previously working with the University of Birmingham to create geological thin sections or working with a seventeenth century sign language devised by Sir Christopher Wren. His latest work is the restoration of a 1979 Mini with the assistance of former British Leyland workers - part of Whipps' long term art project *The Kipper and The Corpse* - which examines the closure of the Longbridge motor works in Birmingham. The factory was the last British owned volume car manufacturer and through making the work Whipps seeks to understand its inevitable closure.

*"I like the idea that it (the Mini) would sit in an art gallery, in a traditional setting...it's not trying to make it sculptural in an artful way through the subversion of materials, it's through this straight presentation of 'here's this object, here are these narratives that relate to it'."* Stuart Whipps



Barry Flanagan

18 September – 24 November 2019



Barry Flanagan, *Baby Elephant* (1984) © The Estate of Barry Flanagan, courtesy Plubronze Ltd

Ikon presents a major survey of work by Barry Flanagan (1941-2009, studied Birmingham School of Art 1957-58), bringing together a selection of the artist's iconic bronze sculptures (1980s - 90s) alongside earlier works made with rope, sand, cloth, stone, ceramics and light as a sculptural component, largely from the 1960s - 70s.

Curated with Jo Melvin, this exhibition will offer new insights into the interconnectedness of seemingly distinct periods of Flanagan's forty year career, demonstrating an ongoing experimentation with materials and their properties and a symbiosis between abstraction and figuration. It challenges the supposition that Flanagan's later works represent a marked shift in the artist's approach to art-making. Rather, they represent the distillation of Flanagan's decades-long fascination with ontology, movement and the physicality of the various materials with which he worked.

John Walker

4 December 2019 – 23 February 2020



John Walker, *Shift* (2018), Oil on canvas, Courtesy the artist.

John Walker (b. 1939 Birmingham) was the first artist to show at Ikon when it moved to new premises above New Street Station in 1972, the same year in which he represented Britain at the Venice Biennale. At that time his work was purely abstract, prior to his development of a more representational style, epitomised by his *Alba* paintings, shown at the Hayward Gallery in 1985.

This exhibition will feature new “anti-scenic” paintings, inspired by the landscape of Maine where Walker is now living, especially locations that are polluted, neglected or abandoned. His connection to the natural world in which he works is evident in his tendency to mix natural materials—mostly mud—into his paints. Stripes and zigzags, frequently occurring, are graphic versions of the changing rhythms of how the ocean meets the shore, as waves or tide.

Meryl McMaster

4 December 2019 – 23 February 2020



Meryl McMaster, *Edge of a Moment*, 2017, Giclée Print, 60" x 94.4", courtesy the artist

This will be first UK solo exhibition by young Canadian artist Meryl McMaster (b. Ottawa 1988). She belongs to a generation of Indigenous artists who, by means of photography and a performative approach, explore First Nations' identity and their cultural horizon.

McMaster trains a self-reflexive eye on the exploration of her dual heritage: Plains Cree and member of the Siksika Nation on her father's side and Euro-Canadian (British and Dutch) on her mother's side. With an ecological proposition, she presents herself in nature and sees the landscape and seasons as an integral part of the cultural context, where myth and narration go hand in hand, as summarised in a recent artist's statement:

*"I want to bring specific awareness to the broad consequences of colonisation and how the mentality of greed and/or lack of foresight is still impacting us today. At the same time, my work isn't intended to resolve this dilemma but rather to create an opportunity for introspection and conversation. Each of us has a complicated relationship with the past with gaps and biases, and it is important to me to expose and explore these gaps so that we may encounter our next moments better prepared."*

Meryl McMaster



# Ikon Off-Site - Regional

Lucy Orta

*Procession Banners*

23 October 2018 – 20 January 2019



Lucy Orta, *Procession Banners* (2018). Photograph Stuart Whipps.

Early this year artist Lucy Orta collaborated with female residents of HMP Downview to design 30 banners to mark 100 years since British women won the vote. In 2016, many residents were transferred to HMP Downview after the closure of HMP Holloway, then the largest all women prison in Europe, and the notorious site where over 1,000 suffragettes were imprisoned. Seven banners were carried by London College of Fashion students as part of the centenary Processions march, produced by Artichoke, in London, Cardiff, Edinburgh and Belfast on 10 June 2018.

Ikon exhibits a selection of banners for the first time at Medicine Bakery and Gallery, the former gallery of the Royal Birmingham Society of Artists.

Perry Roberts  
*the seasons*  
7 January – 30 March 2019

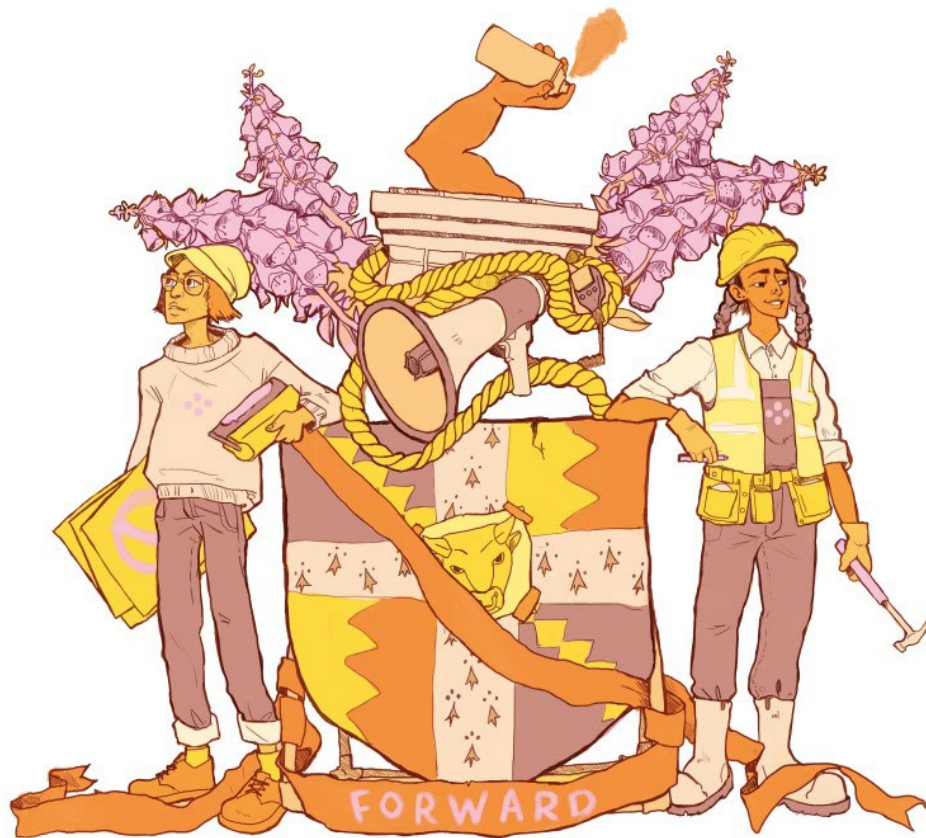


Perry Roberts, *the seasons*, Selfridges Birmingham. Photo Tom Bird

Belgium-based British artist Perry Roberts works in a variety of media including painting, furniture and wall drawings. *the seasons* is a new text-based installation, reflecting on our experience of the seasons: fragmented and mixed up, it not only suggests the effects of climate change but raises questions concerning the nature of fashion. Roberts first exhibited at Ikon in 2006 with *Transition*, where Birmingham's brutalist buildings were the focus of his aesthetic enquiry.

*Ikon and Selfridges go well together with State of the Arts. Last year saw us collaborating with visionary fashion designer Osman Yousefzada and now we unveil the seasons, a new site-specific commission by renowned Belgium-based artist Perry Roberts. Displayed in the shopfront windows of Selfridges' Birmingham, it coincides with the presentation of our limited editions by Richard Wilson and Gillian Wearing on the 4th floor, extending further our artistic programme into the stimulating world of retail. Jonathan Watkins, Director, Ikon*

*Forward: New Art from Birmingham*  
23 January – 24 March 2019



*Forward*, Katharine Wade (2018)

Now, more than ever, Birmingham's artistic community is thriving. *Forward: New Art from Birmingham* is a group exhibition, including work by approximately twenty artists, living and working in this city, to highlight the depth and vitality of a wide range of practices. Taking place in Medicine, the old gallery space of the Royal Birmingham Society of Artists, from which sprang the young generation that founded Ikon more than 50 years ago, it couldn't be more in keeping with their progressive ethos, still informing our artistic programme to this day.

Artists: Famina Bi / Ken Banks / Betsy Bradley / Tereza Bušková / Leah Carless / Chris Clinton / Anna Katarzyna Domejko / Mark Essen / Andrew Gillespie / Kurt Hickson / Fred Hubble / Chris Jackson / Dion Kitson / Joanne Masding / Farwa Moledina / Brian J Morrison / Suzi Osborn / Antonio Roberts / Emily Scarrott / Larissa E Shaw / Emily Sparkes / Kate Spence / Ally Standing / Sarah Taylor Silverwood / Katharine Wade / Emily Warner / Rafal Zar



*Ikon Slow Boat: Looping the Loop*  
Ladywood, Birmingham  
2017 – 2019



*Ikon Slow Boat*

A converted narrow boat, *Slow Boat* is a unique floating space for local communities and artists to make and experience art in a stimulating and creative environment. *Slow Boat* is curated by Ikon's Learning Team with members of Ikon Youth Programme (IYP).

*Looping the Loop* (2017–2019) takes place between the canal and community spaces in Birmingham's Ladywood district. In 2018 Ikon has worked with artists including Rie Nakajima, Henry Ward, Ming de Nasty, Justin Wiggan and Lucy Orta and local organisations including Celebrating Sanctuary, MotherShip, The Real Junk Food Project and Roundhouse Birmingham.

In 2019 Ikon celebrates 20 years of working on the canals.

*Looping the Loop* is supported by Arts Council Strategic Touring, Michael Marsh Charitable Trust, W.A. Cadbury Trust, Sandwell Metropolitan Borough Council, Canal & River Trust and Grantham Yorke Trust.



Artist in residence at HMP Grendon, Buckinghamshire  
2019-2021



Edmund Clark, *In Place of Hate* (2017), Ikon Gallery

Established in 1962, HMP Grendon requires inmates to accept responsibility for their offence. Within the prison environment they can exercise a degree of control over the day-to-day running of their lives, making a commitment to intensive group therapy and democratic decision-making, whilst holding each other to account. Evidence shows that Grendon has delivered lower levels of violence in prison and reduced instances of reoffence after release.

This latest residency follows on from artist in residence Edmund Clark's tenure (2014-2018), which culminated in the Ikon exhibition and publication *In Place of Hate*. Funded by the Marie-Louise von Motesiczky Charitable Trust, it is an opportunity for an artist to work with the therapeutic and democratic community unique to the Buckinghamshire prison.

# Ikon Off-Site - International

Manif d'art 9 – The Quebec City Biennial  
*Small Between the Stars, Large Against the Sky*  
14 February – 21 April 2019



Quebec

Ikon's Director Jonathan Watkins is curator of Manif d'art 9 - The Quebec City Biennial 2019. Entitled *Small Between the Stars, Large Against the Sky*, paraphrasing lyrics by Quebec-born singer songwriter Leonard Cohen (*Stories Of The Street*, 1967), it is concerned with the place of humanity now in the natural order. Artists include Shuvinai Ashoona, Polly Apfelbaum, Dinh Q. Lê, Meryl McMaster, Kelly Mark, Britta Marakatt-Labba, Haroon Mirza, Cornelia Parker, Susan Philipsz and Beat Streuli.

*"...the artistic response to stars and skies (and rivers and waterfalls and frozen harbours) is here not so much one of representation, but rather of the apprehension of where we are, against and between enormities often taken for granted. In this vein, the inclusion of several indigenous and aboriginal artists – descendants of people who preceded the building of cities – is very pertinent, making us more aware of how our ways of seeing, like our value systems, are culturally determined."*  
Jonathan Watkins

# Ikon Touring Exhibitions

## *Portrait of the Artist: Käthe Kollwitz*

12 September 2019 – 12 January 2020



Käthe Kollwitz (1867–1945) *Woman with Dead Child* (1903)  
Soft-ground etching with engraving overprinted lithographically with gold tone-plate  
© The trustees of the British Museum

Ikon's exhibition of work by Käthe Kollwitz, a leading artist of the late nineteenth and early twentieth centuries, ran 13 September–26 November 2017. Organised in partnership with the British Museum it toured to Young Gallery, Salisbury (9 December 2017–11 March 2018); Glynn Vivian Art Gallery, Swansea (24 March–17 June 2018); Ferens Art Gallery, Hull (30 June–30 September 2018) and in 2019 it tours to the British Museum (September 2019–January 2020).

## Hew Locke



Hew Locke, *Untitled* (2016). Acrylic paint on c-type photograph.  
Courtesy the artist. Photography by Indra Khanna

Hew Locke's exhibition will tour to Kemper Museum of Contemporary Art, Kansas (12 September 2019 – 5 January 2020) and Colby Museum of Art, Maine (dates TBC).

# Funding

Ikon is a registered charity and is supported using public funding from Arts Council England and Birmingham City Council. These core grants cover the gallery's running costs, enabling Ikon to provide free entry. The exhibitions, learning programme and off-site projects across the city are primarily paid for through fundraising activity.

Ikon raises money through venue hire, Ikon shop, private grant giving trusts and foundations, corporate patrons and sponsors, international funding sources and the generosity of those visitors and supporters who make a donation.



# Partnerships

## PLUS TATE

Plus Tate aims to support the development of the visual arts across the UK, and to foster a climate where exchange and partnership can flourish. Tate's resources are used to contribute to a network of organisations and individuals for the benefit of the wider public, expanding Tate's reach, and increasing public access to the national collection of British and international modern and contemporary art. Joining together to exchange ideas, knowledge, skills and resources, as well as programmes and collections, the Plus Tate partners, along with and facilitated by Tate, will broaden and deepen engagement in modern and contemporary art across the country.

## CULTURE CENTRAL

Culture Central is a collective voice and development agency for culture and the creative industries in Birmingham and the wider region. Culture Central is committed to developing and leading projects, alongside other leadership bodies in the city region, that have the potential for a positive impact on the sector and on the region.

## ARTiMBARC

ARTiMBARC is a digital platform that provides bespoke apps for cultural organisations to unlock extra layers of content and support dialogue with audiences. Audio visual narratives will enrich the visitor experience as well as providing basic information on the project, artist and location. ARTiMBARC was founded in 2017 by entrepreneur and philanthropist Julie-Anne Uggle, curator Sigrid Kirk and entrepreneur Oliver Flynn.

## Jonathan Watkins - Director



In 2019 Jonathan Watkins marks 20 years as Director of Ikon. Previously he worked for a number of years in London, as Curator of the Serpentine Gallery (1995-1997) and Director of Chisenhale Gallery (1990-1995).

He has curated a number of large international exhibitions including the Biennale of Sydney (1998), Facts of Life: Contemporary Japanese Art (Hayward Gallery, London 2001), Quotidiana (Castello di Rivoli, Turin 1999, Tate Triennial (2003), Shanghai Biennale (2006), Sharjah Biennial (2007), Negotiations (Today Art Museum, Beijing 2010) and the Guangzhou Triennial (2012). He was on the curatorial team for Europarte (Venice Biennale, 1997), Milano Europa 2000, (Palazzo di Triennale, Milan 2000), and Riwaq (Palestinian Biennial 2007). He curated the Iraqi Pavilion for the Venice Biennale in 2013 and *Floating World*, Bahrain in 2017. In 2019 Watkins curates *Small Between the Stars, Large Against the Sky*, at Manif d'art 9, The Quebec City Biennial.

Jonathan Watkins has written extensively on contemporary art. Essays have focused on the work of Giuseppe Penone, Martin Creed, Semyon Faibisovich, Yang Zhenzhong, Noguchi Rika, Caro Niederer, Beat Streuli and Cornelia Parker. He was the author of the Phaidon monograph on Japanese artist On Kawara.

Jonathan Watkins has served on numerous committees and boards, most recently for the Imperial War Museum (2011 - 2016), Arts Council Collection Acquisitions Committee (2011 - 2013) and 14-18 Now: First World War Centenary Cultural Programme (2013 - 2017). In 2013 he was nominated as one of the top 100 Global Thinkers by Foreign Policy Magazine.



# Trustees & Patrons

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## **Corporate Patrons**

ARTiMBARC, Deutsche Bank, Emmerson Press, EY, Glenn Howells Architects.

# Images

Below is a link to the file which contains images for Ikon's 2019 Programme:

<http://ow.ly/btUz3omgyYt>

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# Notes to Editors

1. Ikon is an internationally acclaimed contemporary art venue situated in central Birmingham. Established in 1964 by a group of artists, Ikon is an educational charity and works to encourage public engagement with contemporary art through exhibiting new work in a context of debate and participation. The gallery programme features artists from around the world and a variety of media is represented, including sound, film, mixed media, photography, painting, sculpture and installation. Ikon's off-site programme develops dynamic relationships between art, artists and audiences outside the gallery. Projects vary enormously in scale, duration and location, challenging expectations of where art can be seen and by whom. Education is at the heart of Ikon's activities and through a variety of talks, tours, workshops and seminars, Ikon's Learning Team aims to build dynamic relationships with audiences, enabling visitors to engage with, discuss and reflect on contemporary art.
2. Ikon is open Tuesday – Sunday and Bank Holiday Mondays, 11am-5pm. Free entry.
3. For the latest news and events follow @ikongallery on [Twitter](#), [Facebook](#) and [Instagram](#).
4. Ikon Gallery is supported using public funding by Arts Council England and Birmingham City Council.
5. For more information and high-res images please contact Sam Newman or Emily Luxford at Ikon on 0121 248 0708 or email [s.newman@ikon-gallery.org](mailto:s.newman@ikon-gallery.org) or [e.luxford@ikon-gallery.org](mailto:e.luxford@ikon-gallery.org)

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