

# Exhibition Guide

## *Faster Than Ever*

**4 December 2020 — 2 May 2021**

**Reception, First and Second Floor Galleries, Tower Room**

In light of challenges arising from the Covid-19 pandemic, Ikon has departed from its advertised programme to curate a group exhibition from artworks accumulated over 20 years. *Faster Than Ever* is an exhibition invented out of necessity, an exercise in capitalising on chance, making the most of incongruity and happy accidents.

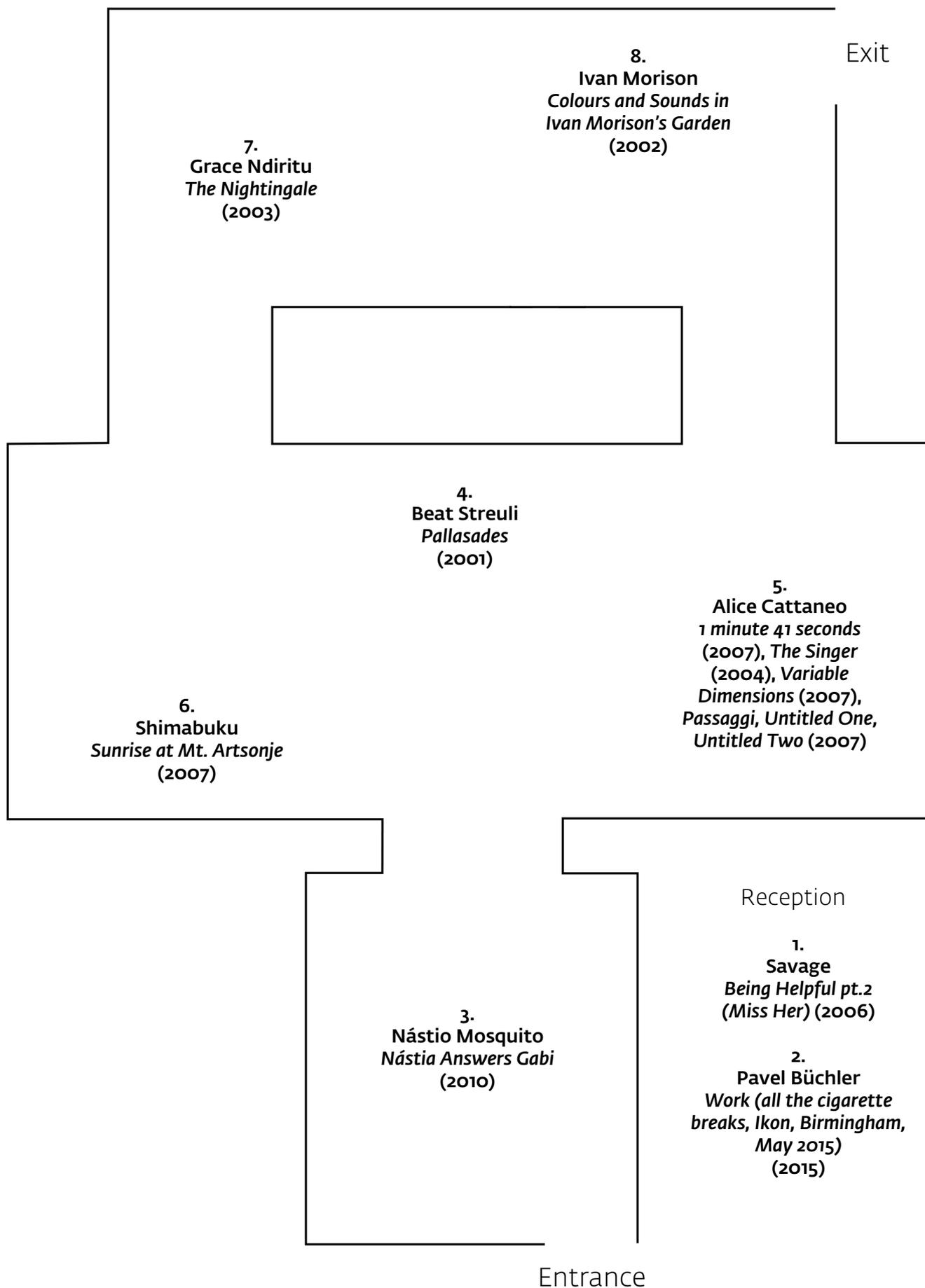
Artists include Giovanni Anselmo, Thomas Bewick, Julie Brook, Pavel Büchler, Alice Cattaneo, Lee Bul, Edmund Clark, Martin Creed, Kate Groobey, Graham Gussin, Arturo Herrera, Carmen Herrera, Ann Veronica Janssens, On Kawara, Lutz and Guggisberg, Haroon Mirza, Ivan Morison, Nástio Mosquito, Grace Ndiritu, Timur Novikov, Cornelia Parker, Navin Rawanchaikul, Noguchi Rika, Savage, Shimabuku, Dayanita Singh, Bosco Sodi, Nancy Spero, Beat Streuli and David Theobald.

Though not a collecting institution, Ikon houses an extraordinary range of paintings, sculptures and photographs, as well as the many films, sound pieces and wall drawings held as digital files. With the permission of the participating artists, these works are released back into the galleries in combinations and a context not originally envisioned. Here, propositions that inform Ikon's activity shine through; above all, the continuity between artistic experience and everyday life.

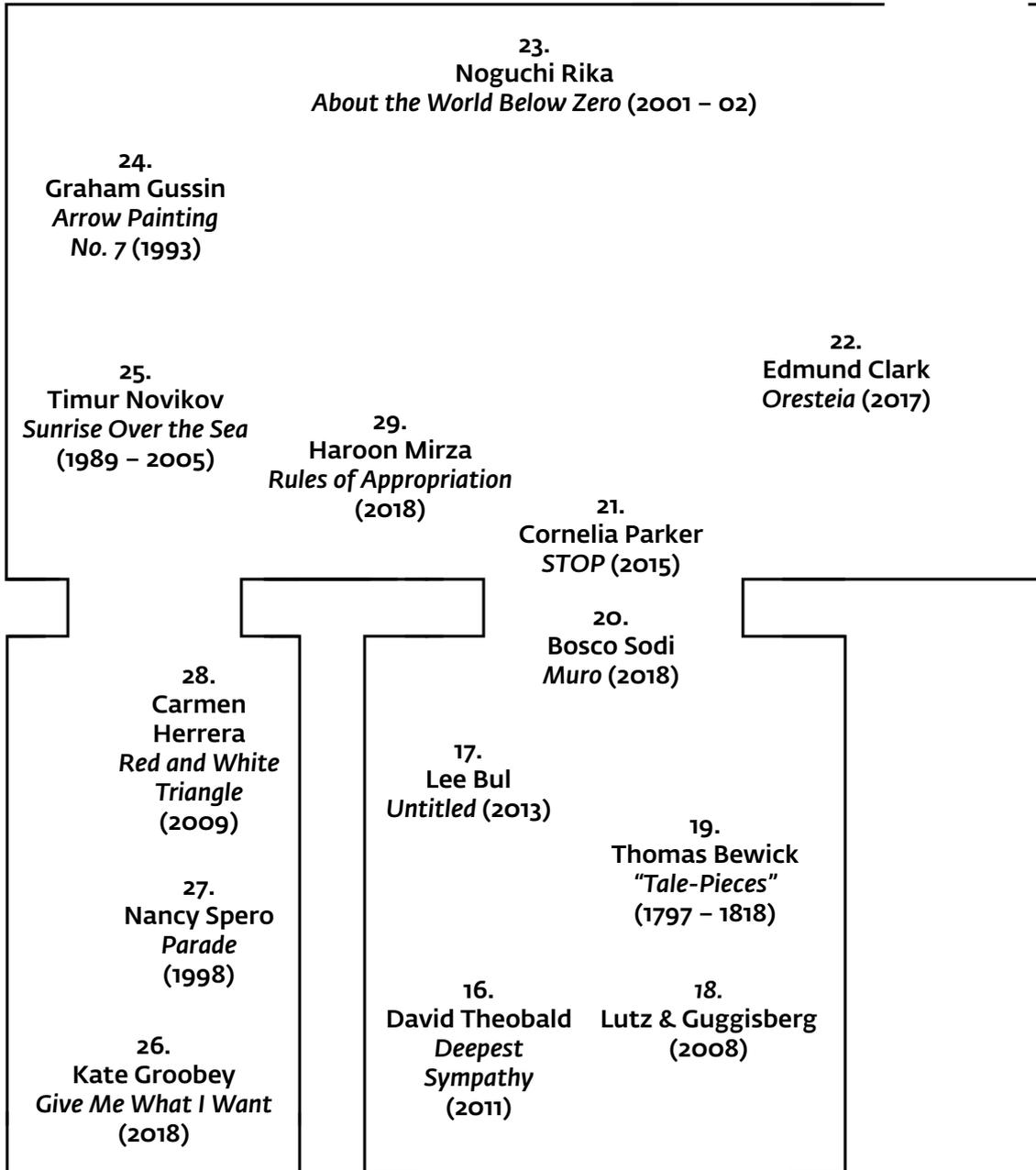
*Faster Than Ever* is an analogy for improvisation; the "making do and getting by" that frames the way we navigate the world. Extraordinary times often require diversions, taking us through unfamiliar landscapes. This exhibition accentuates the positive, highlighting what is possible in the midst of uncertainty. Ikon is an art gallery that has always been fast on its feet, now moving faster than ever.

# IKON

First Floor



Exit



30.  
**Martin Creed**  
*Work No. 160:*  
*The lights going*  
*on and off*  
 (1996/2020)

Stairwell

31.  
**On Kawara**  
*One Million*  
*Years, For*  
*the Last One*  
 (Reading)

Entrance

23.  
**Noguchi Rika**  
*About the World Below Zero* (2001 – 02)

24.  
**Graham Gussin**  
*Arrow Painting*  
 No. 7 (1993)

25.  
**Timur Novikov**  
*Sunrise Over the Sea*  
 (1989 – 2005)

29.  
**Haroon Mirza**  
*Rules of Appropriation*  
 (2018)

22.  
**Edmund Clark**  
*Oresteia* (2017)

21.  
**Cornelia Parker**  
*STOP* (2015)

20.  
**Bosco Sodi**  
*Muro* (2018)

28.  
**Carmen**  
**Herrera**  
*Red and White*  
*Triangle*  
 (2009)

17.  
**Lee Bul**  
*Untitled* (2013)

19.  
**Thomas Bewick**  
*"Tale-Pieces"*  
 (1797 – 1818)

27.  
**Nancy Spero**  
*Parade*  
 (1998)

16.  
**David Theobald**  
*Deepest*  
*Sympathy*  
 (2011)

18.  
**Lutz & Guggisberg**  
 (2008)

26.  
**Kate Groobey**  
*Give Me What I Want*  
 (2018)

9.  
**Navin Rawanchaikul**  
*Chairman Navin*  
*Rawanchaikul* (2008)  
*Slow Boat to*  
*Navinland* (2013)

14.  
**Dayanita**  
**Singh**  
*Jumping Girl*  
 (1999)

10.  
**Pavel Büchler**  
*Work (all the cigarette*  
*breaks)*  
 (2007 – 14)

13.  
**Arturo**  
**Herrera**  
*GET IT RIGHT*  
 (GREEN)  
 (2005)

12.  
**Giovanni Anselmo**  
*Particolare* (1998)

11.  
**Ann Veronica**  
**Janssens**  
*Oscar* (2012)

15.  
**Julie Brook**  
*Pigment* (2013)

## Reception



**1. Savage**  
*Being Helpful pt.2 (Miss Her)*  
(2006)

**2. Pavel Büchler**  
*Work (all the cigarette breaks, Ikon, Birmingham, May 2015)*  
(2015)

## First Floor

Moving imagery fills the first floor galleries. Early works by Grace Ndiritu and Nástio Mosquito are presented alongside *Pallasades* (2001), a video by Swiss artist Beat Streuli. Filmed in a shopping centre in Birmingham, the cultural diversity of the crowd forms a cosmopolitan portrait of the city. Nearby, Japanese artist Shimabuku's silent film, *Sunrise at Mt. Artsonje* (2007), shows the artist reflecting the breaking sunlight with the scales of a cutlass fish in a celebration of the natural world. Likewise, a sense of euphoria is felt in *Colours and Sounds in Ivan Morison's Garden* (2002), in which the artist tends to his allotment unashamedly naked in bucolic bliss.



**3. Nástio Mosquito**  
*Nástia Answers Gabi* (2010)  
Video, sound. 19 minutes 44 seconds

*Nástia Answers Gabi* begins with Angolan artist Nástio Mosquito singing a haunting acapella version of the 1960's hit song *Time is on My Side*. Seated in a derelict building, he talks to the camera as "Nástia" (the female equivalent of Nástio) in a Russian accent. Nine short scenes follow in which he answers questions posed by Gabi Ngcobo, an independent curator, writer and artist.



**4. Beat Streuli**  
*Pallasades* (2001)  
Video, silent. 45 minutes



**5. Alice Cattaneo**  
*1 minute 41 seconds* (2007), *The Singer* (2004), *Variable Dimensions* (2007), *Passaggi*, *Untitled One*, *Untitled Two* (2007)  
Video, sound. Various durations

In this series of short videos, artist Alice Cattaneo interacts with everyday settings and situations. A farmer's field becomes a playful landscape. Structures are manipulated and assembled. The rapid passing of kitchen equipment creates a dynamic exchange.



**6. Shimabuku**  
*Sunrise at Mt. Artsonje* (2007)  
Video, silent. 3 minutes 30 seconds



**7. Grace Ndiritu**  
***The Nightingale* (2003)**  
**Video, sound. 7 minutes**

The beginning of the video is peaceful and serene, showing British Kenyan artist Grace Ndiritu slowly moving a cloth that covers her head and shoulders. Each of the artist's actions references another identity, the fabric performing the function of blindfold, hijab, headscarf, burka, veil, bandanna, purdah, gag and turban.



**8. Ivan Morison**  
***Colours and Sounds in Ivan Morison's Garden* (2002)**  
**Video, sound. 7 minutes 30 seconds**

## Second Floor

In the second floor galleries, large-scale photographs by Indian photographer Dayanita Singh and Japanese artist Noguchi Rika reflect a fascination with strangeness found in the ordinary. Thomas Bewick's woodcut engravings or "tale-pieces" – printed two centuries ago – are likewise drawn from everyday experience, encouraging reflection on all-too-human behaviour. These are shown in combination with wooden book dummies by Swiss artists Lutz and Guggisberg. These artists' sense of fun is shared by British artist Kate Groobey, whose video vignettes are Dionysian in their communication of "pure pleasure". Adjacent to Groobey's video is a silkscreen print by American artist Nancy Spero that depicts a female duo.



**9. Navin Rawanchaikul**  
***Chairman Navin Rawanchaikul* (2008)**  
**Ceramic**  
***Slow Boat to Navinland* (2013)**  
**Acrylic on canvas**

Thai artist of Indian descent Navin Rawanchaikul appears in this bust in the guise of Chairman Mao Zedong (1893 – 1976), the former leader of the People's Republic of China. Next to it is a painting of the artist surrounded by people involved in his residency on Ikon *Slow Boat* in 2013.



**10. Pavel Büchler**  
***Work (all the cigarette breaks)* (2007 – 14)**  
**6 photographic prints**



**11. Ann Veronica Janssens**  
***Oscar* (2012)**  
**Video, silent. 15 minutes**

Belgium artist Ann Veronica Janssens portrayed Brazilian architect Oscar Niemeyer at the age of 102. Filmed in real time, we are drawn into speculation of what this man – a personification of modernism, whose buildings have shaped countless lives – could possibly be thinking.



**12. Giovanni Anselmo**  
***Particolare* (1998)**  
**Projector and slide**

Renowned Italian artist Giovanni Anselmo uses light in this work, exploiting its inherent energy and qualities. A beam of light projects the word *particolare* ('particular' in Italian) and illuminates a detail of the wall.



**13. Arturo Herrera**  
***GET IT RIGHT (GREEN)* (2005)**  
**Acrylic cut-out on rag board**



**14. Dayanita Singh**  
***Jumping Girl* (1999)**  
**Resin-coated black and white print on aluminium. Edition of 7**

A young girl jumps gleefully on the rooftop terrace of an ashram in Varanasi, India. One of a series of photographs, it captures a moment of play within the community's regime of meditation, lessons, meals and domestic chores.



**15. Julie Brook**  
***Pigment* (2013)**  
**Video, sound. 8 minutes 30 seconds**

British artist Julie Brook filmed *Pigment* in a cave in Namibia in 2013. The video features three Himba women extracting red pigment, traditionally rubbed on to their skin and a colour used in Brook's drawings.



**16. David Theobald**  
***Deepest Sympathy* (2011)**  
**Digital animation. 3 minutes 48 seconds**



**17. Lee Bul**  
***Untitled* (2013)**  
**Polyurethane panel, cast polyurethane, stainless steel, aluminium rods, acrylic paint.**

For her exhibition at Ikon in 2014, Korean artist Lee Bul presented drawings, sculptural pieces and large-scale installations exploring gender, the body, architecture and utopian ideas.



**18. Lutz & Guggisberg**  
***Thomas Bewick, The Writing on the Wall; John Torso: The Container: Volume 1; Charlotte Bewick, A Bird of Mine; Charlotte Brontë, The Secret Garden; John Horowitz, The Calvary in the Churchyard; John Horowitz, The Pupil; Peter White, The Memory of the Impression of the Shape of the Shadow of the Cumbrian Coachman's Umbrella* (2008)**  
**Paper mounted on plywood**



**19. Thomas Bewick**  
**"Tale-Pieces" (1797 – 1818)**  
**7 wood engravings**



**20. Bosco Sodi**  
**Muro (2018)**  
**25 bricks**



**21. Cornelia Parker**  
**STOP (2015)**  
**Embossed enamel sign with hand-painted white lettering.**



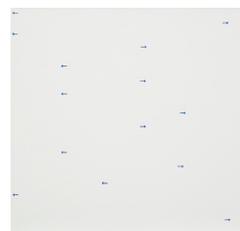
**22. Edmund Clark**  
**Oresteia (2017)**  
**3-channel video, sound. 1 hour 14 minutes**

British artist Edmund Clark was Ikon's artist-in-residence at HM Prison Grendon (2014 – 2018). He collaborated with the psychodrama department on a filmed response to Aeschylus's *Oresteia*. The characters are performed by the therapists, whilst the prisoners identify with the perpetrators, victims and witnesses.



**23. Noguchi Rika**  
**About the World Below Zero (2001 – 02)**  
**3 photographic prints**

Noguchi Rika photographed *About the World Below Zero* during a trip to Beijing where she met the Liminghui, a team of men and women who swim together in freezing conditions. Her photographs depict them in the setting of a muddy lake, as they test the limits of what is physically possible.



**24. Graham Gussin**  
**Arrow Painting No. 7 (1993)**  
**Acrylic on canvas**



**25. Timur Novikov**  
**Sunrise Over the Sea (1989 – 2005)**  
**Silk screen print**

This print mirrors the simplified forms of Russian artist Timur Novikov's textiles in which the seam of two large pieces of cloth often forms a horizon. Red and white motifs convey a rising sun and sailing boat.



**26. Kate Groobey**  
***Give Me What I Want* (2018)**  
**Video, sound. 2 minutes 10 seconds**

The artist dances as different painted characters against landscape backdrops, accompanied by an upbeat soundtrack. *Give Me What I Want* is a playful feminist response to the many art historical paintings that depict the female nude in landscapes.



**27. Nancy Spero**  
***Parade* (1998)**  
**Screenprint**



**28. Carmen Herrera**  
***Red and White Triangle* (2009)**  
**Screenprint**  
**Courtesy private collection**

Core to Cuban-American artist Carmen Herrera's paintings is a drive for formal simplicity and striking use of colour. This print was made by the artist for her exhibition at Ikon in 2009, her first solo show in Europe.



**29. Haroon Mirza**  
***Rules of Appropriation* (2018)**  
**Mirrored surface, wallet**

A counterfeit wallet with the copyright symbol on one side and an icon indicating open source material on the other levitates above a mirrored stand. *Rules of Appropriation* was made in response to a 2018 Louis Vuitton advertising campaign involving unauthorised imitations of Mirza's work.

## Tower Room and Stairwell

The end of the exhibition is marked by works by British artist Martin Creed and Japanese artist On Kawara. Their works are characterised by an emphasis on repetition as an existentialist strategy – a stylistic minimalism that foils the unfathomable complexity of what it means to be human. In Ikon's Tower Room, Creed's installation *Work No. 160* (1996), otherwise known as *The lights going on and off*, plays with our sense of space and time. Returning to Ikon's stairwell, On Kawara's *One Million Years, For the Last One (Reading)* is a spoken sequence of dates that, extending far into the past and future, offer a philosophical moment of reflection.

**30. Martin Creed**  
***Work No. 160: The lights going on and off* (1996/2020)**  
**Electrical timer, lighting**

**31. On Kawara**  
***One Million Years, For the Last One (Reading)***  
**Audio recording, 1 hour 14 minutes.**

**Faster Than Ever**  
**Film Programme**

**4 December 2020 — 14 February 2021**

Ikon presents a winter film programme, organised to coincide with the gallery's exhibition *Faster Than Ever*. All films available to watch via [Ikon's website](#) and [YouTube channel](#).

**4 – 10 December 2020**

Beat Streuli  
*Pallasades* (2001)  
Video, silent. 45 minutes

**11 – 17 December 2020**

Alice Cattaneo  
*1 minute 41 seconds* (2007), *The Singer* (2004), *Variable Dimensions* (2007),  
*Passaggi*, *Untitled One*, *Untitled Two* (2007)  
Video, sound. Various durations

**18 December 2020 – 3 January 2021**

Grace Ndiritu  
*The Nightingale* (2003)  
Video, sound. 7 minutes

**4 – 10 January 2021**

Ivan Morison  
*Colours and Sounds in Ivan Morison's Garden* (2002)  
Video, sound. 7 minutes 30 seconds

**11 – 17 January 2021**

Ann Veronica Janssens  
*Oscar* (2012)  
Video, silent. 15 minutes

**18 – 24 January 2021**

Julie Brook  
*Pigment* (2013)

**25 – 31 January 2021**

David Theobald  
*Deepest Sympathy* (2011)  
Digital animation. 3 minutes 48 seconds

**1 – 7 February 2021**

To be confirmed

**8 – 14 February 2021**

Kate Groobey  
*Give Me What I Want* (2018)  
Video, sound. 2 minutes 10 seconds

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Free entry, donations welcome

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# IKON



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