

IKON

Forward Programme 2022-23



Ikon Gallery

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Introduction

Ikon, Birmingham's internationally acclaimed contemporary art gallery, announces plans for 2022-23: exhibitions and off-site projects that represent our ongoing commitment to showcasing the very best of British and international art.

The year commences with solo exhibitions by Midlands-based painter **Betsy Bradley** and Taiwanese-American filmmaker **James T. Hong**. The Spring is heralded by a small survey of works by the 15th century master **Carlo Crivelli** - the result of Ikon's success in winning the inaugural Ampersand Foundation Award (2019) - twinned with the first UK exhibition by renowned Swedish Sámi artist **Britta Marakatt-Labba**.

To coincide with the Birmingham 2022 Commonwealth Games in the Summer of 2022 Ikon's **Arrivals** programme features new commissions by four artists hailing from Commonwealth countries: **Abdulrazaq Awofeso**, **Yhonnie Scarce**, **Salote Tawale** and **Osman Yousefzada**. During this time the annual **Migrant Festival** will once again celebrate the contribution made by refugees and migrants to Birmingham and the UK.

In the Autumn Ikon presents an exhibition of landscape sketches by nineteenth century artist and poet **Edward Lear**, many not shown before. At the same time our visitors will have the chance to see a new video installation by Japanese Ainu artist **Mayunkiki**, conveying aspects of everyday life of her people, the Indigenous inhabitants of Hokkaido.

The Winter programme is dedicated to ***Horror in the Modernist Block***, an exhibition of new and recent work by contemporary artists from the UK and abroad, exploring the relationship between the aesthetics of architectural modernism and horror.

Throughout the year Ikon continues to work off-site: with **Dean Kelland**, artist-in-residence at HMP Grendon; with **Ikon Youth Programme** and *Slow Boat*; and with **Ragnar Kjartansson** at St Mary Magdalene, Tanworth-in-Arden.

Meanwhile Ikon's digital presence continues to grow, increasingly vital as a complement to the artistic experiences we offer in real space. We continue to produce digital commissions, online resources such as filmed exhibition walkthroughs and creative activities for families.

Ikon Exhibition Programme 2022-23

Betsy Bradley

Chasing Rainbows

3 December 2021 – 13 February 2022



Betsy Bradley, *Feng Shui* (2020). Acrylic on organza. Courtesy the artist.

For her first major solo exhibition, Midlands-based artist Betsy Bradley explores painting as a life force that traces “the dance between thought and action”.

Recent works by Bradley use voile and organza as painting supports. These translucent fabrics dissolve the distinction between figure and ground and invite the play of light. This liberating energy extends to sculptural works in which the material itself becomes gestural, taking on forms which recall functional and playground objects. Other references to everyday life appear through Bradley’s broad influences. Always intuitive, her inspirations come from what she describes as “miraculous everyday-phenomena”, such as the incidental colours of a patinated billboard or the intangible hues of light pollution in the night sky. Inspired by Eastern and Western traditions of Wabi Sabi, Arte Povera and Mono-ha, Bradley celebrates chance as a means of freeing her artistic process and the viewer’s experience:

“I see my work as an invitation to the present moment – an escape as well as a grounding – which enables the viewer to let go.” Betsy Bradley

Chasing Rainbows is supported by the Ikon Investment Fund.

James T. Hong

Animal

3 December 2021 – 13 February 2022



James T. Hong, *De Anima* (2021).

Video still. 2-channel video installation, colour, sound, 19:26 minutes.

© Courtesy the artist and Empty Gallery, Hong Kong.

Taiwanese-American artist and filmmaker James T. Hong has been making provocative films for the past twenty years. Focusing on ideas of morality, his work prompts viewers to question their own biases and received wisdom through confronting and often humorous philosophical narratives. This is his first solo exhibition in Europe.

This exhibition presents two films by Hong in which humans and animals are one and the same: adaptable species that are equally capable of good and evil acts in given circumstances. *The Duck of Nature/The Duck of God* (2010) was originally made as an educational video commissioned by the Dutch government for children from migrant communities, and imagines the 17th-century philosopher Baruch Spinoza as a mechanical duck who is snubbed by other birds on the canals of Amsterdam. The scenario reflects Spinoza's own experience, who was excommunicated by the Jewish community for his humanist beliefs.

The second film, *De Anima* (2021), is a two-channel video installation. The first channel, filmed in Taiwan, presents three points of view: the artist's, that of the "enemy" virus (Covid-19), and a dog's. The second channel, shot in India at the historical location where the Buddha gained enlightenment, reinterprets the first channel and represents the artist's search for insight during the pandemic. In both elements, animals provide this insight with witty observations about human behaviour.

Carlo Crivelli
Shadows on the Sky
23 February – 29 May 2022



Carlo Crivelli, *The Vision of the Blessed Gabriele* (ca. 1489)
Egg and oil on poplar, 141 × 87 cm.
© The National Gallery, London. NG668.

In October 2019 Ikon won the inaugural £150,000 Ampersand Foundation Award, which will enable the gallery to realise its dream of staging an exhibition of works by the 15th century Italian Renaissance artist Carlo Crivelli. It will include a number of works from European collections, including some never lent before.

"An exhibition of work by the 15th century painter Carlo Crivelli is not only a dream come true for Ikon, but also something that I have always really wanted to do. Since being an undergraduate I have been fascinated by Crivelli, at once very 'traditional' in a northern Italian style but pointing towards a postmodern art historical future unlike any other pre-modern artist. Arguably, Carlo Crivelli was as radical as Magritte."
Jonathan Watkins, Ikon Director

Britta Marakatt-Labba
Under the Vast Sky
23 February – 29 May 2022



Britta Marakatt-Labba, *Möte I (Encounter I)* (2012).
Embroidery, 53 x 50 x 4 cm. Courtesy Folkets Hus och Parker, Sweden.

Ikon presents the first UK exhibition by renowned Swedish Sámi artist Britta Marakatt-Labba.

The exhibition strikes a balance between iconic embroidered pieces and more recent and new works, including epic panoramas chronicling the history, culture and cosmology of the Sámi, the Indigenous population of the northernmost parts of Scandinavia. These will be combined with works inspired by the vernacular, the domestic, the intimacy of daily life; works engaging in the contested and urgent issues of our time – climate catastrophe, contemporary terrorism linked to Nazism, and more.

The exhibition is co-curated by Jan-Erik Lundström, a curator, critic and historian of contemporary art, and former director of the Sámi Center for Contemporary Art, Karasjok, Norway.

Abdulrazaq Awofeso
10 June – 29 August 2022



Abdulrazaq Awofeso, *A Thousand Men Cannot Build a City* (2017).
Mixed media, installation dimensions variable. Image courtesy the artist.

This solo exhibition by Nigerian artist Abdulrazaq Awofeso is part of Ikon's *Arrivals* programme, concerned with the international movement of people and ideas to coincide with the Birmingham 2022 Commonwealth Games.

Commissioned by Ikon, this exhibition includes a multitude of small figurative sculptures made from wooden forklift pallets. Used to transport goods around the world, this widely used material forms a metaphor of human migration. The figures – which are individually crafted and painted by the artist – embody the modern city, where people from all walks of life come together. Awofeso's works represent an array of real and imagined characters, recalling Antony Gormley's *Field for the British Isles*, an installation of 40,000 unique terracotta figures which was exhibited at Ikon in 1995.

Yhonnie Scarce, Salote Tawale and Osman Yousefzada
10 June – 29 August 2022



Yhonnie Scarce, *Cloud Chamber* (2020).
Installation view, *Looking Glass: Judy Watson and Yhonnie Scarce*, Tarrawarra Museum of Art.
Courtesy of the artist and THIS IS NO FANTASY. Photo: Andrew Curtis.

Arrivals also brings together the work of three artists: Yhonnie Scarce, Salote Tawale and Osman Yousefzada.

Yhonnie Scarce returns to Ikon to continue her residency, begun in early 2020 and disrupted by the Covid-19 pandemic, before presenting a major new work. Born in Woomera, South Australia, Scarce belongs to the Kokatha and Nukunu peoples. Working with glass, she explores the political nature and aesthetic qualities of the material – in particular corresponding to the crystallisation of desert sand as a result of British nuclear tests on her homeland during 1956–63. Organised by Ikon Gallery and TarraWarra Museum of Art with consultant curator Hetti Perkins.

Made in Birmingham/Made in Sydney presents the work of Fijian-Australian artist Salote Tawale and British-Afghan artist Osman Yousefzada as part of a major new cultural exchange between Australia and the United Kingdom, celebrating each nation's diverse and innovative artist communities and cultural sectors. *Made in Birmingham/Made in Sydney* is a ground-breaking collaboration between the Museum of Contemporary Art Australia (MCA) in Sydney and Ikon, in which Tawale and Yousefzada explore questions of identity and belonging in contemporary Australia and Britain through two new video artworks.

The Migrant Festival 14-17 July 2022



Artist Haseebah Ali leads a printmaking workshop, *The Migrant Festival* 2021

Ikon presents the fourth annual *Migrant Festival* – a four day programme mixing visual art, music, film and performance. The festival celebrates the contribution made by refugees and migrants to Birmingham and the UK, and highlights the migrant stories of artists in Ikon's programme, including Abdulrazaq Awofeso and Osman Yousefzada.

For the 2022 festival, Ikon will work closely with local partners such as Celebrating Sanctuary Birmingham, Migrant Voice and the Black Arts Forum to share the experiences of Birmingham's migratory communities with a wide audience. As ever, it will include our annual Soapbox event featuring quick-fire presentations from individuals and groups supporting migrants in the Midlands.

Edward Lear
Moment to Moment
9 September – 13 November 2022



Edward Lear, *Philae, 6.00-6.15 am, 31 January 1867 (277)* (1867).
Courtesy Yale Center for British Art, Gift of Donald C. Gallup, Yale BA 1934, PhD 1939

Edward Lear (1812 – 1888) is known around the world as a prolific nonsense poet, especially as the author of *The Owl and The Pussy-Cat* and many other limericks and songs. However, his first love was drawing and painting and over a period of fifty years he travelled in Europe, the Middle East, India and beyond, producing thousands of pictures. Ikon's exhibition is the first solely devoted to Lear's sketches and landscape drawings from across the entire span of his career.

This show examines the artist's fascination with the creative process and is especially concerned with how his work came into being - through experimental methods of composition, successive drafts, doodlings and written marginalia. It also offers a study of the momentary and explores how Lear's sense of the present was shot through and saturated by other moments.

The exhibition features approximately 60 works by Lear, many never shown before in public, and draws on collections in both the US and the UK. It is co-curated by Matthew Bevis, Professor in English Literature, University of Oxford and Jonathan Watkins, Ikon Director.

Moment to Moment is supported by the Arts and Humanities Research Council (AHRC) and University of Oxford.

Mayunkiki

9 September – 13 November 2022



Mayunkiki. Photo credit: Hiroshi Ikeda

A rare exhibition of work by Japanese Ainu artist Mayunkiki, it comprises video installation that conveys aspects of the everyday life of her people, the Indigenous inhabitants of Hokkaido.

Like many 'First Nation' populations, for too long the Ainu have suffered systematic marginalisation by a central government and Mayunkiki is especially concerned to raise the profile of their traditional culture, including tattooing (Sinuye) and music (Upopo). This exhibition follows a number by Ikon featuring Indigenous women artists, including Meryl McMaster (Canada), Judy Watson and Yhonnie Scarce (Australia) and Britta Marakatt-Labba (Sweden).

Horror in the Modernist Block

25 November 2022 – 19 February 2023



Maria Taniguchi, *Mies 421*, (2010) (video still)
Single-channel video, black and white, sound, 4:06 minutes © courtesy the artist

Modern architecture is often associated with the horror genre. In fiction and film, high-rise towers and concrete buildings form the backdrop to terrifying stories of dystopias. Ikon presents new and recent work by contemporary artists exploring the relationship between the aesthetics of architectural modernism and horror.

The exhibition takes Birmingham as its starting point, a city renowned for its brutalist architecture, and brings together work by regional, UK and international artists. It considers how these artists unpack the often-contested legacies of modernist buildings through the lens of horror by linking its tropes (suspense, darkness) with qualities of modernist design. Configured in dialogue with the architecture of Ikon's galleries, it will take viewers on a journey that highlights how the design and features of a building can shape not only our movement and perception, but also our deepest fears.

Tower Room Exhibitions Programme



Noor Abed, *our songs were ready for all wars to come* (2021).
Production still, 35mm film photograph.

Ikon's Tower Room is a unique space, often utilised for the presentation of single works in an environment that conjures a sense of intimacy and contemplation.

Noor Abed (3 December 2021 – 13 February 2022) ***our songs were ready for all wars to come***

Noor Abed works at the intersection of performance, media and film. *our songs were ready for all wars to come* (2021) is a 22-minute film, comprising choreographed scenes based on documented folk tales from Palestine.

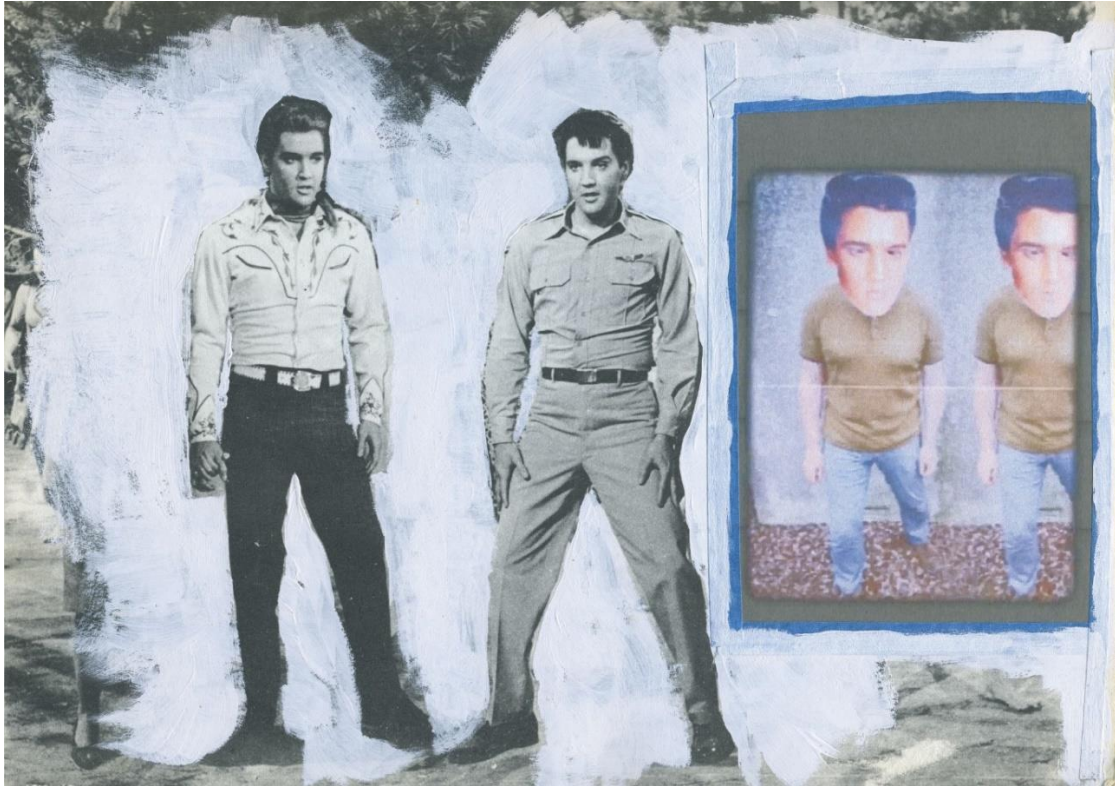
Audrey Flack (23 February – 29 May 2022)

To coincide with Ikon's exhibition of works by the 15th century master Carlo Crivelli, the gallery shows two works by the pioneering photorealist artist Audrey Flack. *Pollock's Cans* (2016), is based on Crivelli's *Pietà* (1476), whilst a very recent painting combines a portrait of Flack's husband with the Brera's *Madonna Della Candeletta* (1490).

Ikon Off-Site - Regional

Art at HMP Grendon

2019-2022



Dean Kelland, Grendon sketchbook (2020)

Birmingham born Dean Kelland is Ikon's artist in residence (2019-22) at HMP Grendon, Buckinghamshire, Europe's only wholly therapeutic prison. Funded by the Marie-Louise von Motesiczky Charitable Trust, the focus of the residency is the development of artistic practice – that of Kelland and the prison's community.

Since the start of the residency – and throughout Covid-19 lockdowns – Kelland has documented his dialogues with the male residents in his sketchbooks that, pinned to the walls of his prison office, test ideas for moving image works.

In early 2022 Ikon will create a dedicated space for residents' workshops, focusing on the development of technical skills in printmaking and painting, with a changing programme of exhibitions. It will launch with a show of the residents' work made in response to the Expressionist paintings of Marie-Louise von Motesiczky.

The residency runs alongside a public programme of research symposiums and events at Ikon, allowing a platform for public discourse on the role of the arts in criminal justice.

Ikon *Slow Boat* 2021-2024



Ikon Youth Programme, *Slow Boat* launch, July 2021

For over ten years Ikon Youth Programme (IYP) has navigated *Slow Boat* around the waterways of the West Midlands and beyond. A converted narrow boat, *Slow Boat* is a unique floating space for IYP, local communities and artists to make and experience art in a stimulating and creative environment.

During 2021-2024 and with the support of Frelands Foundation, Ikon will expand the alternative curriculum offered by IYP, raising fundamental questions concerning the definition and relevance of art against a backdrop of societal change.

In the first year, IYP collaborated with creative thinkers and makers to reimagine *Slow Boat* as a local art school – where an Arts and Crafts philosophy is adopted to overcome a sense of alienation – presenting a radical proposition in our Covid-19 era. Members were introduced to various histories, materials and processes, including painting, welding, printmaking, ceramics and glassblowing. Just as local art schools of the 19th & 20th Century provided formative educational experiences for artists, designers, educators and activists, we envisage *Slow Boat* playing this role for many more young people.

Support from Frelands Foundation confirms our belief as young people that an alternative arts education is integral to our learning. We hope to generate new ways of thinking that will result in positive conversations with art schools, transforming social narratives and building on radical histories that reflect our everyday experiences. We are all looking forward to the future discourse around this project, including the changing space of Slow Boat; a space of provocation, a space of transformation, a space of us. Ikon Youth Programme, Birmingham

Ragnar Kjartansson
The Sky in a Room
St Mary Magdalene, Tanworth-in-Arden
25 June - 3 July 2022, 2-7pm daily



Ragnar Kjartansson, *The Sky in a Room* (2018). Performer, organ and the song "Il Cielo in una Stanza" by Gino Paoli (1960). Commissioned by Artes Mundi and Amgueddfa Cymru – National Museum Wales. Courtesy of the artist, Luhring Augustine, New York and i8 Gallery, Reykjavik. Photo: Hugo Glendinning

Icelandic artist Ragnar Kjartansson draws on the histories of film, music, theatre, visual culture and literature to develop video installations, durational performances, drawing and painting.

This project, a collaboration with Artes Mundi (Cardiff), involves professional singers taking turns to perform an ethereal arrangement of 'Il cielo in una stanza', the famous song by Gino Paoli, originally released in 1960. Accompanied by the church organ, the piece will be repeated, uninterruptedly, for six hours a day for several days, like a never-ending lullaby. Kjartansson's works are characterised by a profound sense of melancholy which could not be more appropriate for St Mary Magdalene, Tanworth-in-Arden, the place where singer-songwriter Nick Drake is buried.

International Partnerships

Judy Watson and Yhonnie Scarce
Looking Glass



(l-r) Judy Watson, *standing stone with spines* (2020); Yhonnie Scarce, *Cloud Chamber* (detail) (2020); Judy Watson, *standing stone, grevillea* (2020). Installation view, *Looking Glass: Judy Watson and Yhonnie Scarce*, TarraWarra Museum of Art. Photo: Andrew Curtis.

Following Judy Watson's exhibition at Ikon (4 March – 6 September 2020) and Yhonnie Scarce's residency at Ikon (March 2020 –), TarraWarra Museum of Art, Healesville, Australia presented *Looking Glass* (28 November 2020 – 8 March 2021), an important and timely exhibition which brought together two of Australia's most acclaimed contemporary artists.

The *Looking Glass* exhibition tour: Flinders University Museum of Art (26 April – 2 July 2021), Queensland University of Technology (QUT) Art Museum (12 March – 19 June 2022), Plimsoll Gallery (TAS) (23 July – 30 August 2022), Latrobe Regional Art Gallery (19 November 2022 – 12 March 2023), Mildura Arts Centre (8 June – 6 August 2023) and Wangaratta Art Gallery (26 August – 22 October 2023).

Organised by Ikon and TarraWarra Museum of Art with curator Hetti Perkins.

Britta Marakatt-Labba
Under the Vast Sky



Britta Marakatt-Labba, *Tanka III (Thoughts III)* (2017).
Embroidery, 30.1 x 29.6 cm. Courtesy Umeå kommun, Sweden

Prior to Ikon's presentation of the first UK exhibition by renowned Sámi artist Britta Marakatta-Labba, her work is shown at Southern Alberta Art Gallery, Canada (26 November 2021 – 6 February 2022).

Mit Jai Inn
Dreamworld



Installation view, Mit Jai Inn, *Dreamworld*, (2021).
© Ikon Gallery. Photographer: Stuart Whipps

Ikon presented the first major solo exhibition in Europe by leading Thai artist Mit Jai Inn (15 September – 21 November 2021). This show tours to MAIIAM Contemporary Art Museum, Chiang Mai (8 September 2022 – 28 April 2023).

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.



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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. 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, 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.

Jonathan Watkins – Director



Jonathan Watkins has led Ikon for over 20 years, joining the gallery in 1999. 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 was the curator of *Small Between the Stars, Large Against the Sky*, the 9th Manif d'art 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, Oliver Beer, 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). He won the 1992 Prudential Award for the Visual Arts, UK and in 2013 was nominated as one of the top 100 Global Thinkers by *Foreign Policy Magazine*. In 2019 he won the Inaugural Ampersand Award to realise the exhibition of his dreams (Carlo Crivelli, 2022).

Trustees & Patrons

Ikon Board of Trustees

Chair: Professor Helen Higson OBE DL, Vice Lord-Lieutenant of the West Midlands, Professor of Higher Education, Learning and Management, Aston University

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Corporate Patrons

CIS, Deutsche Bank, Emmerson Press, EY, Glenn Howells Architects, Viessmann.

Images

Below is a link to images for Ikon's 2022-23 Programme:

<https://tinyurl.com/rms8jbwv>

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Notes to Editors

1. Ikon Gallery, 1 Oozells Square, Brindleyplace, Birmingham B1 2HS. 0121 248 0708 / ikon-gallery.org Open Tuesday-Sunday & Bank Holiday Mondays, 11am-5pm / free entry
Ikon Gallery Limited trading as Ikon. Registered charity no. 528892
2. Ikon is an internationally acclaimed contemporary art venue situated in central Birmingham. Established in 1964 by a group of artists, Ikon is a registered charity, with free entry for all, 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.

3. 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 and in 1998 moved to its current premises in Brindleyplace, converting an old Victorian school building into a contemporary art gallery. Ikon now welcomes over 200,000 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. In 2015 the gallery celebrated its 50th anniversary through a series of special exhibitions and events, known as *Ikon 50*. For the latest news and events follow @ikongallery on [Twitter](#), [Facebook](#) and [Instagram](#).
4. Ikon Shop is Birmingham's only specialist art bookshop, stocking a range of books, cards, artists' limited editions, magazines and gifts relating to art, design, photography, architecture and contemporary culture. All profits from Ikon Shop support Ikon Gallery's charitable artistic and educational programme. shop.ikon-gallery.org/
5. Ikon Gallery is supported using public funding by Arts Council England and Birmingham City Council.
6. Arts Council England is the national development body for arts and culture across England, working to enrich people's lives. ACE support a range of activities across the arts, museums and libraries – from theatre to visual art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2018 and 2022, ACE will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to help create these experiences for as many people as possible across the country. artscouncil.org.uk
7. Please note all dates and details are subject to change, for up to date information and high-res images please contact Pelham Communications or Ikon.