

Cinemanía Screenings

ICA

**Educator's
Resource Pack**

**School of Babel
18 Feb 1015**

**Time is Illmatic
Wed 11 Mar 2015**

**Two Days, One Night
Wed 22 Apr 2015**



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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of the films School of Babel, Time is Illmatic and Two Days, One Night. Suggested activities are offered for use in the at the screening and offsite.

Please note

We will tailor programmes to respond to curriculum needs whenever possible. Please contact us to make arrangements and check the website for upcoming Learning Events.

Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.

ICA Exhibitions

First Happenings: Adrian Henri in the '60s and '70s
27 Jan 2015 – 15 Mar 2015
Fox Reading Room

Viviane Sassen: Pikin Slee
3 Feb 2015–12 Apr 2015
Lower Gallery

Dor Guez: The Sick Man of Europe
3 Feb – 12 Apr 2015
Upper Gallery

Ydessa Hendeles: From her wooden sleep...
25 Mar – 17 May 2015
ICA Theatre

FB55
25 Mar – 17 May 2015
Fox Reading Room

About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

Introduction to *School of Babel*

This unassuming and quietly moving documentary from Julie Bertucelli (*Since Otar Left*) recalls the likes of 2002's *Être et Avoir*.

School of Babel observes the students and dynamics at a Parisian primary school, focusing on an intensive class in which recent émigrés to the French Capital, both children and teenagers, are brought together to improve their often limited French. Bertucelli's film eavesdrops on lessons and interviews with the pupils and their families, to produce a moving portrait of the individual characters and their struggle against alienation.

With a light and intimate touch, the film tackles themes of language, cultural integration and the dislocation experienced by immigrant children, elegantly observing the pupils as they learn and adjust to one other, and to a new tongue.

In partnership with:

CINEMANIA

"This smart, clear, upbeat movie is a documentary equivalent of Laurent Cantet's *THE CLASS*." Stephen Holden THE NEW YORK

"Both illuminating and extremely touching, a multifaceted look at the French melting pot." LINCOLN CENTER

"We are immersed in a swirl of emotions each more intense than the other...infinitely moving." LES INROCKUPTIBLES

LES FILMS DU POISSON AND SAMPEX PRODUCTIONS PRESENT

A FILM BY JULIE BERTUCCELLI

SCHOOL OF BABEL

ONE CLASS. 24 STUDENTS. 24 NATIONALITIES. ONE UNFORGETTABLE YEAR.

A FILM DIRECTED BY JULIE BERTUCCELLI PRODUCED BY YVEL FOGEL AND LAETITIA GONZALEZ ASSOCIATE PRODUCER ERIC LAGESSE CAMERA JULIE BERTUCCELLI EDITOR JOSANE ZARDOVA SOUND STEPHAN BAUER BENJAMIN BOBER GRACIELA BARRAUT GREG LE MAITRE FREDERIC DABO MUSIC OLIVIER DAVAUD MIXING OLIVIER GONARD COLOUR CORRECTION ISABELLE LACLAU PRODUCTION DIRECTOR MARTIN BERTIER EXECUTIVE PRODUCER JOHAN BROUTIN A COPRODUCTION OF LES FILMS DU POISSON AND SAMPEX PRODUCTIONS IN COPRODUCTION WITH ARTE FRANCE CINEMA WITH THE PARTICIPATION OF LE CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMÉE AND THE SUPPORT OF FONDS IMAGES DE LA DIVERSITÉ WITH THE PARTICIPATION OF ARTE FRANCE INTERNATIONAL SALES PYRAMIDE INTERNATIONAL

arte MEDIA new wave films WWW.NEWWAVEFILMS.CO.UK

IN CINEMAS DECEMBER 5th

Discussion Points

1 → Examine the technical aspects of *School of Babel*. Discuss the use of editing, camera technique and soundtrack. What are the main technical strengths? How does the type of close-up shot, largely within the space of the classroom affect the way we understand and interpret the film? What effect is created by omitting examples of students' lives outside the classroom? How is the teacher, Brigitte Servoni, depicted?

2 → Over the course of the documentary, we get to know different students from all over the world – some are asylum seekers and others are from privileged backgrounds. We become familiar with their different personalities, cultures, languages and talents. How is the issue of 'difference' presented? When viewing the film, is the viewer encouraged to address their own sense of 'difference'? Does this extend the narrative of the documentary further?

3 → According to one member of the class in *School of Babel*, the students in reception are seen as 'mosquitoes... or as if we're poor and they are stars'. Discuss the range of issues that forced the students to leave their countries and the difficulties they face in France. How do the members of the reception class feel? What discussions take place between the students, teacher and the families/guardians that highlight these difficulties?

4 → What do we learn about friendship and group solidarity in the film? What scenes in particular demonstrate these themes? Julie Bertuccelli herself spent a year with the students and with the teacher Brigitte Servoni filming in the classroom at Grange aux Belles Junior High. Do you think Bertuccelli became part of this group solidarity? How can we see her relationship with the group being played out in the way that the film is constructed? Consider in particular the ending. Do you think the students would have acted differently without her presence in the classroom? Equally, do you think the mood of the film would have been different had Bertuccelli filmed over a shorter period of time?

5 → The mood of the students in the classroom is reflected by the motif of the tree in the school playground and the grey, murky sky. After the children win second prize in the Cine-Clap festival, there is sunshine and the tree is in full bloom – we are left feeling that things are looking up. Is this sense of hope a reality or a fantasy in your opinion? What are the continuing struggles that the characters in the film will face? Is there a sense that they will overcome these issues? What might help and/or hinder them?

6 → “I saw 15 children, all from different countries...I wanted to spend a year there, to see what it’s like with them all living together... when you have different cultures, colours, languages, religions? Different countries and histories. Is such a utopia possible?” How might you answer the question that Bertuccelli raises? Is a utopia possible? What comes into play when you are thinking culturally about racial and ethnic differences?

Activities

View

“I was intending a film about difference”. Watch the Director, Julie Bertucelli’s interview on YouTube: <https://www.youtube.com/watch?v=cd4oJkuXquk> where she talks about the making of *School of Babel*. She discusses her interest in the problems faced by foreigners. Consider her reasons for creating the film and how the documentary project emerged.

Explore

Explore other films made by the director, Julie Bertucelli, such as: *The Tree (2010)* and *Since Otar Left (2003)*. What does Bertucelli’s other work tell us about her views and the issues she explores in her work? Does knowledge of her previous work help us interpret *School of Babel* and if so, what insights does it give us into the meaning behind it?

Write

Write a letter imagining yourself as one of the students in the class such as the resilient Maryman, angry Rama or shy Xin. Write to a friend or family member in the country you left, trying to imagine how you would feel, your new day-to-day life and your hopes for the future. Reflect on your feelings about the registration class, life in Paris and what it feels like to be part of a documentary which looks at immigration. Consider the complexities in living in a different political and social context to the one you have grown up in.

Film

The students in the film entered their own film, *The Moon Child*, into the Festival de Paris and the Cine-Clap Festival <http://www.cine-clap.com/festival-cine-clap/infos-pratiques/> where it picked up the Jury award and second prize, respectively. As a group, create a short documentary that explores the theme of 'difference'. Use the classroom as a starting point and try to incorporate a mixture of narrative elements as well as more experimental filmmaking techniques and motifs to create deeper meaning.

Compete

Competitions are a way to raise hope. *The X Factor* and *The Voice*, for example are a part of British popular culture and highlight individuals' talents that otherwise might go unrecognised, especially within disadvantaged groups. Discuss how competitions are good or bad for economies. How do they motivate and inspire students? What are the knock-on effects of encouraging students to participate in competitions, particularly within the climate of celebrity culture? Does the existence of competitions for young people highlight the lack of opportunities within society? Make a list of current competitions in the UK for young people and your thoughts on what they achieve socially, educationally and economically. You may wish to select one for your group to participate in.



School of Babel, 2014



School of Babel, 2014

Introduction to *Time is Illmatic*

Twenty years after its release, *Time is Illmatic* has become a hip-hop benchmark that encapsulates the socio-political outlook, enduring spirit, and collective angst of a generation of young black men searching for their voice in America.

Time is Illmatic tracks the musical legacy of the Jones family, handed down to Nas from his jazz musician father, Olu Dara. It also examines the social conditions and environmental influences that contributed to Nas' worldview.

Along the way, *Time Is Illmatic* shows how Nas—with the support of his Queensbridge neighbourhood crew, the loyalty of his younger brother Jabari “Jungle” Jones, and sacrifices of his mother, Ann Jones—overcame insurmountable odds to create the greatest work of music from hip-hop's second golden era.

In partnership with:

CINEMANIA



Time is illmatic, Film Poster

Discussion Points

1 → Describe the technical aspects of *Time is Illmatic*, such as the use of cinematography, interviews, editing and archival photographs in the film? How did the score enhance the mood of the film, and your understanding of scenes? Think about what the director, One9 has chosen to include in the documentary as well as what has been omitted.

2 → What expectations are created by the use of interviews from family members such as Nas's brother and father, as well as from music artists such as Q-Tip, Erykah Badu, Large Professor, Kendrick Lamar and J.Cole? Think about what is included, and what the Director has omitted.

3 → *Time is Illmatic* forms part of a yearlong celebration of the album's 20th anniversary. Why do you think Nas's album, released in 1994, was so ground-breaking? The album wasn't unique at the time in addressing themes about drugs and life in the projects, but nonetheless it stood out. Why do you think it had such an impact then, and continues to be seen as an important part of music history?

4 → Built in 1939, Queensbridge is the largest public housing project in North America. In the 1950's the management moved more affluent, white families to different social housing areas, causing a 'White flight' and greater social segregation. What do we learn from the film about life in Queensbridge from the footage and stories told by Nas and his family? Are the subjects of drugs, violence and deprivation treated fairly by the director, One9, in your opinion? What are the effects of growing up in social housing in the US today? Do you think that living on large council estates in the UK, such as Clyde Court in Leeds, is similar in any way?

5 → Nas's father, Olu Dara says that enrolling Nas and his brother into school was like enrolling them into hell. How do Olu Dara's memories of his own life growing up in Natchez, Mississippi compare to his reflections of his sons' lives in New York? What statements are made throughout the film on the importance of education? Think about the references to Olu Dara's love of books, school and the Nasir Jones fellowship at Harvard University.

6 → The hip hop artist Q-Tip, says of Nas's work lyrics that 'nestled in all that street grimy stuff is hope'. Do you think this is true? Listen to Nas's The World is Yours and reflect on the sense of hope. During his speech at Harvard Nas stated that, 'I didn't trust anything. I didn't care, because I didn't believe it believed in me.' How are the themes of hope, aspiration and opportunity for young black people addressed in the film? What meaning do you think the director wants the audience to take away? Is there a link between the themes of hope and the 'Hope' campaign that is part of the Obama administration's political agenda?

Activities

Listen

Listen to NAS's *Illmatic* album, released in 1994. What do the lyrics try to capture? Focus in particular on songs such as *New York State of Mind* and *The World is Yours*.

Compare

Listen to music by early hip hop artists such as Talib Kweli, Run-D.M.C and A Tribe Called Quest and modern hip hop artists such as Kendrick Lamar, Jay electronica, J. Cole, Kid Cudi, Ludacris, Lil Wayne, Young Jeezy, Kanye, Drake and Jay-Z. Compare early and modern hip hop in terms of similarities and difference in technique (breaks, beats, rhymes), style and the messages conveyed.

Run D.M.C. (Run DMC: 1984) Song: *Hard Times*

Dr Dre (The Chronic, 1992) Song: *Nothin but a 'G' Thang*

Beastie Boys (Paul's Boutique, 1989) Song: *Licensed to Ill*

N.W.A. (Straight Outta Compton, 1988) Song: *Gangsta, Gangsta*

Erik B and Rakim (Paid in Full, 1987) Song: *Erik B. is President*

Slick Rick (The Great Adventures of Slick Rick, 1988) Song: *Hey YoungWorld*

Public Enemy (Fear of a Black Planet, 1990) Song: *Fight the Power*

Afrika Bambaataa (Planet Rock: The Album, 1986) Song: *Looking for the Perfect Beat*

A Tribe Called Quest (The Low End Theory, 1991; or Midnight Marauders 1993) Song: *Award Tour*

2Pac (All Eyez on Me, 1996) Song: *California Love*

Jay-Z (Reasonable Doubt, 1996) Song: *Dead Presidents II*

Talib Kweli (Quality, 2002) Song: *Get By*

Kendrick Lamar (Section 80, 2011) Song: *HiiiPoWeR*

Jay Electronica (Act I: The Eternal Sunshine, 2007) Song: *The Pledge*

J. Cole (Born Sinner, 2013) Song: *Power Trip*

Kid Kudi (Indicud, 2013) Song: *Just What I am*

Ludacris (Battle of the Sexes, 2010) Song: *How Low*

Lil Wayne (I am Not a Human Being II, 2013) Song: *My Homies Still*

Young Jeezy (Seen It All: The Autobiography, 2014) Song: *Seen It All*

Drake (Take Care, 2011) Song: *Crew Love*

Kanye West (The College Dropout, 2004) Song: *Through the Wire*

Research

The film indicates that growing up in the projects gives young people limited choices in life. Research life in social housing in the US and the UK by reading books such as *Building the Dream: A Social History of Housing in America* (1983: Wright), *Getting By: Estates, Class and Culture in Austerity Britain* (2015: McKenzie) and *Affordable and Social Housing: Policy and Practice* (2013: Reeves), *Project Girl* (Jane McDonald, 2000). Do you think things have changed for young people living on estates and projects today, in terms of their options and opportunities, to when Nas was growing up?

Watch

In 2009 Nas released a YouTube video, 'Eat That Watermelon', <https://www.youtube.com/watch?v=tRVqVwGWocM> and commented in it that "There is a period of great distress in the rap universe. Why do you think Nas released this video? What was he saying about how the genre had developed? Nas has talked more recently about how the core of hip hop is still alive and can never be erased thanks to artists like Afrika Bambaataa, Run-D.M.C., Kid 'N Play and Kool G Rap and Dr. Dre did. Do you think hip hop is in distress? How have commercial interests changed the genre?"

Hip Hop & Academia

Not only does Harvard University support HipHop research through the Hutchins Centre's HipHop Archive research Institute, <http://hutchinscenter.fas.harvard.edu/hiphop-archive-research-institute> but several other academic initiatives have emerged in recent years. In 2014 the artist 9th Wonder launched a Hip-Hop Institute in the history department of North Carolina Central University (<http://www.nccu.edu/>) and at Georgetown University Hip hop classes are run as part of the sociology department. In groups research other university programmes that promote and support the genre both in the US and the UK. What in your opinion are the effects of this emerging link between hip hop and academia?



Time is Illmatic



Time is Illmatic

Introduction to *Two Days, One Night*

The understated social drama so expertly played in films such as *The Kid with a Bike* again infuses this story by the Dardenne brothers. Sandra (Cotillard, *Rust and Bone*) returns to work after a bout of depression to find that her co-workers have voted her out of a job in favour of a €1,000 bonus. Her boss gives her a weekend to convince them all to change their minds, prompting a series of confrontations and a gamut of emotions – and excuses – that test Sandra’s ingenuity, her colleagues’ scruples, and the very concept of unity that binds them.

Dardenne regular Fabrizio Rongione is Sandra’s supportive husband, and *Blue is the Warmest Colour*’s Catherine Salée is her confidante. But it’s Cotillard who tugs hardest at our consciences in this affecting parable for harsh economic times.

In partnership with:



Film Poster

Discussion Points

1 → How are the themes of morality and ethics addressed in *2 Days, 1 Night*? Consider the different characters' expressions of shame, guilt and sacrifice and how they feed into these two themes. Look closely at Julien's statement "I should help you" and Alphonse's line "It's what God tells me to do. I would like to help my neighbour" and at the ending, where Sandra is presented with another ethical dilemma.

2 → Sandra isn't the only one facing an ethical dilemma. Many of the characters she visits have to make agonising life choices, for example working illegally to support their families. How is the viewer's allegiance to Sandra's plight tested as the struggles that her colleagues go through, are unravelled? What social and economic problems are presented by the characters she visits? Is the viewer encouraged to empathise with the lives of the other characters and the decisions they make? In your opinion where does ultimate responsibility for people's choices and actions lie?

3 → What other options would have been available to Sandra had she chosen not to fight the outcome of the first ballot? How is the main character's situation relevant to today's economy? What statements are being made about the culture of capitalism and individualism in your opinion? Think about the scenes where Sandra's husband Manu reveals that Julien is manipulating her to retain his bonus, and Nadine refuses to answer the phone.

4 → Sandra's husband, Manu is the driving force behind her fight, however, Sandra says that he doesn't love her, he pities her. In a similar way, Sandra fears that her colleagues' actions are not forced by love but by pity. How is the interpersonal relationship between Manu and Sandra a parallel for the struggle she faces within Solwal?

5 → What do we learn about life in Belgium from the film? How is the urban and social landscape represented in *2 Days, 1 Night*? What do we learn about the effects of unemployment and job instability on the well-being of the community members? Sandra talks about how she is invisible, and lacks a sense of purpose. How does the socio-economic environment influence her sense of being alone in the world and her depression? How does Sandra's suicide attempt support and highlight this sense of solitariness?

6 → “We did want to work with a star. We wanted to see if it was possible to integrate a star into our family and to see if she would be able to function as a member”. The statement by the Dardenne brothers highlights the filmmakers risky choice of employing Hollywood star Marion Cotillard to star in *2 Days, 1 Night* rather than working with an unknown actress. Cottillard undertook a period of acclimatisation whereby she rehearsed extensively for one month before filming, to ‘melt’ in to her role and battled through the directors’ rigorous process of shooting and re-shooting single scenes. Do you think her performance as the working-class character, Sandra, was convincing? How does she physically embody the character?

7 → The Dardenne brothers avoid manipulating the viewers’ emotions through the use of soundtracks or heavy editing. They do, however, use every day noises in *2 Days, 1 Night*, recorded directly so that there is a strong awareness of sounds such as birds singing, children playing in the streets, planes flying overhead and stairs being climbed. What effect do these sounds have on the viewer? What other techniques do the Directors employ to arouse our senses and transport us into the everyday reality of working-class Belgium?

Activities

Vote

How would you vote under the same circumstances as the character Sandra in the film *2 Days, 1 Night*? As a group set up a secret ballot, as if you were a colleague of Sandra's at Solwal. Discuss the results of the ballot and the reasons for voting for and against. What do you think you would do in the same circumstances as each of Sandra's colleagues portrayed in the film? Are you able to 'put yourself in their shoes', as so many of the characters ask her when she canvasses for their vote?

View

Watch the films listed below by the French filmmakers Luc and Jean-Pierre Dardenne and explore the ethical dilemmas they present. Outline the similarities and differences between *2 Days, 1 Night* and the other films in terms of narrative themes and technical aspects of cinematography, mise-en-scene, editing and soundtrack.

La Promesse (1996)
The Kid With a Bike (2011)
The Silence of Lorna (2008)
Rosetta (1999)
The Son (2005)

Research

Luc and Jean-Pierre Dardenne grew up in Belgium in Seraing, a small industrial city that was once the centre of the Belgian steel industry. The lives of those living on the socio-economic margins in towns such as Seraing are explored in the Dardenne brothers' films, which are seen to fit into the genre of Social Realism, alongside the work of film directors such as Mike Leigh and Ken Loach. In groups choose a film from the list below and compare and contrast with *2 Days, 1 Night*, in terms of how they portray the everyday lives of the working-class. Present your ideas to the rest of the group.

Mike Leigh:
Life is Sweet (1990)
Happy Go Lucky (2008)
 Ken Loach:
Raining Stones (1993)
Riff Raff (1991)

Community

Community, relationships and solidarity are at the heart of *2 Days, 1 Night*. Think about ethical dilemmas, acts of kindness, and instances where you have had to make difficult choices. Share your experiences with the group and discuss how your reflections might become starting points for a creative work of art such as a screenplay, a documentary or a short story.

Screenplay

According to Luc and Jean-Pierre Dardenne the film was inspired by a case study found in Pierre Bourdieu's *The Weight of the World: Social Suffering in Contemporary Society* (1999), a book that presents accounts of difficulties faced in everyday life. Read Bourdieu's book and select one of the case studies to develop into an idea for a screenplay. Write a synopsis for your idea.

Scene

Choose one of Sandra's work colleagues from the film and write an extra scene based around this character. Think about what the scene might include – the setting, props and dialogue as well as where you might place this additional scene in the narrative. What would the new scene add to the film? How might it challenge or endorse the way that the theme of solidarity is addressed currently?



Two Days, One Night



Two Days, One Night

ICA Learning

Our dynamic learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information or to make a booking, please email learning@ica.org.uk

ICA Learning is generously supported by The Ernest Cook Trust

ICA Learning Events

ICA Post-16

A programme of events developed specifically for ages 16+.

Young Independents

The Young Independents is an exciting new forum for young people aged 16+. The group meets monthly here at the ICA to work on projects with our curators, contemporary artists and other practitioners.

For full details visit ica.org.uk/learning/ica-academy/young-independents

Cinematica

A regular programme of films and talks for young audiences which runs in 12 cinemas across London to introduce a new and regular audience of young people to film.

Gallery Tours

Join Curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required.

Gallery Tour with View Festival: Dor Guez.

Led by ICA curator Juliette Desorgues

Fri 27 Feb, 5pm.

Gallery Tour: Dor Guez

Led by Astrid Schmetterlig

Thur 26 Mar, 6.30pm

ICA Learning

ica.org.uk/learning
learning@ica.org.uk

Educators' Previews

Join our teacher's previews for all of our exhibitions

Educator Resource Packs

Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

Art Rules

Art Rules is an online space to discuss the rules of art today. Engage your students by visiting: artrules.ica.org.uk

MA in the Contemporary

Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent.
ica.org.uk/ma-contemporary

Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities.

ica.org.uk/learning/school-and-groupscreenings

ICA Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.

ica.org.uk/student-forum

University Partnerships

Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.

ica.org.uk/university-partnerships

Opening Hours

Tuesday—Sunday, 11am—11pm

Day Membership £1

Wednesday—Sunday, 11am-6pm
 Until 9pm on Thursdays

Exhibitions

Tuesday—Sunday, 11am—6pm
 Open late every Thursday until 9pm

ICA Box Office & Bookshop

Tuesday—Sunday, 11am—9pm

ICA Café Bar

Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema

All films, all day: £3 for ICA Members / £6 non-Members

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School of Babel.

Resource pack produced by Rita Cottone and Alice Halliday