

Journal

ICA

**25 June —
7 September
2014**

*Tove Jansson
Tales from the
Nordic
Archipelago*

**15 July —
24 August
2014**

**Educator's
Resource
Pack**

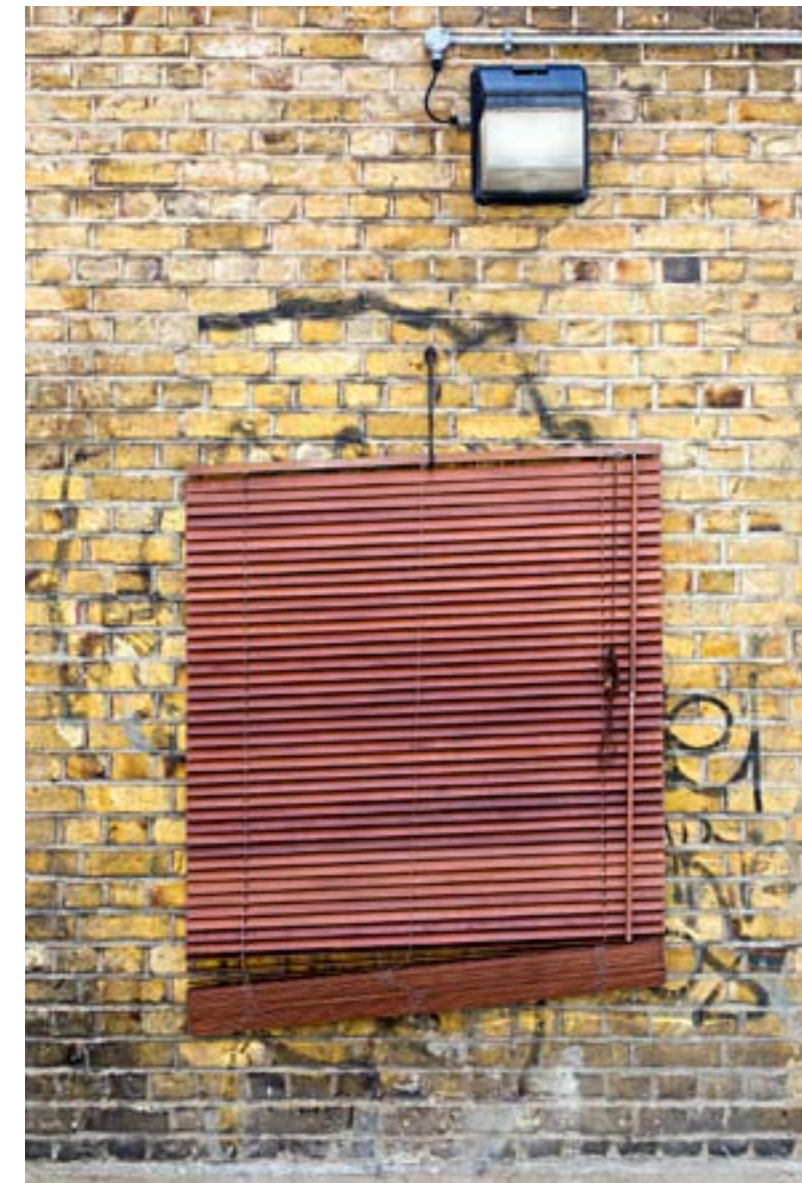


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Aims of the Resource Pack

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 how the artworks in *Journal* and *Tove Jansson: Tales from the Nordic Archipelago* reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and offsite.



Edson Chagas, *Found Not Taken*, London, 2014. Courtesy of the artist and A Palazzo Gallery, Brescia.

About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, 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.

Also showing at the ICA

Walerian Borowczyk: The Listening Eye
20 May – 6 July 2014
Fox Reading Room

www.ica.org.uk/whats-on/exhibitions



An Introduction to *Journal*

Journal

Journal brings together international artists who make work that is responsive to socio-historical events. Unlike a conventional group show whose contributors illustrate a defined theme, *Journal* offers a looser configuration that reflects a consideration of the artist's role in bringing focus to a world changing around us. *Journal* presents a direct invitation to audiences to engage through participatory performances, immersive installations and an on-going interactive journal hosted on ICA's website.

At the project's core is an exhibition of five individual presentations in media including photography, installation and film. Each artist offers a personal engagement with situations that have been shaped by widely reported events. Works on display in the galleries include Koki Tanaka's *Precarious Tasks* series, which recounts the everyday experience of traveling home from work in the context of contemporary events such as the London riots and the Japan Earthquake in 2011. Paulo Nazareth explores social and economic tensions in his arrangements of ephemera collected on his journey along the historical slave route from Johannesburg to Lyon. Placing objects against urban backdrops, Edson Chagas explores city life, consumerism and tradition. Cyprien Gaillard uses the medium of film to juxtapose images of endurance and decay, splicing images from post-conflict Iraq into a montage of hypnotic imagery that addresses the myth of Babylon. Rossella Biscotti uses sculpture and video to examine the issues surrounding nuclear energy in *The Tasks of the Community*.

Of equal importance are projects that have been made for ICA's online space; live performance events that will take place both in the ICA's Theatre space and at off-site locations, as well as a series of artist film screenings will take place in ICA Cinema. Accompanying these events will be a series of talks and contributions to an on-going online journal documenting the programme over the three months of the project. Online contributions include Charlotte Prodger and Isla Leaver Yap's *Insomnia Crack*, a website exploring the conflation of desire and technology. Please check the website for updated lists of events and other online contributions.

Contributing artists:

Rossella Biscotti, Edson Chagas, Duncan Campbell, Paul Elliman, Cyprien Gaillard, Buchra Khalili, Marlie Mul, Paulo Nazareth, Ahmet Ögüt, Charlotte Prodger & Isla Leaver Yap, Richard Sides, Joshua Simon, Koki Tanaka

Information about all artists and artworks, including online only content can be accessed on the *Journal* website: www.journal.ica.org.uk

www.ica.org.uk/whats-on/exhibitions

Journal



Cyprien Gaillard, still from *Artefacts*, 2011. Courtesy of the artist and Laura Bartlett, London.

Journal



Rosella Biscotti, *Title One: The Tasks of the Community*, 2012. Installation view from Contemporary Arts Center Vilnius courtesy of Wilfried Lentz Rotterdam.



Edson Chagas, *Found Not Taken*, London, 2014. Courtesy of the artist and A Palazzo Gallery, Brescia.



Paulo Nazareth, *Cadernos de Africa (Africa Notebooks)*, 2013-ongoing. Installation view from Biennale de Lyon, 2013. Courtesy of the artist and Mendes Wood Gallery.

Journal Discussion Points and Activities

Discussion Points

- What processes have been used in the creation of the works in the exhibition? What techniques can you identify? Discuss the relationship between concept and form in the works.
- Discuss how the artists in the exhibition bring focus to the rapidly changing world around us. What is the effect of making these events visible through personal responses? Consider each artist's understanding of the issues/events presented, such as Cyprien Gaillard's understanding of the conflicts in Iraq. How might individual intentions have led to the development of each work? In what ways is art an effective tool for responding to events? Are some mediums more effective than others in reflecting and exploring these events?
- Consider how each work of art operates. Do you think the works presented are only symbolic representations or illustrations of events? How might they go beyond this? Can they be viewed as instruments of change? Do they function in any other ways?
- Look closely at the work of Koki Tanaka. How might you understand the aesthetics of the participatory art presented in the exhibition? Discuss how visitors might make judgements about the aesthetics of these pieces? How does the transient nature of participatory works affect your perception of them as works of art?
- Paulo Nazareth collects and meticulously arranges objects to explore different themes such as identity and ethnicity. Is this method effective? Do you view the arrangement as a whole or consider objects individually? What objects might you add or remove to *Cadernos de Africa* while keeping the same message?
- View the online work of Charlotte Prodger and Isla Leaver titled *Insomnia Crack* at www.journal.ica.org.uk. What does it reveal about the relationship between desire and technology? Is any judgement made about this relationship? How do you think technology has changed desire?
- How might you bring the works in the exhibition together to form your own theory or interpretation of the show?

Activities

Create

- Choose an unusual circumstance created by a socio-historical event, such as the 2011 London riots and create an image/story/essay/film about this. Begin by investigating a range of different responses you might have based on the event. Consider the advantages and disadvantages of using different techniques and processes. How might audience participation feature in your work? Reflect on the intention and meaning behind your work and what insights you hope to impart to viewers.

Categorise

- In groups think of different ways to categorise the works in the exhibition, for example several works could be categorised as 'film' or 'socio-political'. Think of as many imaginative and insightful groupings as you can, noticing the overlaps between certain works, and the multiple ways in which they operate. Use large paper and marker pens to present your ideas to the rest of the group.

Photograph

- The writer Joshua Simon explores the proliferation of the Selfie. Create multiple selfies over a 24 hour period. Upload these to a digital platform. Analyse the conventions of the form and reflect on how you have selected and presented your material. Record your feelings after posting each photo and notice how these change based on the comments that people make. Write down your thoughts about other actions that encourage similar patterns of emotion.
- Edson Chagas' works in the series *Found Not Taken* respond to city life and consumerism by placing single objects against urban backdrops. Choose a single object and set it against a backdrop in your neighbourhood. Share with the class and consider the message sent via the relationship between object and setting.

Record

- Walk slowly around the exhibition. Record your observations through drawing/writing/film about the role of the audience. Document the physical journeys of people through the space. To what extent do visitors involve themselves? Can you identify any patterns? Is the level of interaction passive or active? How are the actions of participants in the space directed by the artists and the curators?

Interact

- Choose two artists from the exhibition, such as Cyprien Gaillard and Rossella Biscotti, and design a response to a major event of your choice, in their style. Conduct in-depth research into the processes and techniques that each artist uses. Present your final ideas to a group, imagining yourself as the artist. How does this imaginative exercise allow for new understandings, interpretations and methods of working?

An Introduction to *Tove Jansson*

Tales from the Nordic Archipelago

Tove Jansson: Tales from the Nordic Archipelago

Tove Jansson's (1914–2001) life was just as exciting as her most famous characters, the Moomins. Her multifaceted artistic career as a writer, visual artist and cartoonist spanned more than seventy years – and she was loved the world over. Bold, fearless and pioneering, Tove believed in not compromising on her art.

Jansson grew up in an artists family. Her father was the sculptor Viktor Jansson and her mother the Swedish artist Signe Hammarsten. Their home was filled with sculptures and drawings. The family had three children: Lars, Tove and Per Olov. Per Olov became a photographer and Lars a Moomin drawer. Her father Viktor once said: "Our Tove will be a great artist one day. Really great!"

From the start of the 1920s onwards, Tove Jansson spent her summers in the Pellinki archipelago. She wrote and drew, chopped wood, sculpted, built dens, and thought about things. "Work and Love" was her most important motto, which she also had inscribed on the Ex-Libris bookplates she drew as a girl (1947).

Work and dreams took the young Tove Jansson to art schools in Stockholm and Helsinki, and on study trips to Germany and Paris. She painted landscapes, still lifes and portraits, and in doing so found her own mode of expression. It was on the drawing board that the first little Moomintrolls appeared, their life in Moominvalley developing into comic strips, books, plays, and later also animated films. Apart from the lovable Moomin family, her characters include Little My, Snufkin, Sniff, and that master of taunts and mischief, Stinky.

It soon became clear that there was a demand for the Moomins outside of Finland, including in England. Painting now took a back seat. Tove Jansson signed her first long-term contract with London's *Evening News* in 1952. The first Moomin comic strip appeared in the *Evening News* in September 1954. By this stage, several translations of Jansson's books had already appeared in English (*Finn Family Moomintroll* 1950, *The Happy Moomins* 1951, *Comet in Moominland* 1951). The strip was published six days a week. She became an international star who was sought after everywhere. At its most prolific the strip appeared in some 120 daily papers in different parts of the world.

Fame also had its other side. Business correspondence ate up time and energy. Rights to the Moomin figures were very much in demand, especially in the United States. Jansson, nevertheless, kept the reins in her own hands and chose her business partners carefully. For example, she politely declined an offer from Walt Disney.

A counterbalance to Jansson's work-filled life was found in the beloved landscape of her childhood, in the archipelago. "Surprisingly many people dream of an island," she wrote in 1961. She read D. H. Lawrence's short story *The Man Who Loved Islands*, and considered being an islander a way of life. Memories of childhood family excursions in the Pellinki archipelago reinforced the idea that Tove, too, wanted her very own island and acquired Klovharu. At her side was her life partner, the artist Tuulikki Pietilä. She often called Klovharu an "angry island" – it was barren, windy, and the firewood and fresh water crucial for existence had to be brought from the mainland. On stormy nights, they had to take turns guarding the boat, so that it would not head out to the open sea. Despite its harsh environment the island was much loved.

They built a cottage and Tove Jansson and Tuulikki Pietilä's hiding place became a much loved spot to visit for all their friends and relatives – including gatecrashers! Occasionally, there were too many visitors, and it was impossible to do any work. At such times, Tove fled to be among the rocks. She rolled and carried rocks to build stone benches and a stone shelter. She wrote about the rocks and painted them. This calmed her down.

'I love rock: the cliff that descends vertically to the sea and the high rock that you can't climb, and the flint in my pocket, levering rocks out of the ground and rolling them out of the way, and when I let the biggest boulders bowl down from the high rock into the sea! When they rumble on their way, they leave a pungent smell of sulphur in the air.' Tove Jansson and Tuulikki Pietilä wrote about and drew their island experiences for a book, *Haru, eräs saari (Haru – an island)*, 1996. The island and the closeness of the sea were also a powerful living presence in Tove Jansson's literary production.

Along with examples of Tove's work, this exhibition features photographs taken throughout her life by fashion photographer C-G Hagström and Tove's brother Per Olov Jansson. Hagström and Jansson had not only a working relationship but were close friends and Tove shared stories of her childhood with him as he photographed her. Per Olov was a writer and photographer whose subjects included landscapes and underwater shipwrecks. He and Tove worked together to photograph her works and studio, producing a book entitled *A Strange Visitor in the Moomin House* in 1980.

www.ica.org.uk/whats-on/exhibitions

Tove Jansson

Tales from the Nordic Archipelago



C-G Hagström, Tove Jansson in her Studio, 1990s.



Per Olov Jansson, Tove Jansson and Island Living, 1930s.

Tove Jansson

Tales from the Nordic Archipelago



Per Olov Jansson, Tove Jansson and Island Living, 1930s.



C-G Hagström, Tove Jansson in her Studio with the Moomins, 1990s.

Tove Jansson: Tales from the Nordic Archipelago

Discussion Points and Activities

Discussion Points

- The exhibition is a celebration of the life and work of Tove Jansson. What materials are presented and how are these organised in the display? What different conclusions could you draw about the life of Jansson based on the images and objects you see and the way the room is curated?
- Jansson is best known as the creator of the Moomins, an iconic series of illustrated books about an adventurous family of trolls. How is the idea of fantasy and adventure echoed throughout the visual display? Consider the images taken of Tove by both photographers. How do they differ? What do they reveal about Tove, her life as an artist, and her life on the island?
- Analyse the illustrated books and first editions. Might these stories be autobiographical? Are there parallels between the photographs of Jansson's life and the stories and characters she invented? What do you know about the life of Jansson that supports your opinion? What might you need to research further?
- Compare and contrast the photographs of Carl Gustaf Hagstrom with the photographs by Jansson's brother Per Olov? What conventions of photography are at work here? Explore the formal properties such as composition, colour and line. How might you account for the differences and similarities between these works?
- Watch some clips of the Moomins on Youtube. Do the live animations keep with the playful tone of Jansson's original characters? How do they change it?
- Looking at the photographs by Jansson's brother Per Olov, how might you describe the relationship between Tove Jansson and the Finnish landscape? How do you think the Nordic surroundings influenced her as a writer and artist?
- Tove speaks about going to work among the rocks on the island because it was calming. Why is it important for artists to have place to work with a specific atmosphere? Do you have a place you like to retreat to in order to work?

Activities

Photograph

- Look closely at the photographs by Carl Gustaf Hagstrom and Jansson's brother Per Olov. Think about what the formal elements such as composition, light and colour might reveal about Jansson and her life. Create your own series of photographs about a person of your choice, exploring how the formal elements can add to the viewer's understanding of the subject.
- The Nordic landscape figures heavily in the photographs displayed. Consider what particular physical features of the landscape are highlighted and what impression they give of the landscape. Photograph a local landscape using a variety of techniques to highlight specific features. Share with the class and see if their impressions of the landscape match the ones you were trying to create.

Write

- The correspondence between Tuulikki Pietilä and Tove Jansson gives us an insight into the importance of letter writing for the artist. Explore the use of this technique by writing a letter to a close friend in which you share your opinions about the display. Write a personal diary entry alongside this. Compare the outcomes and notice what information you present and omit in each. Reflect on what this might reveal about the use of letters and diaries as a resource for biographical research. What are the advantages and limitations of each?

Explore

- Sketch a selection of objects that you see in the display. Look closely at the objects presented in the room as well as any objects that are within the photographs and illustrations. Next to your sketches record your views about the relationship of each object to the artist. What might these objects reveal about her life and work?

Design

- Using an old photograph album design a display about your life or the life of a close family member or friend. Select a range of photographs from the album and arrange these in an actual or imaginary space. What do you hope to impart to the viewer about the subject through this selection? How do you direct the viewer towards an interpretation? What considerations about your audience shape your selection of material? Consider what supporting material you could add to the display and how you might organise this in the space. What does this exercise reveal about the process of presenting biographical information?

Create

- The Moomins are characters created by Tove Jansson each with their own personality. For instance Moomintroll is good-natured, adventurous, and gullible, while his girlfriend Snork Maiden is loving, excitable, and fickle, changing color as her mood changes. Create a character of your own either by drawing them or by writing a detailed description. Consider how you might show aspects of their personality in their appearance.

Art Rules

The ICA's Art Rules website is an online forum designed to generate debate around contemporary art. The website asks visitors to answer the question: 'What is art?'. Their answers appear on the website for other visitors to comment on, and conversations are started around the submitted 'rules'. Visitors can 'Agree' or 'Disagree' with these rules - as well as share a rule using Twitter, Facebook and Pinterest.

The more people 'Agree' with a rule, the larger it will appear on the website, and vice versa. The website has been seeded with a number of rules written by leading artists, curators and critics. This is to serve as inspiration for visitors and enable the site to become a repository of outstanding thinking as well as a community of cultural commentators.

artrules.ica.org.uk



Activity

Log onto the 'Art Rules' website and submit your very own 'Art Rule' and discuss with the group why you chose it. The rest of the group will then have the opportunity to debate the rule and decide whether or not they agree with it.

artrules.ica.org.uk

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

Educator's Preview: Journal

Wed 25 Jun, 5pm. Free.

At this free event designed especially for teachers, lecturers and educators, participants explore the exhibitions on a tour with ICA staff and receive free resource packs. Educators and teaching staff get the opportunity to discuss the exhibitions directly with ICA curators.

Workshop: My culture, my London

Tues 29 Jul, 11am-5pm. Free, booking required.

Taking inspiration from the Journal exhibition, this is a two-part workshop for 16-25 year olds reflecting on young people's relationship with the city and exploring practical solutions to help them connect with its cultural scene.

Symposium: Aesthetics of the Non-visible

Sat 9 Jul, 11.30am. £10, £8 Concessions, £5 to ICA Members.

This symposium examines how the non-visible may or may not be brought to light, taking its cue from the filmic desire to explore that which goes beyond everyday perception. *Presented in partnership with The School of Arts at Birkbeck University.*

Everything is Somehow Included

Sat 12 Jul, 11.30am. £12, £10 Concessions, £8 to ICA Members, £5 to Student Members.

This symposium interrogates art's relation to events of social and political significance, and in particular, the way art incorporates non-art elements via social practices. *Presented in partnership with the Faculty of Art, Design and Architecture (FADA) and the Centre for Research in Modern European Philosophy (CRMEP) at Kingston University, London.*

A Return to Pre-Modernity

Wed 13 Aug, 6.30pm. £5, Free to ICA Members

A Return to Pre-Modernity is a film programme that seeks to investigate the connections and divergences between post-colonial globalisation and the current worldwide ecological crisis. Presented by ICA Student Forum.

ICA Learning Events

Gallery Tours

Join curators, artists and other cultural practitioners on tours through the exhibitions. All are free.

Tours of *Journal* will be led by

Fatos Ustek on Thurs 10 Jul at 6.30pm

Ania Bas on Thurs 4 Sept at 6.30pm

A tour of *Tove Jansson: Tales from the Nordic*

Archipelago will be led by

Susanna Petterssen on Thurs 21 Aug at 6.30pm

Friday Salons

Friday Salons provide first-hand accounts of current cultural phenomena and professional development. All at £5, Free to ICA Members.

Gallery as Community

Fri 27 Jun, 3pm

The second public event within Koki Tanaka's *Precarious Tasks #9, 24hrs Gathering* will take place as a Friday Salon talk. The event will look to examine participatory practice inside and outside the gallery by mapping some of the projects and thoughts from the artists and curators on the panel. The talk will reflect on notions of community as well as questions of audience, skills exchange and co-production. *Presented in Association with Art Works and supported by the Paul Hamlyn Foundation.*

Transition

Fri 11 Jul, 3pm (Workshop 11am-2pm).

Transition is a two-fold event, a Workshop and Friday Salon discussion, helping to prepare graphic art and design students for graduate life. Delivered by post-graduates and industry professionals, Transition offers an opportunity to meet and talk about the topics of work styles, learning and living, whilst picking up insider's tips on how to make it in a highly competitive field. *Presented in collaboration with design students from Kingston University.*

SHE MUST BE WIKI: Feminist Film Wiki-a-thon

Fri 25 Jul, 3pm

Imagine if you looked up your favourite film online and found... nothing. That's the case for far too many classics of feminist film. The first ICA wiki-a-thon will feature a Salon with academics, filmmakers and curators. This is a chance to further and exchange knowledge of feminist film and film theory. Bring a laptop and determination to shape history. Followed by a screening of *She Must Be Seeing Things* (Sheila McLaughlin, 1987). *Presented in partnership with the University of Kent.*

Art Party

Thurs 21 Aug, 7pm. £5, £3 Concessions, Free to ICA Members

To coincide with the release of the GCSE results and the screening of *Art Party* by Tim Newton & Bob and Roberta Smith, the ICA hosts an Art Party of its own as part of the Art Party UK-wide celebration. Join us for an evening of music, DJs and performances, with Bob and Roberta Smith, after the screening of the film *Art Party*. *Presented in association with Cornerhouse Artist Film.*

Group & Matinee Screenings at the ICA Cinema

Featuring *Art Party* and *In Real Life* this autumn. Contact learning@ica.org.uk for more details.

For more details on all forthcoming events visit www.ica.org.uk/whats-on

ICA Forthcoming Events

Precarious Tasks #9, 24hrs Gathering

Fri 27 - Sat 28 Jun, 11am-11am. Prices vary for each event, please see website.

To accompany Koki Tanaka's commission in the lower gallery he will embark upon a series of events over a period of 24hrs that he refers to as 'actions'. Audiences are welcome to drop in and out of the events throughout the day and night. *Presented in partnership with ArtWorks: Developing Practice in Participatory Settings, a Paul Hamlyn Special initiative.*

Invisible in the Field, London, 2014

Fri 18 Jul, 6.30pm. £5, Free to ICA Members.

Paul Elliman leads an offsite walking tour through London's West End beginning at the ICA searching for unmarked police cars. Discussion around a range of themes will take place along the way.

Invisible in the Field (Say you heard and saw nothing, 2014)

Sat 19 & Sun 20 Jul 11am-6pm. Free with Day Membership.

Artist Paul Elliman presents a temporary installation, *Say you heard and saw nothing*, comprising a display of specialised equipment that that could provide any vehicle with the technical functions of a police car.

Shockwork: the Selfie and the Labour of the Overqualified

Wed 23 Jul, 7pm. £8, £7 Concessions, Free to ICA Members

Curator, filmmaker and writer Joshua Simon examines the selfies and its recent emergence and proliferation, as a symptom of our late capitalist contemporary society.

Artists Talk: Marlie Mul

Wed 20 Aug, 7pm. £8, £5 for ICA Members

Marlie Mul presents an overview of her multidisciplinary artistic practice, offering an insight into her work, from early online projects to the various narratives she has adopted that have informed her recent texts and sculptural objects.

Conference

Sat 6 & Sun 7 Sept. £5, Free to Members

Closing the series of Journal events. Richard Sides presents a documentary about computer music and subcultural scenes.

Culture Now

£5 each, Free to ICA Members

A series of lively lunchtime conversations for the culturally curious with key figures from the contemporary arts scene. Upcoming sessions include

C-G Hagström	Agata Pyzik	Gosha Rubchinskiy
Fri 18 Jul, 1pm	Fri 1 Aug, 1pm	Fri 29 Aug, 1pm

Artists' Film Club

£5 each, Free to ICA Members

Screenings of new and rarely seen work by artists practicing in the medium of film and moving image. Upcoming screenings include

Steven Claydon	Duncan Campbell	Ahmet Ogut	Bouchra Khalili
Wed 9 Jul, 2pm	Wed 9 Jul, 6.45pm	Wed 6 Aug, 6.45pm	Wed 16 Aug, 6.45pm

How to book

To book contact ICA Box Office on 020 7930 3647 or email sales@ica.org.uk

Useful Links and Resources

ICA Learning

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

Educator's Tours

Join our educators previews for all of our exhibitions

Educator's Resource Packs

Educator resource packs are available at the ICA Box Office, on the ICA website, 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:
www.ica.org.uk/ma-contemporary

Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities. To see the full programme visit:
www.ica.org.uk/whats-on/films

ICA Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme:
www.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. Find out more:
www.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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Cover image: Edson Chagas, *Found Not Taken, London, 2014*. Courtesy of the artist and A Palazzo Gallery, Brescia.

Resource Pack developed by Rita Cottone and Irene O'Hare