

CANARY WHARF SCREEN

SEASON 6: ICA

18 SEPTEMBER – 22 DECEMBER 2013

'STOP!'

18 SEPTEMBER – 20 OCTOBER

ULLA VON BRANDENBURG, TALA MADANI
AND AGNIESZKA POLSKA

21 OCTOBER – 24 NOVEMBER

JONATHAS DE ANDRADE

25 NOVEMBER – 22 DECEMBER

AURÉLIEN FROMENT, ANJA KIRSCHNER & DAVID PANOS
AND KATARINA ZDJELAR

'STOP!' IN COLLABORATION WITH THE ICA 18 SEPTEMBER – 22 DECEMBER 2013

STOP! is a three-part season of films and moving-image works by international artists and filmmakers who are showing at the Institute of Contemporary Arts in late 2013 as part of Artists' Film Club, a regular series that has been running at the ICA since 2008. Complementing the ICA's season, *STOP!* brings together a spectrum of works that often acknowledge the artists' chosen medium by examining theatrical and cinematic techniques. They also explore themes of travel, location, time and the role of memory in our relationship to urban and rural space. The season's title *STOP!* functions both as an encouragement to the viewer and as a reference to the context in which the films are screened. Within Canary Wharf station's bustling interior, viewers are invited to stop for a few minutes and reflect on the diverse range of work on show.

18 September – 20 October

Ulla von Brandenburg, *Shadowplay*, 2012
 Tala Madani, *The Dancer*, 2010
 Agnieszka Polska, *How the Work is Done*, 2011

21 October – 24 November

Jonathas de Andrade, *4000 Shots*, 2010

25 November – 22 December

Aurélien Froment, *Pulmo Marina*, 2010
 Anja Kirschner & David Panos, *Uncanny Valley*, 2013
 Katarina Zdjelar, *Rise Again*, 2011

ULLA VON BRANDENBURG

Shadowplay, 2012
 b & w, 7'

Ulla von Brandenburg's film *Shadowplay* records a performance influenced by Parisian shadow theatre – a type of entertainment that originated in China and became popular in the Montmartre area during the 19th century – as well as by Italian Commedia dell'arte and other popular types of theatre. She films the actors as they engage in a meticulously constructed narrative that includes a vocal performance and gun battle, all enacted behind a screen. The film demonstrates the power of theatrical conventions and illusion to build tension and suspense.

Ulla von Brandenburg, born 1974, Germany (lives and works in Paris). Recent solo exhibitions include *Gleich Gleich Gleich*, Kiosk, Ghent (2013) and *Following the signs*, Herzliya Museum, Tel Aviv / Secession, Vienna / Monitor, Rome. She has participated in numerous group exhibitions including *Forming, Norming, Performing, Storming*, Christian Nagel Gallery, Antwerp, *Tools for Conviviality*, The Power Plant, Toronto / Locks Gallery, Philadelphia and *Intense Proximité*, La Triennale, Palais de Tokyo, Paris.

TALA MADANI

The Dancer, 2010
 colour, 1' 29"

The animated subject of Tala Madani's *The Dancer* leaps across the screen against a black background of murky paint. Madani's animated characters, much like those in her paintings on canvas, are humorous explorations of masculinity. Here, she uses traditional animation techniques to bring to life a man dressed in a red sweater and white trousers as he performs a variety of majestic dance moves for the viewer. His grinning face and cartoon-like appearance create an endearing presence on screen, while his moves are surprisingly elegant and fluid. Presenting us with a character in isolation, Madani offers us the opportunity to imagine him in narratives of our own.

Tala Madani, born 1981, Iran (lives and works in Los Angeles). Recent solo exhibitions include *Tala Madani: Rip Image*, Moderna Museet, Malmö / Moderna Museet, Stockholm (2013) and *Tala Madani: The Jinn*, Stedelijk Museum Bureau, Amsterdam (2011). She also participated in the recent group exhibitions *New works 13.1: Tala Madani, Adam Putnam, and J. Parker Valentine*, Artpace, San Antonio (2013) and *NO BORDERS: Contemporary art in a globalised world*, Bristol Museum and Art Gallery (2013).

AGNIESZKA POLSKA

How the Work is Done, 2011
colour, 7'

Agnieszka Polska's *How the Work is Done* reconstructs the 1956 student strike at the Academy of Fine Arts in Kraków, Poland, when a group of students locked themselves in a sculpture and ceramics workshop. In a similar studio, the camera pans over figures constructed from clothing, all posed in prostrate or reclining positions. The once-busy workshop is transformed from a place of activity and work to one of lassitude and passivity. A voiceover tells us that the students "dreamt of work and liquid glass" – scenarios and materials that are brought to life through Polska's unique animation techniques.

Agnieszka Polska, born 1985, Poland (lives and works in Berlin). Recent exhibitions include *Nonsense Syllables*, Hope Park Gallery, Summerhall, Edinburgh (2013) and *The Gardener's Responsibility*, Georg Kargl BOX, Vienna (2011). Recent group exhibitions include *You Imagine What You Desire*, 19th Biennial of Sydney (2013), *Intervention*, Oberes Belvedere und das 21er Haus, Vienna (2012) and *Sport in Art*, Museum of Contemporary Art in Kraków (MOCAM) (2012).

JONATHAS DE ANDRADE

4000 Shots, 2010
b & w, 60'

Jonathas de Andrade's *4000 Shots* was captured on a single roll of Super 8 film and comprises 4,000 snapshots of anonymous male faces randomly captured on the streets of Buenos Aires, Brazil. Evoking a bustling metropolis and themes of travel, the black-and-white looped film speeds through de Andrade's multiple shots to a rhythm of audible beeps and buzzes that sync to the pace of the flickering imagery. His paparazzo-like approach makes reference to photography and to the historical document in equal measure, capturing a multitude of faces and sideward glances of people on their anonymous commute through public space.

Jonathas de Andrade, born 1982, Brazil (lives and works in Recife). Recent solo exhibitions include *Nostalgia, sentimento de classe*, Galeria Vermelho, São Paulo (2012) and *4000 Disparos*, Musée d'art Contemporain de Montréal (2011). Recent group exhibitions include *Future Generation Art Prize @ Venice*, Pallazzo Contarini Polignac, Venice (2013), *Moving*, Norman Foster on Art, Musée d'Art Contemporain, Nimes and *The Right to the City*, Stedelijk Museum Bureau, Amsterdam (2013).

AURÉLIEN FROMENT

Pulmo Marina, 2010
colour, 6'

In Aurélien Froment's *Pulmo Marina* a pale yellow jellyfish roils and bristles like a fragment of living lace against a uniform background of purest Yves Klein blue. A didactic voiceover informs us of its baroque but literally brainless anatomy, its voracious cannibalism and its classical forebears (in French, such a creature is known as a *méduse*). The apparently depthless blue is, we're told, an elliptical tank at Monterey Bay Aquarium, in which the jellyfish is held in constant stasis by two opposing currents of seawater. Fromont's film captures a living organism suspended in liquid space, offering a moment of contemplation and reflection.

Aurélien Froment, born 1976, France (lives and works in Dublin). Recent solo exhibitions include *Landschaft aus Holz, Sprache aus Ahorn*, Carlier Gebauer, Berlin (2012) and *Fourdrinier Machine Interlude*, Central Library, Los Angeles (2012). Recent group exhibitions include *When Attitudes Became Form Become Attitudes*, Museum of Contemporary Art, Detroit (2013) and *Qui a peur du cylindre, de la sphère et du cône? De la géométrie à l'échelle du paysage*, Musée Rochechouart (2012).

ANJA KIRSCHNER & DAVID PANOS

Uncanny Valley, 2013

colour, 10'

Uncanny Valley mixes footage of actors performing in a cinematic motion-capture shoot with material sourced from crowd-generating software. Moving between the intimate process of capturing detailed facial expressions to create realistic animated characters, and the construction of epic scenes featuring thousands of chaotic figures, the work interrogates the contemporary representation of two extremes of experience. Distinctions between long-shot and close-up, particularity and anonymity, empathy and violence, collapse and interpenetrate in the digital continuum, hinting at new configurations in real life.

Anja Kirschner, born 1977, Germany, and David Panos, born 1971, Greece (live and work in London). Recent solo exhibitions include *Ultimate Substance*, CentrePasquArt, Biel (2013), *Extra City*, Antwerp (2013) and Neuer Berliner Kunstverein, Berlin (2012). Recent Group exhibitions include *The Magic of the State*, Lisson Gallery, London (2013), *HELL AS*, Palais de Tokyo, Paris (2013) and Liverpool Biennial, FACT, Liverpool (2012).

KATARINA ZDJELAR

Rise Again, 2011

colour, 12'

Katarina Zdjelar's *Rise Again* features a number of male asylum seekers from Afghanistan, filmed in the forest near to the asylum centre in which they live. Stepping outside of their prescribed roles as refugees, they engage in voluntary social activities within this leafy oasis. Combining choreographed action with observational, documentary-like footage, Zdjelar develops a narrative structure that suggests that the men are approaching some sort of physical and ideological transformation as they gradually encircle a lone kung-fu fighter rehearsing his moves.

Katarina Zdjelar, born 1979, Yugoslavia (lives and works Rotterdam and Belgrade). Recent solo exhibitions include *Of More than One Voice*, Museum of Contemporary Art Artium, Vitoria-Gasteiz (2013) and *My lifetime (Malaika)*, SpazioA, Pistoia (2012). Recent group exhibitions include *Acts of Voicing*, Total Museum of Contemporary Art, Seoul (2013), *HIS MASTER'S VOICE: On Voice and Language*, HMKV, Dortmund (2013) and *Constellation Europe*, San Telmo Museum, San Sebastian (2013).

Continues overleaf

Through a vibrant programme of exhibitions, films, events, talks and debates, the ICA supports radical art and culture, challenges perceived notions and stimulates debate, experimentation, creativity and exchange. The ICA has been at the forefront of cultural experimentation since its formation in 1946 by a group of artists including Roland Penrose and Herbert Read, and continues to support living artists in showing and exploring their work, often as it emerges. Important debut solo shows held at the ICA include Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans, and more recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in group exhibitions and residencies. The inaugural *ICA / LUX Biennial of Moving Images* was launched in 2012, and the ICA Cinema continues to screen rare artists' films, support independent releases and partner with leading film festivals.

ARTISTS' FILM CLUB EVENTS

Details of the ICA's Artists' Film Club events related to *STOP!* are below:

Saturday 28 September

Jonathas de Andrade

Wednesday 2 October

Anja Kirschner & David Panos with Q & A

Wednesday 30 October

Agnieszka Polska with Q & A

Saturday 2 November

Ulla von Brandenburg

Wednesday 13 November

Aurélien Froment with Q & A

Wednesday 27 November

Katarina Zdjelar with Q & A

Wednesday 4 December

Masculine / Feminine (featuring Tala Madani)

All events take place at the
Institute of Contemporary Arts
The Mall, London, SW1Y 5AH

020 7766 1449

ica.org.uk

Canary Wharf Screen is an innovative screening programme initiated by Art on the Underground. Presented at Canary Wharf station on one of the capital's largest public projection screens, this exciting new seasonal programme presents leading contemporary and historical artists' moving-image works to customers, staff and visitors free of charge. The inaugural 2012 series was programmed in collaboration with Film and Video Umbrella, Animate Projects, LUX and the British Film Institute (BFI), four of the UK's finest moving image organisations. A presentation of the very best artists' film and video, Canary Wharf Screen offers an insight into the UK's leading filmmakers and film institutions, surveying the capital's vibrant arts community through its artists, commissioners, distributors and programmers.

Art on the Underground

World-class art for a world-class Tube

Art on the Underground offers a world-class programme of contemporary art to enrich the Tube environment and the experience of Tube users. The programme commissions and presents new artworks through a range of project strands, from large-scale artworks such as those at Gloucester Road station, to small-scale commissions like the pocket Tube map cover.

DIRECTIONS

Opening times

Monday – Friday 8.30am – 7.30pm

Saturday – Sunday 10am – 6pm

To see the films, please do one of the following

- touch in and out with your Oyster card
- show this leaflet at ticket gates or
- visit our website art.tfl.gov.uk to download a Canary Wharf Screen ticket.

Location within the station

Canary Wharf Screen is located at the far end of the ticket office as you enter the station at the main escalators.

For further information

020 7027 8694

art@tube.tfl.gov

art.tfl.gov.uk

Contribute your ideas and comments about Canary Wharf Screen to

art.tfl.gov.uk/canary-wharf-screen

LABYRINTH

While at Canary Wharf make sure you see the station's labyrinth, part of Mark Wallinger's major new artwork to celebrate London Underground's 150th anniversary.

Find out more

art.tfl.gov.uk/labyrinth