

**2 September –
5 October 2014
Fox Reading Room**

ICA

**Whose Gaze Is It
Anyway?**

**Educator's
Resource Pack**



Contents

About this pack	3
ICA Exhibitions	4
About the ICA	4
Introduction to <i>Whose Gaze Is It Anyway?</i>	5
Activities	6-7
Discussion Points	8-9
ICA Learning	11-12
Art Rules	13
Information	14

About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and off-site. 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 other age groups. 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 *Whose Gaze Is It Anyway?* reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and off-site.

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

Neil Beloufa: Counting on People
24 September – 16 November 2014
Lower Gallery & Theatre

Beware Wet Paint
24 September – 16 November 2014
Upper Gallery

Cybernetic Serendipity
14 October – 30 November 2014
Fox Reading Room

ICA Off-Site
14 – 18 October 2014
Old Selfridge's Hotel

Bloomberg New Contemporaries
26 November 2014 – 25 January 2015
Lower and Upper Galleries

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.

An introduction to *Whose Gaze Is It Anyway?*

Whose Gaze Is It Anyway? looks at the history of Arab pop culture through printed matter – posters, notebooks, diaries and book covers, as well as through film and video. The inspiration behind this display began with the archive of Abboudi Bou Jaoudeh, a prolific collector whose underground treasure trove located in Beirut holds one of the vastest collections of Arab film memorabilia, from rare Arab film posters to cultural magazines published from the 1930s to the present day.

At the ICA, rare film posters from the archive will be presented in Britain for the first time. These precious works from a golden age sit alongside a newly commissioned work by Sophia Al-Maria who presents an imaginary poster and sketchbook for her unmade film, *Beretta*, a rape-revenge thriller set in Cairo, which she has been attempting to produce over the past three years.

Also from Bou Jaoudeh's archive is a specially curated selection of historic publications curated by Beirut and Amsterdam-based artist Mounira Al-Solh.

These works are bookended by an exploration into different forms of cultural iconography. Maha Maamoun presents *Domestic Tourism II* (2009), a film that seeks to challenge how the image of the Egyptian pyramids has been used by the world's tourist industry. Reworking historic film footage in which the pyramids are featured as part of the backdrop, Maamoun's work reveals how the pyramids have acted as a nostalgic symbol for a flawed modern country.

Raed Yassin's ebullient single-channel video work, *Disco* (2010), tells the story of the artist's father, a disco-addict and fashion designer who leaves his family to become a star in the Egyptian horror film industry. However, this quickly spirals into fiction where the father becomes the Egyptian film star Mahmoud Yassin (who shares the director's family name). The interplay of image and text explores a generation's fascination with celebrity, forging a story about abandonment, voyage, longing and stardom.

Collectively, these works raise pertinent points about how the popular gaze is constructed from within the Arab world.

Curated by Omar Kholeif. This exhibition is part of *Safar: The Festival of Popular Arab Cinema* (19 - 25 Sep 2014).

The Fox Reading Room was made possible by the generous support of the Edwin Fox Foundation.

Presented in partnership with the Arab British Centre

المركز العربي
The Arab
British
Centre

ARTS COUNCIL
ENGLAND

Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Maha Maamoun, *Domestic Tourism II*, 2009

Activities

Create

In *Domestic Tourism II* (2009), Maha Maamoun uses film footage which features the Pyramids. Exploring the theme of visual representation, collect images of an iconic site or scenes from films in which the site appears, and present these as a photographic series or a short film. Consider how your chosen site is represented in the visual material.

Design

Abboudi Bou Jaoudeh's collection of Arab film memorabilia features rare posters from the 1930s to the present day. Design a poster for either one of the contemporary film works in the exhibition or for an imaginary documentary about Arab pop culture.

Explore

Explore the following websites to help you understand more about Arab pop culture - Delfina Foundation <http://delfinafoundation.com/>, Safar - The Festival of Popular Arab Cinema <http://www.arabbritishcentre.org.uk/safar-2014/> and the Arab British Centre <http://www.arabbritishcentre.org.uk/>

Write

Raed Yassin's film *Disco* (2010) explores the blurring of private and collective memories. In the film Yassin's father abandons his family to become the film star Mahmoud Yassin – a fictional twist that the artist adds to the account/storyline. Using Yassin's film as inspiration, write your own story that blends fiction and reality. Begin your story with a memory that is personal to you. Add a fictional element into your story by including celebrities and stories drawn from the media.

Collect

Create your own collection of objects. Choose an object that interests you and start to acquire these. Create a catalogue alongside this, by writing down the details of each item. Alternatively, create an online collection by adding images of your chosen object to a site such as Pinterest or Tumblr.

Digital

Write an imaginary blog post about your trip to the exhibition. Include information on the artists and your own thoughts about the works. Add photographs or illustrations. How could you make the post more exciting for readers?

Research

Split into 2 groups. One group should research present-day Egypt: population, education, employment, religion and politics. Use the internet to help you research your findings. Present this to the other group. The other group should repeat the task but should research ancient Egypt and the Pyramids. Discuss whether present-day Egypt is similar to ancient Egypt.

Discussion Points

1

Whose Gaze Is It Anyway? looks at the history of Arab pop culture through printed materials such as posters and diaries as well as through film and video. What organisations exist in the UK to promote Arab culture? Who are the consumers of the information they promote? Do you think Arab pop culture is an accurate representation or is it exoticised for Western audiences?

2

What do you understand by Arab pop culture? How might you define it? Give examples of what might be included in your definition.

3

The title of the exhibition invites the viewer to think about the act of looking. Consider the consumption of Arab popular culture. Who do you think might be looking at it? Is it primarily for Western audiences? What do you think Arab pop culture means to people from the Middle East?

4

Why do the artists Maha Maamoun and Sophia Al-Maria challenge the ongoing use of the Pyramids as a symbol of Egypt? Are they accurate symbols of the region or do you think there is a tension between what they mean to locals and what they represent to the rest of the world?

5

How does tourism shape your opinion of Egypt? How does it affect the way you view other countries?

6

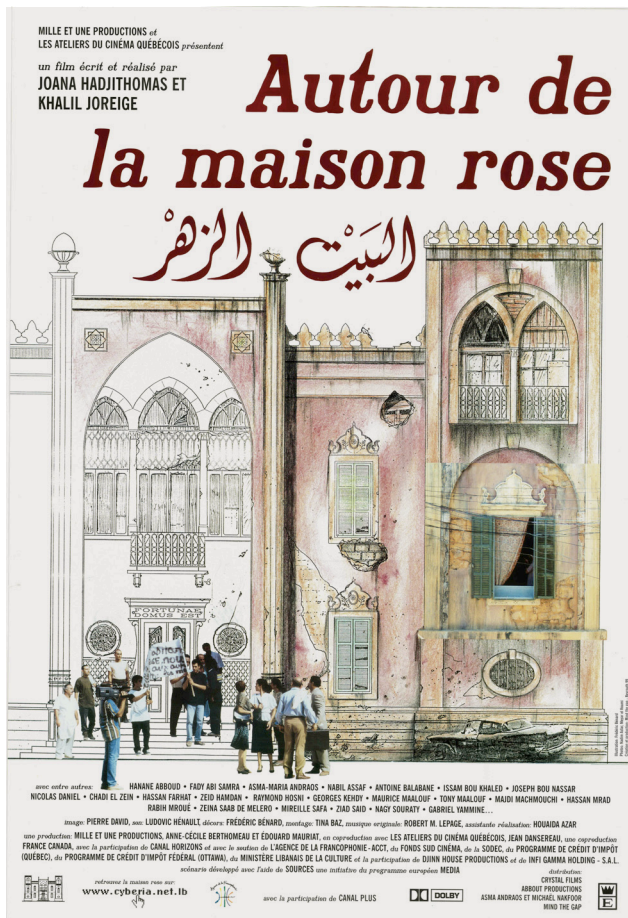
Look closely at the rare film posters of Abbaudi Bou Jaoudeh which include images of women in provocative clothes. Consider the series of film brochures curated by contemporary artist Monira Al-Solh. How are females represented in Arab pop culture? Are there differences between the imagery of women in the past and how they appear today? What are your views on Arab female representation?



Maha Maamoun, *Domestic Tourism II*, 2009



The Sparrow (Al Asfour in Arabic) by the Egyptian director Youssef Chahine 1972. Courtesy of Abboudi Abu Jawdeh.



Around the Pink House (El Beit el Zahri in Arabic) by the Lebanese directors Joana Hadjithomas & Khalil Joreige 1999. Courtesy of Abboudi Abu Jawdeh.

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

Workshop : Wet Paint Beware!

Sat 1 Nov, 2pm

Led by artist Sarah Sparkes, this practical session introduces students to different painting techniques and encourages reflection on painting as a contemporary practice. Developed in response to Beware Wet Paint.

Educator Tours

At these free events designed especially for teachers, lecturers and educators, participants explore the exhibitions on a walking tour with ICA staff, receive free resources and get the opportunity to discuss the exhibitions directly with ICA curators.

Educators Tour: Neil Beloufa's Counting on People
led by ICA Curator Matt Williams

Wed 24 Sep, 5pm

Gallery Tours

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

Beware Wet Paint with Gregor Muir

Thu 2 Oct, 6.30pm

Neil Beloufa: Counting on People with Manu Luksch

Thu 13 Nov, 6.30pm

Cybernetic Serendipity with Stephen Gage

Thu 30 Oct, 6.30pm

ICA Learning Events

Friday Salons

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

On Abstract Language

Fri 3 Oct, 5pm

A discussion on the abstraction of language with artist Rod Dickinson and Matthew Fuller, followed by a screening of *Closed Circuit* (2010) by the artist.

Serendipity after Cybernetic

Fri 24 Oct, 3pm

The discussion led by Dr. Nick Lambert (Birkbeck University) will consider elements in contemporary culture that owe their resonance to Cybernetic Serendipity.

Making Room: Domestic Spaces as Exhibition Places

Fri Nov 7, 3pm

The event will look to examine how artists make use of their domestic space as a means to show their work among peers, in the context of established art galleries. With Eva Rowson and Luke Drozd.

TEXT2SPEECH:

Contemporary Art Theory Reading Group

Wed 22 Oct, 6.30pm

Free, Booking required

Join the ICA Student Forum in a series of free reading groups that respond to the ICA's programme of exhibitions and events. It provides a platform for the discussion of texts that have not necessarily reached university syllabuses yet and also provides an opportunity to network with others.

Restaging Exhibitions: Reconsidering Art History and Exhibition Making

Sat 15 Nov, 2pm. £5

Free to ICA Members

A discussion that explores the restaging of exhibitions and their complex meditation between art history and their own materiality. The invited speakers will reflect and critically discuss their thoughts on the exhibitions they have restaged while expanding on the implications this has on collections, curating and the archive.

Group & Matinee Screenings at the ICA Cinema

Contact learning@ica.org.uk for more details.

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

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.

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

Rule 903

**Remember that
your generation will always
have its own rules.
Listen but don't take it
as truth.**

Erin Elwood
21 Oct 2013

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

Sign Up to our Newsletters

ica.org.uk/signup

Follow us**Cover image:**

Maha Maamoun, Domestic Tourism II, 2009