

Talks / Events

April



Audio Description Workshops
Wednesday 9 April, Wednesday 7 May, 11.30am. Meeting point: Information Desk (Free, booking essential)
Explore a key work from the Contemporary Art Society display with a combination of detailed verbal description and tactile images. For blind and partially sighted visitors.

Ingrid Swenson on the Contemporary Art Society Display Gallery Talk
Thursday 10 April, 7pm. Gallery 7 (Free, booking essential)
Curatorial Fellow **Ingrid Swenson** introduces the current collections display.

Judith Barry: Voice/Off Talk and Screening
Thursday 10 April, 6.30pm. Zilkha Auditorium (£8.50/£6.50 conc.)
Artist **Judith Barry** and writer **Jean Fisher** discuss the complexities of using the voice as a form of political representation through film, video and installation. Led by Curator **Omar Kholeif**.

Jacinto Lageira: Big Ideas Talk
Thursday 17 April, 7pm. Zilkha Auditorium (£8.50/£6.50 conc.)
Art critic and professor of aesthetics at the University of Paris I Panthéon-Sorbonne **Jacinto Lageira** talks about hybrid objects and the interweaving of material histories and social experience, drawing on Kader Attia's year-long commission.

Supported by Stanley Picker Trust.

Christine Van Assche on Chris Marker Gallery Talk
Friday 25 April, 3pm. Galleries 1, 8 & 9 (Free, booking essential)
Join the exhibition's co-curator on a tour exploring the world of **Chris Marker**.

Christine Van Assche, Raymond Bellour and Chris Darke on Chris Marker Talk
Saturday 26 April, 3pm. Zilkha Auditorium (£8.50/£6.50 conc.)
A conversation charting **Chris Marker's** experimental approach to making art – from films and books to photography and emerging technology.

May



Kader Attia Special Event
Thursday 11 May, 7pm. Zilkha Auditorium (£8.50/£6.50 conc.)
From east to west, from the cosmic to the magical, and from quantum physics to African music, **Kader Attia** unravels the influences within his commission for the Gallery. Exploring anthropological approaches in art through the lens of science, religion, politics, culture and the concept of 'repair', this event asks what role archives play in artistic research and practice.

In collaboration with the Curating Contemporary Art Programme, Royal College of Art. Supported by the MeLa research project.



Duncan Campbell: It for Others Talk and Screening
Thursday 8 May, 7pm. Zilkha Auditorium (£8.50/£6.50 conc.)
Artist **Duncan Campbell** presents his new film, which echoes **Chris Marker** and **Alain Resnais' Statues Also Die** (1953). From addressing the meaning of artefacts, *It for Others* (2013) unfolds to consider wider ideas of value and the economy, and features a collaboration with **Michael Clark Dance Company**.

The Best is Not Too Good for You Symposium
Thursday 15 May, 2–6pm. Zilkha Auditorium (£12.50/£10.50 conc.)
How do we ascribe value and meaning to objects in our everyday lives? Taking applied arts as a point of departure, speakers examine the politics at play between the handmade and the industrially produced, and the way in which the idea of uniqueness impacts on what something might be worth. Featuring artists **Matthew Darbyshire**, **Paul Scott**, art historian **Tanya Harrod**, and curators **Ingrid Swenson** and **Sarah Shalgosky**.

Daffyd Jones on Chris Marker Gallery Talk Thursday 22 May, 7pm. Galleries 1, 8 & 9 (Free, booking essential)
Renowned art society photographer **Daffyd Jones** shares his insights into **Marker's** legacy.

With BSL interpretation.

Talks / Events

The Real World: Digitally Disrupted Discussion Thursday 22 May, 7pm. Study Studio (£6.50/£4.50 conc.)
Twitter, youtube and Second Life can be creative tools. What is their potential to tell stories and how are they changing the way artists make their work?

In collaboration with Artquest.

Griselda Pollock, Carolyn Christov-Bakargiev, and Iwona Blazwick Talk Thursday 23 May, 3pm. Zilkha Auditorium (£8.50/£6.50 conc.)
How can an art exhibition shift paradigms and produce new knowledge? Led by renowned feminist art historian **Griselda Pollock**, this eminent panel considers process, event and outcome in the expanded field of global curating.

The Walking Reading Group: On Participation Tour
Wednesday 28 May, 6–9pm. Clore Creative Studio (Free, booking essential)
Discuss some of the key writings on participatory art whilst walking through the streets of east London. Led by **Ania Bas** and **Simone Mair**.

In association with Bow Arts, Iniva and Open School East. For bookings contact: walkingreadinggroup@gmail.com. Funded by Arts Council England.



The Market Talk Thursday 29 May, 7pm. Clore Creative Studio (£8.50/£6.50 conc.)
Writer and critic **Natasha Dean** discusses with guest speakers, including **Matthew Slotover**, concepts of value, capital and creativity, and the forces at play between art and money.

This event launches the anthology *The Market: Documents of Contemporary Art*, published by the Whitechapel Gallery and MIT Press.

June



Stephen Willats: In Conversation Talk Thursday 5 June, 7pm. Zilkha Auditorium (£8.50/£6.50 conc.)
Looking back at projects from the late 1970s, **Stephen Willats** is joined by **Ann Gallagher**, Tate Head of Collections (British Art), to discuss the continued relevance and impact of socially engaged art.

Open Meeting: 31st São Paulo Biennial Discussion Tuesday 10 June, Clore Creative Studio, 4–6pm (Free, booking essential)
As one of a series of open meetings happening in cities around Brazil and the world, join the São Paulo Biennial curatorial team to discuss the forthcoming exhibition and hear about the process.

In collaboration with the 31st Bienal de São Paulo.

The Future of Theory III: Digital Futures Discussion Thursday 12 June, 7pm. Clore Creative Studio (£8.50/£6.50 conc.)
As online platforms increasingly dominate publishing, distribution and research, what impact does this have on theory? A debate on how theory changes within the digital landscape featuring critical theorist **Gary Hall**.

In collaboration with the Institute for Modern and Contemporary Culture, University of Westminster and University for the Creative Arts.

The Voice and the Lens Special Event Friday 13 June & Sunday 15 June, 12–6pm. Zilkha Auditorium (£12.50/£10.50 conc.)
Featuring screenings, performances and talks, this festival considers the concept of muteness or the absence of speech in contemporary culture.

In association with Sam Belinfante and Ed McKeon (Third Year).

Chris Darke on Chris Marker Gallery Talk Thursday 19 June, 7pm. Galleries 1, 8 & 9 (Free, booking essential)
Join the exhibition's co-curator on a tour exploring the world of **Chris Marker**.



Clementine Deliss: Exhibition Histories Talk Thursday 19 June, 7pm. Zilkha Auditorium (£8.50/£6.50 conc.)
Curator **Clementine Deliss** discusses the Whitechapel Gallery's 1995 exhibition, *Seven Stories About Modern Art in Africa*, which sought to provide a context for twentieth century African art through the personal accounts of artists and historians.

In collaboration with Afterall.

Sunday Gallery Tours Gallery Talk
6 April, 4 May, 1 June, 3–4pm. (£6.50/£4.50 conc.)
An introduction to the Gallery's history, architecture and current exhibitions.

To book a private tour please email tours@whitechapelgallery.org

Film

An extended film programme charts **Marker's** prolific career. Screenings introduced by exhibition co-curator **Chris Darke**. Part of a **Chris Marker** London film season in association with the Barbican Cinema and Ciné Lumière.

All films are screened in the Zilkha Auditorium.

Chris Marker: Early Years Thursday 15 May, 6.30pm. (£8.50/£6.50 conc.)
Chris Marker's recent study *A New Look at Olympia 52* (2013) provides valuable material about **Marker's** life before cinema, and about his first film, *Sunday in Peking* (1956) and *If I Had Four Camels* (1966) are shown here in new restorations.

Chris Marker: The Collection Sunday 18 May, 2pm. (£8.50/£6.50 conc.)
Launching the new *Soda Pictures* DVD, nine short works across five decades, from *The Sixth Side of the Pentagon* (with Francis Reichenbach, 1967) to *The Case of the Grinning Cat* (2004) reveal **Marker's** lifelong commitment, culturally and politically. 160 mins with interval.

Chris Marker: Collaborations Thursday 29 May, 7pm. (£8.50/£6.50 conc.)
Marker collaborated throughout his life. This essential aspect of his work is shown in three rare titles, with **Joris Ivens** (*Valparaiso*, 1963), **Mario Marret** (*Be Seeing You*, 1967) and **Mario Ruspoli** (*Three Cheers for the Whale*, 1972).

Open Screening Sunday 1 June, 12pm. (Free)
Meet six emerging and established artist filmmakers as they present their short film work and discuss it with peers and Adjunct Film Curator **Gareth Evans**.

To take part in future: film@whitechapelgallery.org

Matthew Barney: The Cremaster Cycle Saturday 28 June, 11am–8pm (£25)
A day-long screening of **Barney's** epic film series *The Cremaster Cycle* (1994–2002), a visually arresting experience which creates a mythology for the modern world. From Mormonism to Houdini, satyrs and nymphs to the Celtic giant **Finjal**, at the heart of the film's cast of characters and symbols is New York's iconic skyscraper the Chrysler Building. Followed by a conversation with the artist and **James Lingwood**, Director of *Artangel*, and responses to the film by guest speakers throughout the day.

In collaboration with English National Opera, who present the UK premiere of *River of Fundament*, a radical reinvention of Norman Mailer's novel *Ancient Evenings*.



Chris Marker: Time Travel Thursday 12 June, 7pm. (£8.50/£6.50 conc.)
Marker is cinema's exemplary time traveller, from the early collaboration with **Alain Resnais** (*All the Memory of the World*, 1956) through his classic *La Jetée* (1962) to *Remembrance of Things to Come* (2002), co-directed with **Yannick Bellon**.

Chris Marker: In Memory Symposium
Part 1: Saturday 10 May.
Part 2: Saturday 14 June, both days: 11.30am–6pm. (£15/£10 conc. per day)
A series of presentations, screenings and discussions respond to the theme of memory, illustrating how the concept is interwoven throughout **Marker's** life and work. Providing new approaches to understanding **Marker's** practice, contributors include **Raymond Bellour**, **Filipa César**, **Chris Darke**, **Brian Dillon**, **Richard Hollis** and **Jeremy Millar**. Please see the website for full details. In collaboration with and supported by the AHRC-funded Memory Network.