The ICA is delighted to welcome back Bloomberg New Contemporaries to its galleries for the 4th year running. Marking its 65th anniversary, selectors Marvin Gaye Chetwynd, Enrico David and Goshka Macuga have chosen works by 55 of the most promising artists emerging from UK art schools from 1,400 submissions. Previous New Contemporaries include Jake & Dinos Chapman, Tacita Dean, Mona Hatoum, Damien Hirst, David Hockney and Mike Nelson as well as more recent emerging artists including Ed Atkins, Peles Empire, Nathaniel Mellors, Haroon Mirza and Laure Prouvost.


This year printmaking, moving image and performance occupy much of the final selection as well as an interest in modes of production and materiality. Certain artists explore themes linked to current affairs (Marco Godoy, Melissa Kime, Milou van der Maaden), human behaviour (Simon Senn, Lucy Beech, Stacey Guthrie), language (Matt Copson, Alice Hartley, Imran Perretta), desire (Yi Dai, Katie Hayward, Rachael Crowther, Tajinder Dhami) and the body (Bee Flowers, Yussef Hu, MKLK, Adam Wallace, Xiao-Yang Li).

Marco Godoy’s work ‘Claiming the Echo’ explores the aftermath of the financial crisis in Spain and depicts a choir singing choral arrangements of political protest slogans in Spanish.

Working with mixed media, Melissa Kime playfully alludes to the economic crisis with ‘Technicolour Joseph and The Amazing City Bankers’ whilst Milou van der Maaden investigates the legacy of Dutch post-colonial activity in Africa in her film ‘From A Head To A Head’.

Simon Senn’s films deal with human behaviour and patterns of interaction. His explorations of group dynamics and individual responses take place in contexts defined by the artist, including an artist’s talk, a friend’s bedroom and a South African housing project. Through his deliberately candid filming technique and other interventions Senn reveals and heightens existing tensions within a given social setting. His film ‘Just Let Go’ sets up the intriguing proposition of dealing with the current global financial crisis through the creation of filmed cathartic experiences that aim to release anxiety.

Lucy Beech’s unsettling film ‘Cannibals’ is centred around the act of eating and it isn’t clear to the viewer whether the footage is real or staged, heightening its ambiguity.

Stacey Guthrie's film 'The Splendid Life of Hildegard Ramsbottom' weaves wit and poetry with potent and comic results.

Matt Copson’s practice deals with language and the construction of narrative. Taking the form of installations, performances and discrete objects his works simultaneously draw heavily from contemporary British culture and more ancient forms of storytelling. Through the persona of the ‘fox’ and his relationship to others, a complex, often troubled worldview is created.
‘We’re All Very Disappointed’ by Alice Hartley is a large scale screen print which is inspired by the artist’s own internal voice and serves as a platform for thoughts and ideas that are never articulated.

Imran Perretta draws on his Bangladeshi heritage in his affecting work ‘Devotion’ which incorporates a prayer mat, newspaper clipping and tape recording.

Yi Dai’s works appear to be abstract in nature, but on closer inspection reveal that highly charged materials such as the artist’s own hair, broken mirror and stockings are also used in the process of making. This provocative and seductive materiality adds another layer of meaning and interpretation to the forms that the artist employs in this series of works.

Katie Hayward’s body of work stems from her curiosity into individual desires. Her exquisite drawings and inflatable sculptures deal with the notion of desired stature and her relationship to architecture, forming the basis for works that attempt to reach exaggerated and unrealistic heights.

Racheal Crowther’s provocative installation ‘How 2 Dress’ is an assemblage of a photograph printed onto silk habotai with an office fan placed underneath. Over-head suspended grapes dipped in pink latex drip onto the floor, to explore ideas of desire and decay. Tajinder Dhami explores and speculates on what constitutes an erotic dream for a computer in his five minute video ‘Electric Dream: Will Synthetic Intelligences Dream of Electric Sheep’.

Bee Flowers weaves art nouveau iconography into her delicate sculpture ‘Flow: Body II’ whilst Yussef Hu’s work ‘Ax’ is a durational performance work in which the artist juices oranges. Adam Wallace’s painting takes apart the anatomy in a collage of form and colour. MKLK’s work ‘Man Eater’ is a hypnotic live performance of the artist wearing a costume made from VHS tape extracted from hardcore porn films.

Xiao-Yang Li is fascinated by representations of human and bestial qualities in antique art, particularly sculptural objects which embody a mix of human and animal forms from the Mesopotamian and Ancient Greek periods. Her paintings are an attempt to understand the power of myth and its relationship to the medium of paint. Using colour and form Li aims to convey a sense of the magical, and the power of painting to imbue both human and animal forms with mythical qualities.

Complementing the exhibition is a public programme of talks and live events that bring together differing viewpoints to discuss contemporary modes of production. The Friday Salons, a regular series in ICA programming, provide a platform for professional artistic development to young artists and students. Panel discussions and artists talks accompany this, drawing on the issues raised in the exhibition as well as addressing broader themes around contemporary practice and culture.

Bloomberg New Contemporaries is the leading UK organisation supporting emergent art practice from British Art Schools. Since 1949 New Contemporaries has consistently provided a critical platform for new and recent fine art graduates primarily by means of an annual, nationally touring exhibition.

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Listings information:
Gallery opening hours: Tues - Sun 11am – 6pm, except Thurs, 11am – 9pm. Closed Mon.
Day Membership priced at £1 now applies during gallery opening hours Wed-Sun, 11am-6pm, until 9pm on Thursdays. No Day Membership will be charged on Tuesdays.
Ticket prices for day time films, talks, music events and other performances will include Day Membership.
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Bloomberg New Contemporaries

Bloomberg New Contemporaries is the leading UK organisation supporting emergent art practice from British art schools. Since 1949 New Contemporaries has consistently provided a critical platform for final year undergraduates, postgraduates and artists one year out of postgraduate study, primarily by means of an annual, nationally touring exhibition. Independent of place and democratic to the core, Bloomberg New Contemporaries is open to all. Participants are selected by a panel comprising influential artists and art figures, often including artists who have themselves previously been a part of New Contemporaries. This rigorous selection process considers the work within a broad cultural context.

Bloomberg New Contemporaries is sponsored by Bloomberg. As a National portfolio organisation, it is also registered charity supported using public funding by Arts Council England.

Selectors:
Marvin Gaye Chetwynd

Enrico David
Enrico David was born in Ancona and is based in Berlin having studied at Central Saint Martins (1994). David’s work explores the idea of the human body in metamorphosis. While his practice is rooted in drawing, he also works in painting, sculpture, installation and performance, at times employing traditional craft techniques. His work has been the subject of numerous solo exhibitions including UCLA Hammer Museum, Los Angeles (2013) and New Museum, New York (2012). Other solo shows include Nerve Ending, Michael Werner Gallery, New York; Repertorio Ornamentale, Fondazione Bevilacqua La Masa, Venice and VW (VeneKlasen/Werner), Berlin (all 2012). Group exhibitions include The Encyclopedic Palace, 55th Venice Biennale; Munch by Others, Haugar Vestfold Kunstmuseum, Tonsburg and Nur hier - Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland. Acquisitions from 2007 to 2011, Kunst - und Ausstellungshalle der Bundesrepublik Deutschland, Bonn (all 2013).

Goshka Macuga
Goshka Macuga was born in Warsaw and lives and works in London after completing her studies at Central Saint Martins and Goldsmiths College (1996). An interdisciplinary artist working across media including sculpture, installation, photography, architecture and design, Macuga explores how and why we remember both cultural and personal events, creating and recreating monuments to forgotten histories. Nominated for the Turner Prize in 2008, she has exhibited widely internationally. Recent solo shows include Goshka Macuga: Non-consensual act (in progress), Index, The Swedish Contemporary Art Foundation, Stockholm; Exhibit A, Museum of Contemporary Art, Chicago; dOCUMENTA (13), Kunsthalle Fridericianum, Kassel and Queen's Palace, Kabul, Afghanistan (all 2012).
About Bloomberg
As a global financial information and news provider, Bloomberg has established an international reputation for connecting influential decision makers to a dynamic network of information, people and ideas. Bloomberg’s sponsorship of New Contemporaries is now in its 14th year and forms part of the company’s philanthropic commitment to new ideas and extraordinary talent through sponsorship of the contemporary arts around the world.
www.bloomberg.com

About Arts Council England
Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people’s lives. It supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2010 and 2015, it will invest £1.9 billion of public money from government and an estimated £1.1 billion from the National Lottery to help create these experiences for as many people as possible across the country. www.arstscouncil.org.uk