Press release: 1 September 2016

The ICA welcomes back
Bloomberg New Contemporaries 2016

Janina Lange, Shooting Clouds, 2014. HD Video, 5 min. 12 sec.

23 November 2016 – 22 January 2017
Preview: 22 November

Showcasing new and recent fine art graduates, the ICA is delighted to welcome back Bloomberg New Contemporaries to its galleries. The panel of guest selectors comprising Anya Gallaccio, Alan Kane and Haroon Mirza has chosen 46 artists who now join an illustrious roster of New Contemporaries alumni that includes Tacita Dean, Mona Hatoum, Damien Hirst, Mike Nelson and Laure Prouvost amongst many others. In July, New Contemporaries returned to Bluecoat, after 30 years to launch this year’s show as part of the Liverpool Biennial 2016, before it travels to the ICA in November. Bloomberg Philanthropies has supported the New Contemporaries since 2000.

Selected artists for Bloomberg New Contemporaries 2016 are: Victoria Adam, Katja Angeli, Diana Anghel, Saelia Aparicio Torinos, James Berrington, Jack Bodimeade, Anna Bunting-Branch, Leah Carless, Michael Cox, David Donald, Jemma Egan, Kate Fahey, Jamie Fitzpatrick, Harry Fletcher, Mary Furniss, Roxman Gatt, Christopher D.A. Gray, Jamie Green, Thomas Greig, Byzantia Harlow, Sebastian Jefford, Seungjo Jeong, Alfie Kungu, Janina Lange, Lana Locke, Georgia Lucas-Going, Sophie Mackfall, Karolina Magnusson-Murray/Leon Platt, Richie Moment, Zarina Muhammad, Richard Nicholson, Mooni Perry, Lisa Porter, Alicia Reyes McNamara, George Ridgway, Rodrigo Red Sandoval, Zsofia Schweger, Leonor Serrano Rivas, Ruth Spencer Jolly, Oriele Steiner, Margreta Stolen, Reece Straw, Maryam Tafakory, Tenant of Culture and Jack West.
Bloomberg New Contemporaries 2016, brings together artists working across a range of media with traditional techniques and materials used alongside digital applications and processes. Themes in this year’s works include; mass-production, socio-economics, gender equality and cultural identity. The resulting exhibition is both a social commentary and an indication of the emerging generations’ preoccupations.

**James Berrington** explores social critique through the medium of photography. His still life photographs including *Whitburn Orange Multi*, (2015) are a response to the current housing crisis in the UK, reflecting Berrington’s own experience working in social housing for over 25 years.

In his work *Aylesbury*, (2015) **Michael Cox** describes the contemporary landscape of London, a city in constant flux and renewal. In particular, he focuses on council estates on the brink of demolition, places with an architectural frailty, despite being made of materials optimistically used to defy the effects of time (concrete, steel, glass etc). Deliberately omitting the portrayal of people, Cox’s paintings convey an eerie sense of suspense and emptiness.

Both **Kate Fahey** and **Mary Furniss** illustrate the proliferation of the mass-produced digital image, with Fahey engaging with landscape through the possibilities offered by contemporary mass surveillance to create images. Furniss, through her blend of collage, painting, dying and Photoshop explores mass production, distribution, digital technology and sub-cultural aesthetics.

Technology and social media’s effect on human-to-human communications and the potential to help or hinder gender equality is addressed by **Ruth Spencer Jolly**. *We Can Work it Out*, (2014) is a rewrite of the familiar Beatles tune of the same name. Spencer Jolly’s version speaks of online arguments and the unconstructive nature of aggressive debates on social media sites.

Identity and memory also play a role in this year’s exhibition with works by **Alicia Reyes McNamara** addressing the changing identity of the Latino diaspora within the United States, and the fine line between the collective memory of a homeland and personal and cultural mythologies.

In turn, **Zsofia Schweger** explores notions of home and belonging, local identity, and the emigrant experience. Her first home in Sandorfalva becomes a motif in her paintings to explore memory, time and place.

**Georgia Lucas-Going’s** videos, installations and performances confront how identity and ethics are shaped by socio-economic and cultural disparities. Using humour, Lucas-Going draws from her personal experiences of growing up and living in her hometown of Luton.

Of this year's Bloomberg New Contemporaries, **Kirsty Ogg**, Director, said “Providing a professional platform for emerging artists’ work to be seen and discussed, this year's exhibition demonstrates the continuing strength of work emerging from British art schools today. We are delighted once again to be returning to ICA, London, where many of our alumni have returned to exhibit throughout the course of their careers.”

**Gregor Muir**, ICA Executive Director, commented "We’re thrilled to be welcoming back Bloomberg New Contemporaries. For 70 years, the ICA has been at the forefront of cutting edge arts and culture offering a living space for artists to experiment with ideas. Supporting young and emerging artists sits at the very core of our ethos and we’re proud to give talented creatives a platform to exhibit their work. Each year, the varied works explore different themes of inquiry and this year’s selection deals with key contemporary issues such as identity, materiality, technology and urban living."

With support from Bloomberg Philanthropies, this year’s participants will also benefit from access to a number of professional development opportunities intended to make their practice more sustainable in the long term. These include one-to-one and peer mentoring delivered in partnership with Artquest; a national network of studio bursaries; the shaping of elements of the public programme at ICA; and access to other partner projects such as Stop Play Record and Syllabus II. As a National Portfolio Organisation (NPO), New Contemporaries is a registered charity supported using public funding by Arts Council England.
Notes to Editors

About 2016 Selectors:

Anya Gallaccio (b. 1963, Paisley) is an installation artist currently based in San Diego. Gallaccio studied at Kingston Polytechnic (1984–5), and Goldsmiths College, London (1985–8). Recent solo exhibitions include MCA San Diego, California, USA; Lehmann Maupin, New York; and Silas Marder Gallery, Bridgehampton (all 2015); Blum & Poe, Los Angeles; and STROKE, Jupiter Artland, Edinburgh, Scotland (all 2014). Selected group exhibitions include About Trees, Zentrum Paul Klee, Bern; Beyond Limits: A Selling Exhibition, Sotheby’s at Chatsworth, Derbyshire; Then For Now, Delfina Foundation, London, and Future Seasons Past, Lehmann Maupin, New York (all 2015).


New Contemporaries
New Contemporaries is the leading UK organisation supporting emergent art practice from British art schools. Since 1949 it 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, New Contemporaries is open to all. Participants are selected by a panel comprising influential artists and art figures, often including artists who themselves have previously been a part of New Contemporaries. This rigorous selection process considers the work within a broad cultural context. www.newcontemporaries.org.uk, #NewContemps.

About the ICA
Founded in 1946, the ICA seeks to embrace the urgency surrounding contemporary art and culture. Continually looking forward, the ICA lays claim to an extraordinary legacy, being home to the Independent Group, as well as playing a pivotal role in the development of Pop Art, Op Art and Brutalist Architecture. It charted the course of Punk, Performance, Independent Cinema and Young British Art, while showcasing numerous international artists, from Yoko Ono to Gerhard Richter. The ICA has always supported interdisciplinary practice, encouraging artists to experiment and explore unresolved ideas. Comprising film screenings, exhibitions, talks and events, the ICA Programme can be experienced at our base on The Mall, via our website and social media, or as ‘Off-Site’ projects at alternative venues, nationally and internationally. The ICA has a longstanding fascination with the evolution of Pop culture in our mass digital age. ica.org.uk

The ICA is a registered charity no. 236848

Bloomberg New Contemporaries 2016 is supported by:
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.artscouncil.org.uk

About Bloomberg Philanthropies
Through innovative partnerships and bold approaches, the Bloomberg Philanthropies arts programme works to increase access to culture and strengthen arts organisations. Through a wide range of dynamic partnerships with visual, performing and literary arts organisations, Bloomberg Philanthropies is committed to supporting the arts. The philanthropy works in 120 countries and focuses on creating lasting change in five key areas: the Arts, Public Health, Environment, Education and Government Innovation. For more information, please visit bloomberg.org or follow on Facebook, Instagram, Snapchat and Twitter @BloombergDotOrg.

With additional support from:

Partners:

New Contemporaries  Bluecoat  Liverpool Biennial 2016