The Institute of Contemporary Arts (ICA) is delighted to welcome back Bloomberg New Contemporaries to its galleries for the 6th year running. Selectors Hurvin Anderson, Jessie Flood-Paddock and Simon Starling have chosen works by 37 of the most outstanding artists emerging from UK art schools from a record number of applicants. Previous New Contemporaries include 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 the themes of gender, labour, value and consumption are present in the final selection, as well as an interest in process, the act of making, materiality and modes of production.

Kevin Boyd’s work explores the often complex relationship between location, place and identity. The juxtaposition of found objects with his own photographs add a further dimension to the way he shapes narratives around his work.
U. Kanad Chakrabarti looks at the interplay for 3D forms in 2D objects, shaping beautiful sculptural forms for example from materials such as canvas sheets, ropes and cables. Chakrabarti’s work grew out of a collaboration with UCL’s Mathematics Department, and research into the life of William Kingdon Clifford, a Victorian-era mathematician at King’s College who made important contributions in the treatment of higher-dimensional geometries, and who wrote extensively on ethics and religion.

Abri de Swardt’s practice is inspired by the work of Derek Jarman. I’ll never wear sunglasses again hypothesises a fateful meeting between artists Paul Thek (1933-1988), Derek Jarman (1942-1994) and Felix Gonzalez-Torres (1957-1996), through ellipses, cut-ups, cut-outs and torn fragments. Questions of interiority, the materiality of time, and the hand of the artist are punctuated by a host of fantastical subsidiary characters.

Korean artist Juntae T.J. Hwang’s video work Angry Hotel is a direct expression of angry self-identified activists, who are talking to the West about its media misrepresentation of Asian individuals and its hubris regarding Western ideologies. By engaging with the idea of escapism, Hwang aims to expand his own cinematic utopian space in performances and video that challenge and question the strict narrative of normative trends relating to white supremacy in the modern hierarchical structure of his Western imagined ‘Kuewar’ culture.

Tomomi Koseki is a Japanese, UK-based artist and designer whose work often provides different perspectives on daily life. Her enlarged set of clothing is inspired by a family photograph showing her as a toddler with her parents. Replicating her father’s outfit from the original image, Koseki has scaled it up in relation to her current height and the ratio between her and her father as shown in the original family photo.

Through destruction and dislocation, Pandora Lavender’s practice takes an investigational approach into deforming matter and objects. By dropping a heavy weight onto her pristine minimalist panels, reason, planning, chance and mistakes become entangled. It is in this entanglement that her works are made.

Scott Mason’s The Moment between Creativity and Commodification — 01 is a live text available to download that includes texts by Harry Burke, Annie Davey, John Hill, Pedro Neves Marques, Sally O’Reilly and Frances Scott and sees the artist overwriting other texts.

Oliver McConnie’s work is grotesque and carnivalesque with the fantastical imagery that he uses being an attempt to defeat fear through laughter. The interlinking narratives of his prints and drawings build-up a world where big-business pumpkin-heads vie with travellers and jesters in an ever increasing pace towards their mutual destruction.

At the core of Andrea Zucchini’s practice lies an interrogation into the metaphorical value of materials, both within their natural and cultural histories. The sculptural pieces disclose multilayered narratives addressing themes such as the primitive sexualisation of matter and the marriage of substances, as described in the ancient practice of Alchemy.

Complementing this year’s annual national touring exhibition is a public programme of talks and live events that bring together differing viewpoints. The exhibition is also accompanied by a fully illustrated 105-page colour catalogue, available online, in venue and through Cornerhouse Distribution priced at £10.

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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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Events programme:

Editor's notes:
Bloomberg New Contemporaries will be on view at Backlit, One Thoresby Street & Primary in Nottingham, 18 September - 31 October 2015, supported by additional activity at Nottingham Contemporary, New Art Exchange and Nottingham Castle.

Bloomberg New Contemporaries
Bloomberg New Contemporaries 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 themselves have previously been a part of New Contemporaries. This rigorous selection process considers the work within a broad cultural context.

Bloomberg New Contemporaries has been supported by Bloomberg Philanthropies since 2000. 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 The Syllabus.

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

Selectors:

2015 Selectors

Simon Starling
Simon Starling (b. 1967, Epsom, UK) currently lives in Copenhagen. Starling graduated from the Glasgow School of Art in 1992 and from 2003–2013 was Professor of Fine Arts at the Staedelschule, Frankfurt. Having been shortlisted for the 2004 Hugo Boss Prize, Starling won the Turner Prize in 2005. He represented Scotland at the Venice Biennial in 2003 and has exhibited widely with solo exhibitions including Simon Starling: Metamorphology, Museum of Contemporary Art, Chicago, IL and Project Gallery: Simon Starling, Pérez Art Museum, Miami, FL (both 2014); Open Stores #03, Staatsgalerie Stuttgart, Stuttgart; In Speculum, Monash University Museum of Art – MUMA, Melbourne and the Institute of Modern Art, Brisbane; Simon Starling, Modern Art Oxford; and Phantom Ride, Tate Britain (all 2013); and Project for a Masquerade (Hiroshima), Hiroshima City Museum of Contemporary Art, Hiroshima (2011).

Jessie-Flood Paddock

Hurvin Anderson

Bloomberg New Contemporaries is supported by:

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