

# ICA



Bloomberg New Contemporaries 2013

Bloomberg New Contemporaries 2013  
27 Nov - 26 Jan 2014  
TEACHERS PACK

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## INTRODUCTION TO THE EXHIBITION AND AIMS OF THE PACK

### Bloomberg New Contemporaries 2013 Upper & Lower Galleries

For the fourth year running we welcome Bloomberg New Contemporaries with 46 participants to the ICA. This year's selectors Ryan Gander, Chantal Joffe and Nathaniel Mellors have chosen outstanding works by the most promising artists coming out of UK art schools from a range of over 1,500 submissions.

Throughout the exhibition's history a wealth of established artists have participated in New Contemporaries, including Jake & Dinos Chapman, Anthony Gormley, Damien Hirst, David Hockney, Mike Nelson and Jane and Louise Wilson; whilst more recent emerging artists including Ed Atkins, Peles Empire, Nathaniel Mellors, Haroon Mirza and Laure Prouvost have also shown their work.

Two main features distinguish the New Contemporaries selection process from other submission exhibitions: there is absolutely no pre-selection and the majority of the works included in the exhibition have been selected as a result of actual time spent with the artwork rather than solely from a virtual image.

This year the final works span a wide range of mediums from sculpture, photography and video works with installation art taking centre stage. The artists appear to be concerned by materiality and image manipulation as well as the construction of space and narrative. Whilst some artists engage with the formal aspects of art production, some works tap into popular and domestic culture through the use of Youtube content and household objects.

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.

This pack has been developed to support teaching and learning both at the ICA and in the classroom. It offers starting points and ideas for visiting teachers to use with GCSE and A-Level students. Activities and discussion points are suggested and one of the key learning objectives is for pupils to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards and analysis and exploration the artworks in Bloomberg New Contemporaries 2013 and how they reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and in the classroom.

The pre-visit activities have been designed to ensure that students gain a deep understanding of Bloomberg New Contemporaries 2013 from their visit. Suggested pre-visit activities allow students to engage more fully with the works on display and encourage a stronger understanding of the themes of the exhibition.

### 2013 Artists

Aisha Abid Hussain, Rebecca Ackroyd, Thomas Aitchison, Lewis Betts, Jason Brown, Fatma Bucak, Agnes Calf, Lauren Cohen, Patrick Cole, Menna Cominetti, Calum Crawford, Mark Essen, Adham Faramawy, Ophelia Finke, Grant Foster, Archie Franks, Joe Frazer, Kate Hawkins, Adam Hogarth, Catherine Hughes, Antoine L'Heureux, Roman Liška, Lana Locke, Alex McNamee, Steven Morgana, Laura O'Neill, Hardeep Pandhal, Julia Parkinson, Joanna Piotrowska, Hannah Regel, Dante Rendle Traynor, Daniela Sarigu, Ferdinand Saumarez Smith, Yves Scherer, Simon Senn, Isabelle ZhiZhi Southwood, Josephine Sowden, Marlene Steyn, Matthias Tharang, Shelley Theodore, Esmé Toler, Sarah Tynan, Dominic Watson, Tom Worsfold, Tim Zergie, Maarten van den Bos

### Alumni Artists

Ed Atkins, Fiona Banner, Becky Beasley, Mark Boulos, Andrea Büttner, Siobhan Davies, Tacita Dean, Peles Empire, Raphael Hefti, Damien Hirst, Chantal Joffe, Mark Leckey, Mike Nelson, Hayley Newman, Tim Noble, Chris Ofili, Jess Flood-Paddock, Laure Prouvost, Hannah Rickards, Bob & Roberta Smith, Gillian Wearing.

## ABOUT THE ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, 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.

## HISTORY OF NEW CONTEMPORARIES

### 1949-1970

The annual exhibition was first set up in 1949, based on an initial idea by Carel Weight for the British Society of Artists Galleries and known as *Young Contemporaries*. In the early years the exhibition went from strength to strength, gathering much critical and audience attention. Until the 1969 exhibition, artists and art specialists had selected Young Contemporaries. In 1969 and during the controversial exhibition of 1970 at the Royal Academy, students controlled selection themselves. The 1970 exhibition was the last for a few years.

### 1974-1986

In 1973, tutors from some London colleges - including Gillian Ayres, Paul Huxley and William Tucker - banded together to revive the exhibition. A new constitution was drawn up. The exhibition was renamed *New Contemporaries* and its first showing took place at Camden Arts Centre in 1974. By the 1980s, the exhibition was held regularly at the ICA and a Permanent Committee supported the exhibition management until 1983. Each year, the exhibition was selected and organised by students. The last exhibition, before running out of steam, was wracked by financial problems, leaving the student organisers with personal debt. It was finally disbanded in 1986. The 1986 catalogue contained a historical introduction by Andrew Lambirth, *New Contemporaries Past and Present*.

### 1988-PRESENT

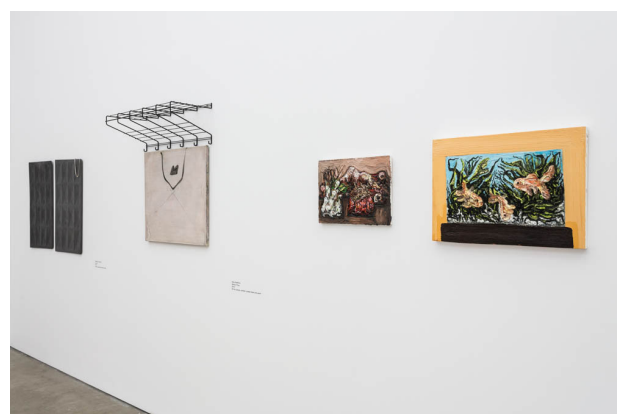
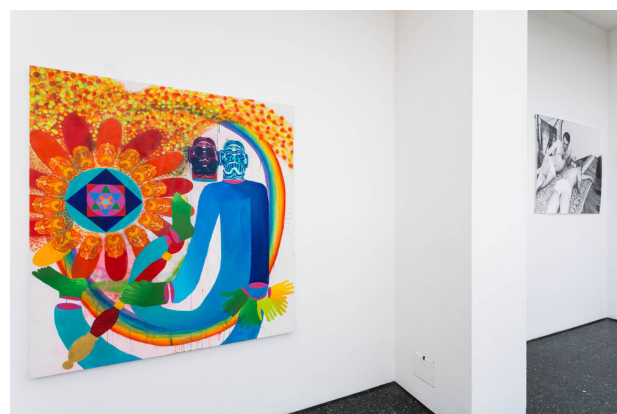
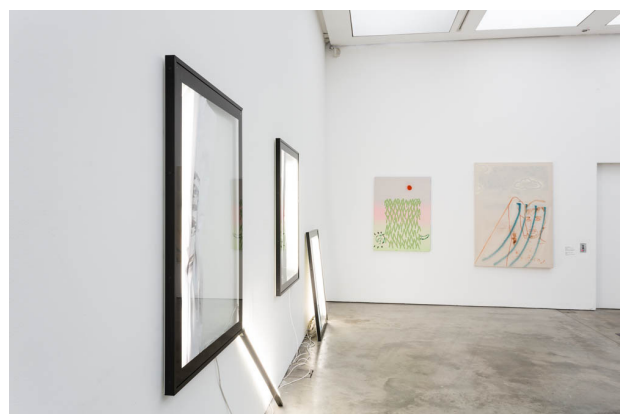
In 1987 the Arts Council of Great Britain commissioned a feasibility report on *New Contemporaries* to look into the future viability of the exhibition. The report was published in 1988 by Richard Shone, who then became the Chair of a Volunteer Board of Directors, and a new constitution and new structure for the organisation was established. For the first time, the exhibition was supported by professional administration and adopted a model of curatorial and college independence, inviting an outside team of selectors from the arts profession each year.

The exhibition was relaunched at the ICA in 1989 and toured to four regional centres. From 1989-1994, the exhibition was sponsored by British Telecom and from 2000 is sponsored by Bloomberg. Apart from 1995, due to the absence of a sponsor, the exhibition has maintained an annual presence. In 1996, the exhibition attracted the patronage of James Moores and a commitment to the city of Liverpool, premiering every two years as part of the Liverpool Biennial of Contemporary Art. New Contemporaries is also a revenue client of Arts Council England.

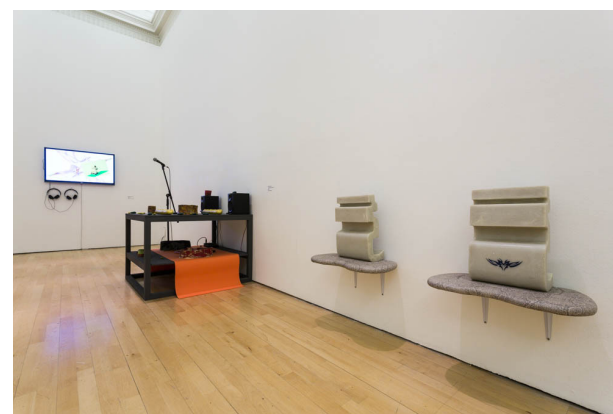
See more at: [www.newcontemporaries.org.uk/history](http://www.newcontemporaries.org.uk/history)



## LOWER GALLERY



## UPPER GALLERY



## DISCUSSION AND ACTIVITIES

### GENERAL DISCUSSION

- There are a range of materials used in the show. What are some of the most common mediums used?
- Which artists are exploring issues surrounding gender and identity in their work and how?
- Discuss the notion of 'contemporary'. What does it mean to be a contemporary artist today? What qualities do you need to adopt?
- Discuss the layout of the exhibition and the curator's intentions; How do the works in the lower gallery differ from those in the upper gallery? Why have certain groups of works been placed together? And what factors might have influenced this decision?
- What comments can we make from the prominence of found objects in the exhibition, and the relationship between the every-day and mass-produced?

### ACTIVITIES

- Each New Contemporaries artist has been asked to submit an audio description of their work. These are available to listen to on the ICA's website ([www.ica.org.uk](http://www.ica.org.uk)). Ask students to choose a piece of their work and describe it succinctly in 1-2 minutes. These can be recorded and shared with the other students.
- In groups, select 5 works from the exhibition that you feel are 'contemporary' and present to the group how they speak to an audience of today and why.
- Discuss the different ways that artists have explored or used film in this exhibition. Choose one of the films from the show reel in the upper gallery as a case study and develop a narrative around the different subjects for a short story or visual imagery.

## 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.  
[www.artrules.ica.org.uk](http://www.artrules.ica.org.uk)

### Activity

Log on to 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.

[www.artrules.ica.org.uk](http://www.artrules.ica.org.uk)

We asked this year's Bloomberg New Contemporary artists to respond to the following questions:

1. What is the role of the art school today?
2. Discuss your Art Rule and why you submitted it.
3. What does this year's Bloomberg New Contemporaries say about art today?
4. What are your plans for the future?

#### **What is the role of the art school today?**

I believe the role of an art school is to teach students that art cannot be taught - that there's no conceptual schema or material procedure to making 'art'. At best, art school should both offer the time and allocate the resources to students to be able to question why they make and want to continue making art at that particular historical moment. (Steven Morgana)

#### **Discuss your Art Rule and why you submitted it**

The art rule I submitted is a quote from Virginia Woolf; 'One cannot think well, love well, sleep well, if one has not dined well'. I don't really make rules in my work but I thought that this is a good rule in general. (Rebecca Ackroyd)

#### **What does this year's BNC say about art today?**

It's ok to approach serious questions and issues without having to take yourself too seriously. (Isabelle Southwood)

I think this years BNC shows that art practices today are fairly diverse in terms of medium and visual language, and that artists aren't concerned with a medium or stylistic based hierarchy. There is a variety of attitudes expressed about the world as well, no singular viewpoint, something I find interesting and satisfying. Hopefully people will enjoy the show, as I genuinely feel really excited to have my work shown amongst so many interesting artists. (Archie Franks)

## 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 touring talks, guided visits to our exhibitions, and regular Friday Salons.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, the programme has a dedicated student body that curates events and projects for the Public Programme. 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](mailto:learning@ica.org.uk)

*ICA Learning is generously supported by The Ernest Cook Trust*

## 2013 SELECTORS

#### **CHANTAL JOFFE**

Chantal Joffe (b. 1969, St. Albans, UK) currently lives and works in London, UK. Joffe completed a BA at Glasgow School of Art (1991) and an MA at the Royal College of Art in London (1994). A painter, Joffe produces figurative work with an astute sense of witt, humor and awkwardness. Joffe was selected to participate in *New Contemporaries* 1996 at Tate Liverpool and Camden Arts Centre, London. Solo shows include Monica de Cardenas, Milan (2009), Victoria Miro Gallery, London (2008), Cheim & Read New York (2009), Thomas Dane Gallery, London (2007), and Stilelibero, Cannaviello, Milan (2006).

#### **RYAN GANDER**

Ryan Gander (b. 1976, Chester, UK) lives and works in London. Gander completed a BA in Interactive Art at Manchester Metropolitan University (1999). He has established an international reputation through artworks that materialise in many different forms from sculpture to film, writing, graphic design, installation, performance and more besides. Solo exhibitions include the Palais de Tokyo, Paris (2012), Ikon Gallery, Birmingham (2008), South London Gallery (2008), Stedelijk Museum Bureau, Amsterdam (2003), and MUMOK, Vienna (2007). Gander participated in the Venice Biennial (2011), dOCUMENTA 13, Kassel (2012), and received an Artangel commission in 2011.

#### **NATHANIEL MELLORS**

Nathaniel Mellors (b.1974, Doncaster, UK) lives and works in Amsterdam and London. Mellors completed a BA at the Ruskin School, University of Oxford (1999) and an MA at the Royal College of Art, London (2001). Mellors has produced a distinctive body of work that combines video, sculpture and writing. The complex relationship between language and power is a recurring theme, typically manifesting itself in absurdist, humorous narratives which reveal a penchant for satire and the grotesque. Solo exhibitions include Matt's Gallery, London (2012), SMART Project Space, Amsterdam (2011), ICA, London (2011), Stedlikj Museum Bureau, Amsterdam (2009) and the South London Gallery, London (2009). Significant group shows include, Altermodern, Tate Britain (2009), Contour Biennial of Video Art, Mechelen, Belgium (2009) and the Istanbul Biennial, Turkey (2005).



## ICA FORTHCOMING EVENTS

### GALLERY TOURS

**Peles Empire**  
Thu 12 Dec, 6.30pm

**Hannah Perry**  
Thu 19 Dec, 6.30pm

**Becky Beasley**  
Thu 16 Jan, 6.30pm

### CULTURE NOW

**Jess Flood-Paddock**  
Fri 13 Dec, 1pm

### ARTISTS' FILM CLUB

**Marcel Broodthaers**  
Wed 11 Dec

**Ursula Mayer Selects  
& Intro**  
Wed 18 Dec

### STUDENT FORUM

#### New Terms

18 Jan 2014

'Reading' Group, 11am-12pm

Join Bloomberg New Contemporary alumni artists who will discuss a work that has informed their practice in some way, leading to an informal discussion around the themes and questions it poses.

Radical Education Workshops, 2-4pm

A series of workshops led by creative practitioners practicing alternative models of education.

### FRIDAY SALONS

#### Defining Contemporary

24 Jan 2014

In light of the current Bloomberg New Contemporaries exhibition and in conjunction with the MA in the Contemporary delivered in partnership with the University of Kent and the ICA, this Salon questions the notion of 'contemporary'.

#### Being Visible:Feminism, Art & the Internet

10 Jan 2014

This Salon looks at the role that the internet has played in enabling feminist discourse within contemporary art, exploring areas of self-publishing, archiving and social media.

### TALKS

#### ICA Quickfire: 3D Printing

10 Dec 2013

As 3D printers shift from being inaccessible gadgets of the future towards affordable tools with which every household will soon be equipped, this talk considers the areas in which 3D printing is already prevalent and creating major changes.

#### Notes on Camp

8 Jan 2014

The word 'camp' is often used without any acknowledgment of its political significance. As a mode of gay or queer representation, it is part of a language that has become available for all, and been pacified into something more akin to humour. This panel discussion will interrogate the term and consider its relevance to contemporary art.

#### The Trouble with Rents

22 Jan 2014

With rents rocketing and a general lack of housing, the question of how to live and work remains a hugely pertinent issue for everyone, especially artists - this talk aims to outline the particular problems in the UK and especially in London, while considering both historical initiatives and a future trajectory.

### BOOKING

To book for groups or individuals contact ICA Box Office on 020 7930 3647 or email [sales@ica.org.uk](mailto:sales@ica.org.uk)

For more details on events visit

[www.ica.org.uk/whats-on/bloomberg-new-contemporaries-2013](http://www.ica.org.uk/whats-on/bloomberg-new-contemporaries-2013)