Upper & Lower Galleries
25 Nov 2015 –
24 Jan 2016

Bloomberg New Contemporaries

Resource Pack
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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and offsite. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with groups of all ages.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of *Bloomberg New Contemporaries*. Suggested activities are offered for use at the ICA and offsite.

Please note

We will tailor programmes to respond to curriculum needs whenever possible. If you need alternative screening dates and times please contact us to make arrangements. Continue to check our website for upcoming films available for group screenings.

Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.
ICA Exhibitions

Bloomberg New Contemporaries 2015

Smiler: Photographs of London by Mark Cawson
12 Oct 2015 – 29 Nov 2015

Radical Disco: Architecture and Nightlife in Italy, 1965 – 1975
8 Dec 2015 – 10 Jan 2016

Betty Woodman
3 Feb 2016 – 10 Apr 2016

Fig-2
5 Jan 2015 – 20 Dec 2015

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, collector and critics including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support 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, Mary Kelly, Steve McQueen, Richard Prince, Fiona Rae and Luc Tuymans. More recently Tauba Auerbach, Neil Beloufa, Panlo Bronstein, Zhang Enli, Liz Rhodes, Bjarne Melgaard, Hito Steyerl and Juergen Teller have all staged key solo exhibitions, while a new generation of artists, including NTS 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 Biennale 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.

Media Partner:
Introduction to Bloomberg New Contemporaries

The ICA is delighted to welcome back Bloomberg New Contemporaries to its galleries the sixth 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.


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.

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 themselves have previously been a part of New Contemporaries. This rigorous selection process considers the work within a broad cultural context.
Oliver McConnie, Factory Town

Hangjung Ma & Mona Yoo, Shadow with Object
1 → Bloomberg New Contemporaries (BNC) is seen as an exhibition which reflects the state of current emerging artistic practice in the U.K. The show is potentially the best of a generation of artists emerging from U.K. art schools. Based on your observations of the 37 works on display this year, how might you describe current artistic practice? What do you think artists are concerned with today? What themes are presented? What materials and modes of production are employed? What aesthetic, social, political and philosophical questions are raised in your opinion?

2 → Bloomberg New Contemporaries 2015 selectors Jessie Flood-Paddock, Hurvin Anderson and Simon Starling chose the final 37 works from 1,643 anonymous submissions which were first viewed on screen; those shortlisted from this were then looked at in person. What are the advantages and disadvantages of choosing works anonymously and by using this two-step process?

3 → 3. Do you think the choices reflect the practices of the individual judges themselves? Explore the links below to help you formulate your response:

Jessie Flood Paddock
www.carlfreedman.com/artists/jessie-flood-paddock

Simon Starling
caseykaplangallery.com/cat/artists/starling/

Hurvin Anderson
www.thomasdanegallery.com/artists/28-Hurvin-Anderson/works/
4  → How does the current exhibition compare to the 2014 Bloomberg New Contemporaries selection? Visit the Bloomberg New Contemporaries online archive to analyse the 55 works of art that were chosen in 2014: http://www.newcontemporaries.org.uk/2014. Think about materials and themes in particular. What direction has current artistic practice moved towards, based on this comparison? What issues and techniques might emerge over the next twelve months in your opinion? What evidence is there to support your view?

5  → In the Bloomberg New Contemporaries catalogue 2015, Director Kirsty Ogg in conversation with the selectors stated that there was a sense of optimism, intent and curiosity within the selection this year. What do you think she meant by this? What evidence of this can you identify within the formal aspects of the works such as subject matter, materials, mood and colour?
Discussion Points

What organisations and other structures exist to protect and encourage the production and display of new works by artists emerging from art school? How might further cuts to Arts Education affect artistic practices in the UK? Do you believe that art-making is a viable practice in cities like London, where the cost of living continues to rise? You may wish to read the recent article, ‘The Manhattan Effect’ in Frieze magazine by Katharine Stout, Head of Programmes at the ICA: http://www.frieze.com/issue/article/the-manhattan-effect/. Also consider artist Bob and Roberta Smith’s recent article on cuts to arts funding: http://www.theguardian.com/commentisfree/2015/oct/12/arts-under-threat-william-morris-victorian-children

Research the following to broaden your knowledge of organisations that seek to support artists:

- ARTS COUNCIL
- LIGHT EYE MIND
- DELFINA FOUNDATION
- GASWAORKS
- STUDIO VOLTAIRE
- ACME STUDIOS
- BLOOMBERG PHILANTHROPIES
- BLOOMBERG FOUNDATION
- ARTQUEST
- KICKSTARTER
- PSA EMERGING CURATORS PROGRAMME
- ESMÉE FAIRBAIRN FOUNDATION

Describe the photographic contributions from Bloomberg New Contemporaries artists Tim Simmons (Boulder Mountain #1, 2010, Fig.1), Julia Curtain (Allie Mae Burroughs, wife of cotton sharecropper, Hale County, Alabama, 2014, Fig. 2) and Beatriz-Lily Lorigan (Jenny, 2015, Fig. 3). What do the artists focus on in their work? How does the notion of ‘tradition’ operate within the pieces? Are there parallel notions of tradition within the other works on display, for example within No. 5 (Untitled) 2015 (Fig. 4) by Hugo López Ayuso and Work Hands, 5 (2015, Fig. 5) by Katie Schwab?
Fig. 1
Tim Simmons, Boulder Mountain #1

Fig. 2
Tim Simmons, Boulder Mountain #1

Fig. 3
Jenny

Fig. 4
Hugo Lopez Ayuso, Title-5

Fig. 5
Schwab Katie, Work Hands 5, Work Hands 4, Work Hands 3
“It has taken two days for me to go from artist to clickbait.” BNC artist Hilde Kohn Huse discusses on the BNC blog how her video work *Hanging in the Woods* (2014) (Fig. 6) was turned into content for the international media market. She became a target for criticism and attack, in particular over her nakedness which some believed shamed women and called into question her role as an artist. Her work in general addresses the processes of manipulating and skewing information to control the viewer's perception. The artist’s intention, however, seems to have undergone a similar process, ironically, where ‘clickbait’ is now in control of the viewer’s perception of her art and her identity as an artist. What are the effects of social media on artists’ narratives – of their work and identities? Do you think that ‘clickbait’ is a phenomenon that should be regulated?

BNC artist Morgan Wills states that “nowhere is the joyous absurdity of human endeavor more accurately echoed than in the process of art making.” Similarly, BNC painter Hugo López Ayuso has quoted the French writer and literary critic Jean Genet whereby, “useless ideas must be protected to provoke chanting”. What do you think Wills and Ayuso mean by this? Do you think that there is an absurdity to art-making? Why might it be seen as an important component of their practice? Which works in the BNC 2015 selection demonstrate a sense of the absurd? Consider the works *Factory Town* (2015) (Fig. 7) by Oliver McConnie, *You Get Me Down* (2014) (Fig. 8) by Conor Rogers and *COLUMN* (2014) (Fig. 9) by Andrei Costache in particular.
Fig. 6
Hilde Kahn Huse, Hanging Stills 5

Fig. 7
Oliver McConnie, Factory Town, 2015

Fig. 8
Conor Rogers, You Get Me Down

Fig. 9
Andrei Costache, Column (1)
Discussion Points

10  →  BNC artist Hamish Pearch uses a range of materials in his sculptures, *I Dunno* (2014) (Fig. 10) and *Shit Man* (2014) (Fig. 11). His work is about materiality and group identity, in particular laddish and football culture. How do the formal aspects of Pearch’s work comment on white male representation in your opinion? What further layers of meaning and interpretation do the titles of the works invite?

11  →  According to BNC sound installation artist Melanie Eckersley, “the contemporary artist is to purposely keep the incongruity found in art partially unresolved. Often, my work makes linguistic, logical or structural sense without making contextual sense. Context leads to classification and classification homogenises details. Details, I think, are great.” Consider the artist’s work *George & Judy*, 2014 (Fig. 12). How does Eckersley’s approach, whereby the work is in some way left deliberately unresolved, encourage the viewer to respond?
Fig. 10
Hamish Pearch, *I Dunno*

Fig. 11
Hamish Pearch, *Shit Man*

Fig. 12
Melanie Eckersley, *George & Judy, Room*
Activities

Map

In small groups conduct a Personal Meaning Map exercise. Research the Bloomberg New Contemporaries website or catalogue and respond to written and image-based triggers by writing down on a blank piece of paper whatever comes to mind – fact, opinion, ideas, thoughts or drawings. Discuss your map with other members of the group, explaining your ideas. Once you have completed this task, explore the actual exhibition and revisit your map, adding any facts, opinions, ideas, thoughts and drawings with a different coloured pen. Discuss in your groups what new additions you made. What insights and learnings emerged through the actual experience of visiting the exhibition compared with the responses you made initially to the exhibition catalogue and website?

Create

Choose an artist in the Bloomberg New Contemporaries exhibition and make a response to one of the following:

A. A work in the style of the artist using similar materials or techniques of production but your own researched subject matter

B. A work that takes its starting point from a theme that the artist addresses, using materials and techniques of production of your choice.
Blog

Write a blog review or article on the Bloomberg New Contemporaries 2015 exhibition. Use the following questions to help you:

- Which Bloomberg New Contemporaries artist would you choose to interview from the selectors and the artists, and why?
- What aesthetic, social and philosophical questions would your piece of writing raise?
- Who would your target audience be for your article?
- What images would you include?

Critique

Art Historian E. H. Gombrich in *Art and Illusion* (1960) put forward the notion of “the beholder’s share” (from Alois Riegl’s ‘Beholder’s Involvement’) whereby the viewer brings his own experience to the process of viewing art and ‘completes’ it. Select a range of works in the exhibition and consider how you seek to understand these. What is your ‘share’ in completing the work? Is this formed of ideas, images, questions, links to other information, experiences and emotions? What else does your ‘share’ include?

Construct

Many of the Bloomberg New Contemporaries 2015 works investigate issues of identity and gender. Artist Mandy Niewohrer’s work *I’m a boy, get it?* (2014, Fig. 13) looks specifically at people who don’t identify as male or female. The artist attended a “Man for a Day” workshop in Berlin as part of her practice, where she established what kind of man she would be - how he would walk, talk, dress and behave. Consider this concept yourself – if male/female gender binaries were removed how might you act differently or reconstruct your identity?

You may wish to read the key texts on gender, identity and social constructs in the Research activity to broaden your understanding of the topic.
Activities

Fig. 13
I’m a boy, get it, 00.30min, video still

Fig. 14
Excerpts from Alan Hollinghurst’s ‘The Swimming-Pool Library’, Still 3
Research

A. Nakedness as Shame

According to ‘clickbait’, artist Hilde Kohn Huse’s work, Hanging in the Woods (2014) was shaming to women due to the artist featuring naked in her work. How can this sense of ‘shame’ be understood and justified? How do these views support gender constructions? What other female artists in the past or present have been ‘shamed’ for their work, which may include images of nakedness?

Use the following list of artists as a starting point for your research:

- Lynda Benglis
- Guerilla Girls
- Tracy Emin
- Annie Sprinkle
- Judy Chicago

B. Gender Constructs and Identity

Research and read the following texts to expand your understanding of works in Bloomberg New Contemporaries that address gender:


C. Queer Culture

Research the history of queer culture to broaden your understanding of works in the BNC selection that address this, for example BNC artist Scot Lyman’s video, Excerpts from Alan Hollinghurst’s *The Swimming-Pool Library* (2014, Fig. 14). Think about how queer culture has been affected historically by attempts to keep it illegal and hidden from mainstream culture:

- Peter Wildeblood, *A Way of Life* (1956)
U. Kanad Chakrabarti
ICA 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 gallery tours, guided visits to our exhibitions, Friday Salons, online educational platforms and the ICA Student Forum, a dedicated student body that curates events and projects for the Public Programme.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, 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

ICA Learning is generously supported by The Ernest Cook Trust

STOP PLAY RECORD

STOP PLAY RECORD is a programme open to anyone interested in learning how to make experimental short films and being introduced to experts working across moving image sectors. Throughout the year, an ongoing series of STOP PLAY RECORD events will take place across London. From screenings and talks, to workshops and practical sessions, emerging talent can access a range of expert-led opportunities to establish and develop their skills. STOP PLAY RECORD forms part of a joint initiative between Arts Council England and Channel 4, which sees the Institute of Contemporary Arts lead a London Network in partnership with Bloomberg New Contemporaries, the Chisenhale Gallery, DAZED, Kingston University and SPACE to provide a range of activities across the capital.

www.ica.org.uk/whats-on/seasons/stop-play
ICA Learning Events

Gallery Tours
Join curators, artists and other cultural practitioners on Thursday tours that offer a unique perspective on ICA exhibitions. Free, booking required.

Educators' Tour Bloomberg New Contemporaries 2015
led by New Contemporaries Director Kirsty Ogg
Wed 25 Nov, 5pm

Bloomberg New Contemporaries 2015
led by Goldsmiths MA Curating Students
Thu 10 Dec, 6.30pm

Radical Disco: Architecture and Nightlife in Italy, 1965 – 1975 led by Gilly Booth
Thu 7 Jan, 6pm

Bloomberg New Contemporaries 2015
led by Rosalind Davies
Thu 14 Jan, 6.30pm

Friday Salons
This series of talks presents the latest research on current cultural phenomena.
£5 / Free to ICA Members

How to?
Fri 15 Jan, 2pm
A discussion on artists' visibility and online practices in the current increased transmissibility of information by the internet.

ICA Student Forum
The ICA Student Forum offers students the opportunity to shape and develop a public programme of events in response to the ICA exhibitions, films and other events.

Feminist Practices in Dialogue
Fri 18 Dec, 12pm
A day of video works, performances, sounds pieces, and installations followed by a discussion of the challenges facing contemporary feminism. Practice in Dialogue is a small working group of feminist artists who examine the formal structures and strategies of historical feminist art alongside their own art practices.
ICA Learning Events

Other BNC related events

Alumni artists address the contemporary conditions of art practice
Sat 28 Nov, 11am-4pm
New Contemporaries and the Art Fund present a symposium bringing together New Contemporary alumni artists with writers and curators to address the challenges facing emerging artists working in the UK today.

BNC/AFR: Rigid Structure to Liberate Yourself
Sat 17 Jan, 2pm
This screening accompanies the Bloomberg New Contemporaries 2015 exhibition and is selected by participating artist Jasmine Johnson. The screening looks at the synchronicity between globalisation, real bodies and subjective identity in the context of invisible networks.

Meet the BNC artist filmmakers
Tue 8 Dec, 6pm
An opportunity to hear several of the New Contemporaries artist filmmakers screen and discuss their work. This event is intended for audiences aged 16–24.

For further information please visit the ICA website www.ica.org.uk/learning/ica-student-forum or contact learning@ica.org.uk
Andrea Zucchini, *When Cortes asked the Aztec chiefs where they got their tools from, they simply pointed to the sky*
ICA Learning
ica.org.uk/learning
learning@ica.org.uk

Educators' Tours
Join our teacher's tours for all of our exhibitions

Educator Resource Packs
Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

ICA Student Forum
Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.
ica.org.uk/student-forum

University Partnerships
Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.
ica.org.uk/university-partnerships

Opening Hours
Tuesday—Sunday, 11am—11pm

Day Membership £1
Wednesday—Sunday, 11am-6pm
Until 9pm on Thursdays

Exhibitions
Tuesday—Sunday, 11am—6pm
Open late every Thursday until 9pm

ICA Box Office & Bookshop
Tuesday—Sunday, 11am—9pm

ICA Café Bar
Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema
All films, all day: £3 for ICA Members / £6 non-Members

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Cover image: Lee Jin Han, Shower Thought, 2014, 180x200cm, oil and gold pigment on linen

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