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NEW

CONTEMPORARIES

2019

Bloomberg
New Contemporaries
2019

Selected by Rana Begum,
Sonia Boyce and Ben Rivers

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Sponsor's Foreword

This year we are not only celebrating New Contemporaries 70th anniversary but also the 20th anniversary of Bloomberg Philanthropies' partnership with this unparalleled platform for emerging talent.

We are delighted that over the last two decades our shared commitment to artistic innovation and increasing access has supported over 800 artists and seen presentations at over 25 venues across the UK. Since 2000, Bloomberg New Contemporaries exhibitions have consistently supported emerging UK-based artists by exhibiting outstanding new work and providing professional development opportunities including mentoring, studio bursaries and residencies.

Bloomberg New Contemporaries 2019 celebrates 45 of the most exciting artists emerging from UK art schools and non-formal education. Selected by artists Rana Begum, Sonia Boyce and Ben Rivers, the exhibition launches for the first time at Leeds Art Gallery in September and returns to the South London Gallery in December.

Chair's Introduction

The organisational principles of New Contemporaries remain the same, but the work that passes through each year is of course different. It is a joy to be able to cherish the particularity of each year's submissions. Each New Contemporaries exhibition is made up of striking moments, spells, sideways as well as frontal strengths and novel approaches. The selectors are never in a position to envisage what the exhibition may look like as a whole, as they have little opportunity to gain a real overview of their selections in the process.

The selectors' investment in all that they have grown to love and champion does come through, though, after a sometimes trying time considering and re-considering the viability and ultimate artistic value of a work. The effect of artworks so furiously fought for and intensely concentrated upon, does, however, carry great authority.

This year it was great to be with Rana Begum, Sonia Boyce and Ben Rivers over the five days of the first stage of the selection and during the enchanting two days of the second stage, when shortlisted work is brought in to be seen for real. They were of course considering work by artists about whose gender, identity, and educational background they had no idea. The ability of a proposal, piece, film or painting to make it stand out from the mass of applications is extraordinary, and yet an artwork need not be initially blindingly affective to be of interest. Work held back to be reconsidered becomes familiar and affection for it either grows or cools. By looking, listening, considering and discussing so intensely, the selectors built a collective understanding.

So, on behalf of the Board of New Contemporaries I first of all want to thank the 2019 selectors for being so wonderful. I also want to thank and congratulate all the brilliant artists for making this exhibition come into existence. Once again, I am thrilled to be able to thank both Bloomberg Philanthropies and Arts Council England for being so amazingly supportive and loyal; for making it possible, each year, for fantastic work to emerge, shine, and speak for itself.

The New Young

As we celebrate our 70th anniversary, 2019 marks an incredible milestone for New Contemporaries, formerly Young Contemporaries. Launched in 1949, our founding principles spring from the optimism of that time and the utopian aspirations that were inherent in reimagining what a post-World War II Britain could look like; socially, politically, economically and, not least, culturally. Central to the initiative were the beliefs that the future strength of the country's creativity lay in its emerging artists, and that therefore their voices had the right to be heard and their practices deserved to be made visible within a national network of exhibition spaces. Throughout its existence the organisation has continued to operate on the basis of these principles, while remaining responsive to an ever-evolving and rapidly changing art world, which is now completely unrecognisable compared to that into which New Contemporaries was initiated.



The core of our work revolves around our open submission annual touring exhibition for emerging artists, which has undergone a range of transformations since 1949. During the 1960s it became increasingly student-led, while 1974 saw the name change from Young to New Contemporaries in recognition that not all of the selected



artists fitted a certain age profile. More recently, in 2018, the annual call for submissions was opened up to artists from non-degree awarding programmes in recognition of the financial challenges and resulting access issues that artists face when following traditional routes to develop their practice. Simply put: being selected for New Contemporaries is a significant professional development opportunity for emerging artists through which they find visibility, are supported and progress. Importantly, how New Contemporaries does its work hasn't remained static and we are constantly finding new and ambitious ways to increase the sustainability of our alumni artists' practices. For example, this year we are working with the British Council to support a one-month research fellowship at the Venice Biennale.

Like many other organisations of a similar age, there has been an imperative to collect, store and recover our historical knowledge and institutional memory: archives are now not only seen as subject and medium, but also as historical resource. As an organisation that has contemporary in its name, it has been important to reconnect with our own history in order to better understand what ideas around the contemporary might mean over an extended arc of time. We have approached this process of recuperation through a collaborative PhD with Nottingham Trent University, which will allow us greater insight

in the material that we hold and the potential it has, supported through a National Archives scoping grant. Alongside our usual programming activities, throughout the year we will revisit our history and some of the key artists that have been part of our story. This comprises a series of fascinating filmed interviews - co-commissioned with The Space - with a selection of alumni artists, including Sunil Gupta, Chantal Joffe, Bruce McLean, Rachel Maclean, Hardeep Pandhal and Mark Wallinger, all of whom provide revealing and engaging recollections of their experience of being part of New Contemporaries at different points between 1965 and 2013. We are also delighted to be partnering with The Research Forum at The Courtauld Institute of Art for a two-day programme - supported by Art Fund and Paul Mellon Centre - that will look at our impact and legacy, as well as consider our more recent history in an attempt to map the needs of current emerging artists and practices. All of these activities will enable us to connect the present moment to our long history and contribute to the process of mapping out our future direction.

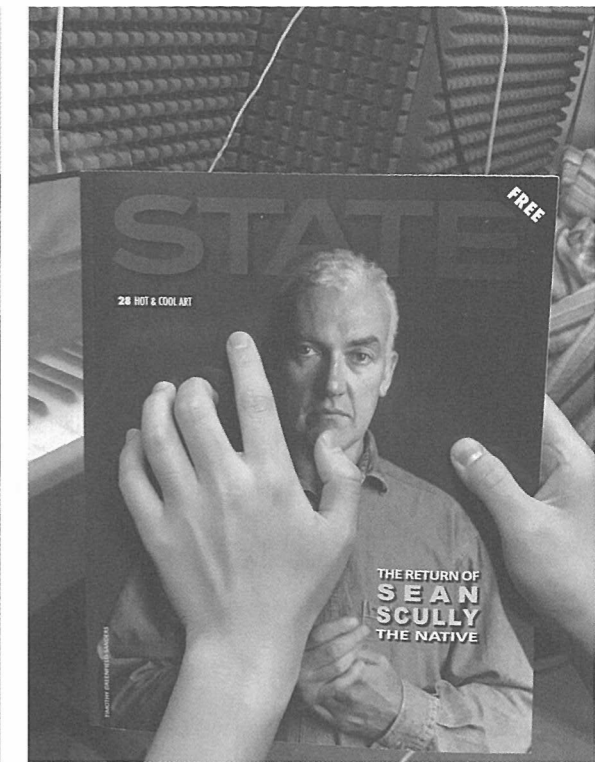
While we are unique in our focus on nurturing and making emerging artistic practice visible, and engaging with the ever-changing landscape of galleries and the role of art school education over the last 70 years, we also know that ours is a history fraught with tensions. These relate not only to the organising structure, but also to money as well as individual personalities, all of which means that that our story has not been a seamless continuous trajectory of activity, nor can a linear narrative be easily constructed. Ours is a history with breaks and disruptions, as well as new starts and directions. In 1988, for instance, the organisation was relaunched following an Arts Council England feasibility study that argued that 'The exhibition has had a larger role than merely as a platform for student work. In recent years New Contemporaries has acted as a forum in which new ideas could be presented and issues debated'. This pivotal moment heralded the start of our current direction as the leading open submission platform for the UK's emerging artists. Any attempt to gain an overview of the New Contemporaries story can therefore only ever be a partial history, which can only begin to describe the polyphonic web of people, places and conversations that coalesce around the organisation. There are, however, some recurring themes in terms of the types of practice we should concern us with and ideas on how best to support emerging artists.

Acknowledging and making visible practices as they are coming into being, we have consistently presented new approaches to making art as they emerged from UK arts education. For example, as early as 1967, the aspiration was expressed to expand from painting and sculpture to film, light and sound experiments and environmental

works. By the early 1970s, exhibitions included artists exploring the possibilities of moving image and performance work, with 1976 and 1977 seeing parallel projects focusing on such work to the main exhibition. These 'Live Shows' were the focus of an archive display at Bennington Gallery earlier in 2019, curated by Emily Gray, our collaborative PhD candidate with Nottingham Trent. Photography started to become an accepted form of practice with its own category in the 1980s and since 2000, digital technologies started to be used in new and inventive ways, with Mark Leckey making our first funded digital commission in September this year as part of our 70th anniversary programme. That said, throughout our existence, painting, sculpture and more traditional mediums have consistently been challenged and stretched in new directions.

Our awareness of some of the limitations of the open submission process in favouring object-based practices has led us to initiate a project that focuses on artists' writing this year. This is a form of work that has gained clear visibility, including through the practices of our alumni artists Patrick Coyle, Harold Offeh and Heather Phillipson, among others. Our response to this development builds on collaborative programming with South London Gallery and Camberwell School of Art earlier in 2019 that focused on writing as practice. Operating in a similar way to the Live Shows of the 1970s, this programme, which is supported by Leeds Inspire and a collaboration with artist Nick Thurston and Corridor 8 (a platform for contemporary art and writing in the North of England), will bring together six artists who will be supported in the process of developing and presenting new work in both London and Leeds, our 70th anniversary launch city.

We are thrilled to be working on our anniversary exhibition with Leeds Art Gallery, a dynamic and progressive institution committed to representing and supporting contemporary practice, as well as placing it within an historical framework. While we have had long associations with Yorkshire, this will be the first time that Leeds will be the first stop of the exhibition. Our archive research shows us that Batley was an early calling point for the show in 1949, while during the 1960s the show visited Harrogate, Huddersfield and York, and more recently Halifax, Bradford and Sheffield have all hosted the annual exhibition. Leeds has an incredibly strong provision of arts education, a range of exhibition spaces - from the established, through to mid-scale as well as artist-led and a network of studio providers - all of which we were keen to work with. We are delighted that in addition to the exhibition, The Tetley will be hosting a newly commissioned work by James N Hutchinson, who was included in the Bloomberg New Contemporaries 2001 show. The work recalls



his moving image work that saw him running naked through Leeds Art Gallery's imposing Victorian spaces, precisely to try and create a dialogue between the past and present, which seems a fitting choice to revisit in our 70th anniversary year.

The connections between New Contemporaries artists and works held in the Leeds Art Gallery collection is explored through the public programme that will reflect on some of the points of synergy through highlighting works by Frank Auerbach, Lubaina Himid, Bridget Riley and Paula Rego, among that of many others. We are thrilled to have the opportunity to create moments of discursive programming in collaboration with Leeds Art Gallery and the Henry Moore Institute to explore current concerns in sculptural practice as evidenced by work selected for this year's show. We are also extremely pleased that as a legacy of New Contemporaries presence in Leeds, we are also partnering with Leeds Beckett University and the Henry Moore Institute to offer an MRes opportunity to a New Contemporaries artist. This is a significant professional development opportunity, which sits alongside our national programme of mentoring, studio bursaries and residencies, providing space for development, valuable teaching experience and a qualification for the lucky recipient. Our national network of opportunities for our alumni artists will also be extended through a collaboration with East Street Arts, which comprises peer mentoring and a shorter-term residency opportunity.

We are delighted that following the launch in Leeds the show will travel to South London Gallery for the second year in a row.

Establishing this new partnership in South London last year has been a step change for New Contemporaries, allowing us to explore exciting and dynamic ways to support and bring visibility to emerging practice with a peer organisation, for which we are very grateful. New Contemporaries and its artists have been embedded right across SLG's programme and we look forward to building on the successes of the first year in terms of working together to curate an engaging exhibition, create audience impact and involve our artists in the public and young people's programmes. I am sure that we will work together with SLG and other partners to find new ways to extend support and develop emerging artistic practice into 2020.

Realising the scale and ambition of our work would not be possible without the assistance of our two main funders, Arts Council England and Bloomberg Philanthropies, with whom we work closely to deliver our shared objectives of supporting artists and increasing access to the arts. In fact, our 70th anniversary coincides with the 20th anniversary of Bloomberg Philanthropies support, a significant double milestone that we are also celebrating through an exciting programme of activities. We are also grateful to the numerous other national and international funders that have chosen to support us in our anniversary year, as well as the many engaged members of our Supporters Club.

Our board continues to be my sounding board and critical friend, while the energy and creative input of the New Contemporaries team continues to be limitless, for which an immense debt of gratitude is due. Their commitment to delivering our extensive programme of activities is as important as the necessary funding that we raise to make all of that happen. The team at Hato Press are working with us for a third year and they have designed this dynamic publication, which so beautifully reflects our design history as well as our current moment.

The selectors of our 70th anniversary exhibition - Rana Begum, Sonia Boyce and Ben Rivers - took on their challenge with gusto and we are hugely appreciative of the focus and dedication that they showed in approaching the mammoth two-stage task. Lastly, but most importantly, I would like to extend our heartfelt thanks to the artists of this year's cohort of New Contemporaries who have shown us that after seven decades we still respond to an urgent need and therefore occupy a very important place in the contemporary art world in the UK.

My work explores cycles of emblems, social dogmas and fixations as a form of cultural expression.



Yulia Iosilzon

Yulia Iosilzon

b. 1992, Tel Aviv, Israel

2017-2019: MA Painting, Royal College of Art, London

2013-2017: BA Fine Art, Slade School of Fine Art, London

Searching For Peace, 2019

Oil, silicone and pencil on transparent fabric
127 x89cm

Umi Ishihara

b. 1993, Tokyo, Japan

2018-2019: MA Film Making, University for the Creative Arts, Surrey

2012-2018: BA Fine Arts, Tokyo University of the Arts

UMMMI's *Lonely Girl*, 2016

Video with audio
21 min.

Alexei Alexander

Izmaylov

b. 1985, Voronezh, Russia

2018-2020: MA Sculpture, Royal College of Art, London

2005-2008: BA Visual Communication & Graphic Design, University of Leeds

LAPE SUL NASO (BEE ON THE NOSE), 2018

Oak ballet barre, powder coated steel brackets, analogue medium-format photograph, UV inkjet print, CNC cut flexible PVC sheet, plated steel suspension screw with ring, foam earplug, climbing rope, stainless steel hardware
70x300x24cm

SCULPTURE CULTURE, 2019

Oak ballet barre, powder-coated steel brackets, UV inkjet print, CNC cut flexible PVC sheet, digital prints on poster paper, laser-cut and powder-coated steel, aluminium ferrules, steel wire, climbing rope, glass neon, FART electrical transformer, silicone-coated electrical cable, foam earplugs, woolen upholstery fabric, memory foam, carabiners, welded steel rings, stainless steel turn buckle, jailers split rings, safety pins, stainless steel and nylon hardware
Dimensions variable

Paul Jex

b. 1981, Bishop Auckland, England

2016-2018: MA Fine Art, University of Newcastle

2005-2006: PGCE in Post-Compulsory Education, Huddersfield University

2000-2003: BA (Hons) Fine Art, Staffordshire University, Stoke on Trent

Yves Klein IKB 79 or Tate Modern keeps on getting it wrong, 2016

Postcards
Dimensions variable

She, 2017

Framed newspapers with bookmarks
63x88cm (each)

Eliot Lord

b. 1997, London, England

2016-2019: BA Fine Art, Kingston School of Art, London

Boris Can't Get Clean, 2019

Chalk pastel, paint marker, felt-tip pen and graphite on paper on paper
45.6x35.5cm

Annie Mackinnon

b. 1995, Northallerton, England

2014-2018: BA, Central Saint Martins, London

Compost Daddy, 2018

Video with audio
1 min. 12 sec.

Renie Masters

b. 1995, Stoke-on-Trent, England

2016-2019: BA Fine Art, Nottingham Trent University

A Hard Rock To Carry, 2018

Paint on MDF and softwood
Dimensions variable

Simone Mudde

b. 1989, Oud-Beijerland, The Netherlands

2016-2018: MA Photography, Royal College of Art, London

2017: Exchange, School for Visual Arts, New York

2006-2011: BA Photography, AKVI St. Joost, Breda

Untitled (Waterfall), 2018

Chromogenic colour print (from black and white negatives)
119x96cm

Untitled (Bee), 2018

Chromogenic colour print (from black and white negatives)
40x33cm

Untitled (Smoke), 2018

Chromogenic colour print (from black and white negatives)
40x33cm

Subjective Colour Space No.

1 (A Well of Possibilities), 2018

Chromogenic print
76x76cm

Isobel Napier

b. 1994, London, England

2014-2018: BA Fine Art Sculpture, Slade School of Fine Art, London

Paper Piece, 1, 2017

Laser cut newsprint plotting paper
70x80cm

Paper Piece, 2, 2018

Laser cut newsprint plotting paper
85x170cm

Louis Blue Newby

b. 1996, London, England

2015-2018: BA Fine Art, Chelsea College of Arts, University of the Arts London

crashing somewhere, 2018

Video with audio
2 min. 57 sec.

somewhere crashing, 2018

Video with audio
11 min. 6 sec.

Louiza Ntourou

b. 1988, Athens, Greece

2016-2019: MA Experimental Film, Kingston University, London

Once upon a time, a time that

never was and always is, 2018

Video with audio
3 min. 25 sec.

Published by New Contemporaries (1988) Ltd on the occasion of the exhibition:

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Leeds Art Gallery

The Headrow

Leeds LS1 3AA

leeds.gov.uk/artgallery

14 September-17 November 2019

South London Gallery

65-67 Peckham Road

London SE5 8UH

Fire Station

82 Peckham Road

London SE15 5LQ

southlondongallery.org

5 December 2018 - 24 February 2019

New Contemporaries would like to thank: the artists and BNC 2019 selectors, David Angus, Emma Beverley, Bryony Bond, Alixe Bovey, Christine Bradley, Sarah Brown, Leyla Bumbra, Mary Caffrey, Gabriela Cala-Lesina, Rachel Cass, Jason Chow, Gina Churchill-Stratton, Ben Cooke, Chloe Cooper, Paul Cousins, Stephen Deuchar, Robert Dingle, Mary Doyle, Lara Eggleton, Jimmy Fernandez, Tom Fisher, Elizabeth Flanagan, Maria Fusco, Eliza Gluckman, Emily Gray, Kirstie Gregory, Digby Halsby, John Harris, Rachel Harlow, Marion Harrison, Margot Heller, Fern Insh, Penny Johnson, Anna Jones, Megan Jones, Nicholas Kaplony, Sarah Kaye, Andy Keate, Ken Kirton, Anya Landolt, Sheila Lawson, Jeremy Leahy, Tom Lovell, Russell Martin, Dij McLaughlin, Liza Monks, Simon Morris, Tom Newell, Gerrie van Noord, Harold Offeh, Joelle Packer-Hall, Simon Parris, Brigitte Parusel, Katrina Palmer, Heather Phillipson, Tom Pope, Laura Plant, Sarah Philip, Chris Rawcliffe, Jemma Read, Sophie Reid, Claire Rocha da Cruz, Thomas Salt, Lisa Stansbie, Leah Swain, Laurence Sillars, Elizabeth Simpson, Nick Thurston, Riet Timmerman, Rosa Thorp, Lily Tonge, Hannah Vitos, David Walker Kennedy, Geoffrey Warsedale, Stephen Warrington, Karen Watson, Lizzy Wilson, Bedwyr Williams, Grace Williams and Alex Williamson.

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Design: HATO

Print: KOPA

Photography: Andy Keate and the artists

First published in 2019 in an edition of 750 copies

ISBN 978-0-9566133-9-4

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A catalogue record of this publication is available from the British Library.

New Contemporaries is generously supported by the members of its Supporters' Club:

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And all those who wish to remain anonymous.

Join our Supporters' Club and help us continue our fundamental work supporting the next generation of contemporary artists. You can make a payment and find out more about the benefits of donating to New Contemporaries on our website: www.newcontemporaries.org.uk/support

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Supported using public funding by
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