ENGAGEMENT & PUBLIC PROGRAMME

NEW WRITING WITH NEW CONTEMPORARIES 2020
Originally streamed on 17 Feb 2021
Watch a free recording of the event here: newcontemporaries.org.uk/exhibitions-and-events/events/new-writing-with-new-contemporaries
An online event of readings and performances by a number of the artists selected for BNC2020 who, in various approaches, are working with writing as part of or central to their practice.

ARCHIVES & IDENTITIES
Originally streamed on 3, 4, 6 Mar 2021
Watch a free recording of the panel discussion here: newcontemporaries.org.uk/exhibitions-and-events/events/archives-identities-panel-discussion
This symposium included panel discussions, screenings and workshops to consider the use of archives in contemporary visual arts practice in examining the construction of identity. The discussion between Duncan Campbell, Sunil Gupta, Althea Greenan chaired by Jo Melvin considered specific methodologies of how practitioners have used personal and public repositories to consider their own positions in relation to investigating specific material.

In partnership with Camberwell College of Arts
This project is part of New Contemporaries Bridget Riley Artists’ Professional Development Programme.

BNC2020 DIGITAL PLATFORM
Online, free, bnc2020.newcontemporaries.org.uk
Visitors can also explore the Bloomberg New Contemporaries 2020 Digital Platform at BNC2020.newcontemporaries.org.uk.
In addition to images of artworks, texts, sound and moving image work, a newly commissioned audio response by artist and curator Morgan Quaintance is presented on the platform, alongside contributions by a new generation of UK-based curators and writers including Chloe Austin, Sophie Bownes, Priyesh Mistry, Tendai Mutambu, Riet Timmerman, Lily Tonge and George Watson.
The platform also includes contributions from selectors Alexandre de Cunha, Anthea Hamilton and Linder, a reading list generated by the 2020 artists and an audio recording between artist Adham Faramawy, academic, curator and writer Professor Sarah Perks and artist and writer Morgan Quaintance on the opportunities that the digital space offers artists, institutions and audiences.

Since 1949, New Contemporaries have presented an annual open submission exhibition. Returning to the South London Gallery for the third consecutive edition, Bloomberg New Contemporaries 2020 offers a preview of some of the most exciting practices of the next generation of artists across the UK.

SLG
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Supported by

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LANDSCAPES AND ENVIRONMENT

The instability of landscapes and the environment is the subject of several works.

Nicole Cosson’s photographic collages fragment images of existing places to explore the falsities and inconsistencies of memory. Jake Grewel’s dreamlike landscapes use allegorical motifs and the language of Romanticism to queer the male nude.

Sophie Ruigrok’s figures are drawn from biographical sources and found photographs of strangers. Her narratives speak to a contemporary imposition of mass austerity in countries that seem removed from their natural habitat.

Anika Roach’s films disrupt the silences and gaps in archives to reposition the image of the Black woman, and re-centre the marginalised histories of her experiences of going to art school in contemporary archives.

Jung Min Park’s ceramic sculptures are redeploys domestic materials including straws, KEA furniture and Doritos to challenge assumptions about hierarchies between materials, the animate and the inanimate.

THE BODY – HEALING AND HEDONISM

The relationship between the body, and collective and individual identity is explored by several artists.

Zetka Maseko’s sound work is composed on the mbira, a percussion instrument used since the Stone Age in Central Africa. The mbira is still prescribed by traditional healers for the purpose of healing mental and physical illness.

Kirsty Sim tackles self-promotion and how people relate to one another in our current age. She often present traits that others see as valuable even if this means we’re not being true about who we are.

Anika Roach’s paintings draw from Afrofuturists and their use of science-fiction as a form of social critique to broaden the scope of the Black experience.

Jung Min Park’s ceramic sculptures are accompanied by the sound of someone breathing and chomping, to explore how the body is continuously transformed through interactions with its surroundings.

Akhren Warner exposes the fantasy of self-expression by highlighting the global movement of commodities, capital, and people, and the imposition of mass austerity in countries that often depend on a leisure economy.

Kabara Monang redeploys the politics of the skin, by using materials such as flour, hair extensions and women’s magazines to highlight how society sometimes sees Black bodies, as strong, destructive, homogeneous and disposable.

DISLOCATION AND HOME

A number of BNC2020 artists navigate various experiences of home and displacement.

Edwin Mingard worked with young homeless people to create a poignant film that reveals the harsh reality of their lives.

Nimmi Hutnik’s ink drawings on paper tell the story of her family home in the USA.

Sophie Ruigrok’s dreamlike landscapes use allegorical motifs and the language of Romanticism to queer the male nude.

Kimie Minobe’s photographic collages fragment images of existing places to explore the falsities and inconsistencies of memory.

Nimmi Hutnik’s ink drawings on paper tell the story of her family home in the USA.

Lúcias Dillon’s abstract memories of his upbringing in Belfast.

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THE DOMESTIC AND ABSURD

A number of artists explore personal narratives through memory and use of archives.

Anne Carney Raine’s paintings of empty stage-like settings draw a boundary between reality and the space of fiction. Raine is interested in collective memory of place and the power of a void in bringing people to a shared memory.

Ulfoma Esii’s films disrupt the silences and gaps in archives to repossession of the image of the Black woman, and re-centre the marginalised histories of the Black Atlantic.

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