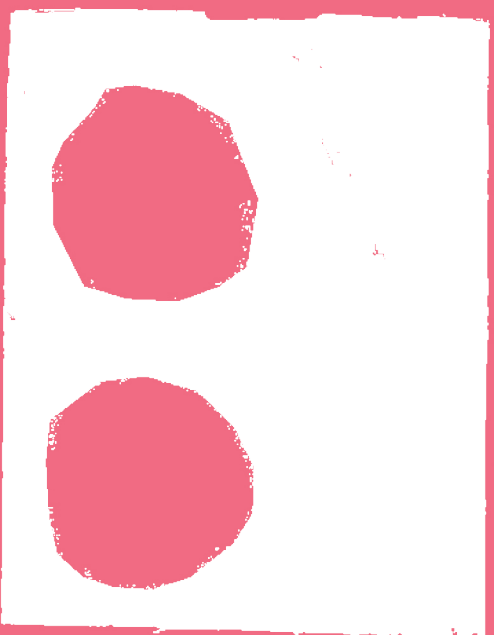
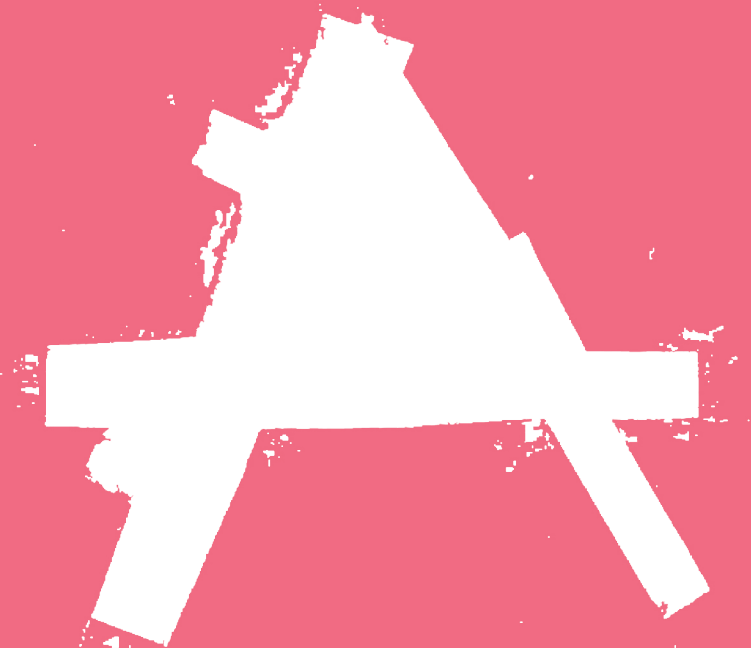


The ABCs
By the YOUNG NEW CONTEMPORARIES



Manifesto

Workshop led by Chloe Cooper

WE DEMAND

- A place to do art with no pressure!
- Fun. Creative experiences.
- Making new friends & collaborating. Support.
- Working with new materials. New techniques.
- Eating more biscuits. Enriching experiences.
- Help with artwork.
- Finding out about different fields. Gaining new skills.
- Developing our portfolios.

WE DREAM OF

- Leaving with more questions than we entered with.
- Gaining confidence and creativity.
- Doing new activities.
- Meeting new people & going out of our comfort zone. Painting.
- Experiencing more art techniques.
- Feeling like a team.
- Expanding our artistic horizons.
- Meeting our fellow artists.
- Finding new aspects of our identities.
- Drinking apple juice!



Working with Chloe Cooper to create our manifesto created a sense of unity within the Young New Contemporaries. As we all came from different schools, it felt more comfortable for most of us to stay within the groups which we knew as we got to know new individuals.



However, by creating our Manifestos, we all were able to connect on what we wanted our values to say as well as what we wanted to tell the world about who the Young New Contemporaries (or 'the ABC's') were and the messages we wanted to share as a collective.

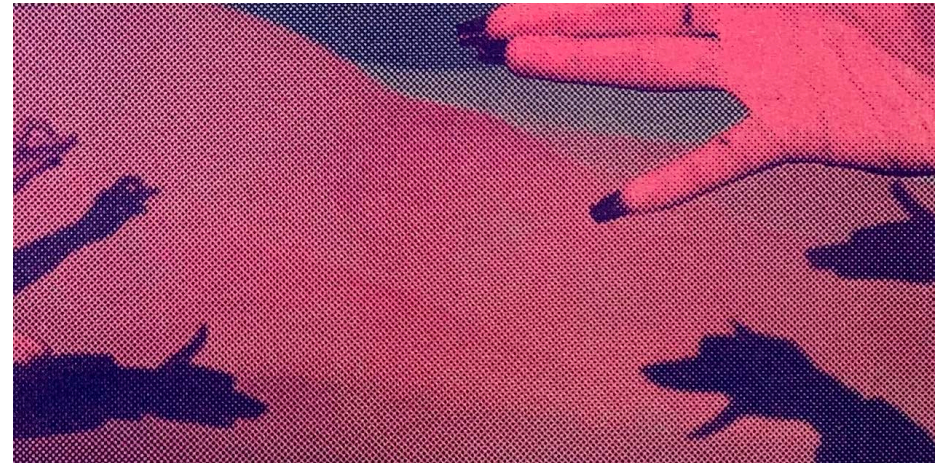
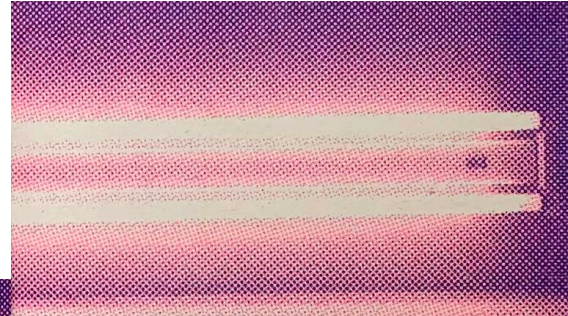
– Neiva Conceicao

During the editing workshop, we had a great time collaborating on ideas and working very much “outside the box”. As an academic practice, art can seem very rigid in structure and experimenting with our ideas. Shepherd’s session involved collapsing this rigid structure and sent us off to get our own photos and videos of whatever we wanted, allowing us to consider light, tone and intentionality in a free sense. We had a great time in groups, and then came together to make a mini edit of all of our footage. It was an incredibly fun way to get us to think freely and understand the editing process much better. Loved it.

– Raihaanah S. Raabali

Moving Image

Workshop led
by Shepherd Manyika



THIS BODY IS A FORTRESS OF GOLD
his body does so much for me.

FLOWING AND FREE, YET COMPOSED, CALM
love what this body does for me.

LOVING AND UNDERSTANDING AND NONSENSICAL
It holds so much for me.

HUNGRY FOR NOT JUST FOOD, THIS BODY
get to grow old w/ this body.

THIS BODY CRIES AND SMILES FOR ALL
other person in here has their body.

THIS BODY BUILDS TO PERFECTION WHAT OTHERS BUILD

VAST AND VARIED LIKE A FOREST
It brings me comfort

THIS BODY, WELDED TOGETHER BY POWER
It's like a chest that stores my most valuable possessions

THIS BODY HOLDS VALUE AND KINDNESS

All its flaws & imperfections are what make it my body

THIS BODY GRIEVES AND CRAVES JUSTICE

Eyes, nose, ears, hands, tongue

WILD AND HEAVEN BORN, AT TIMES UNTELTED

This body may wander, but not

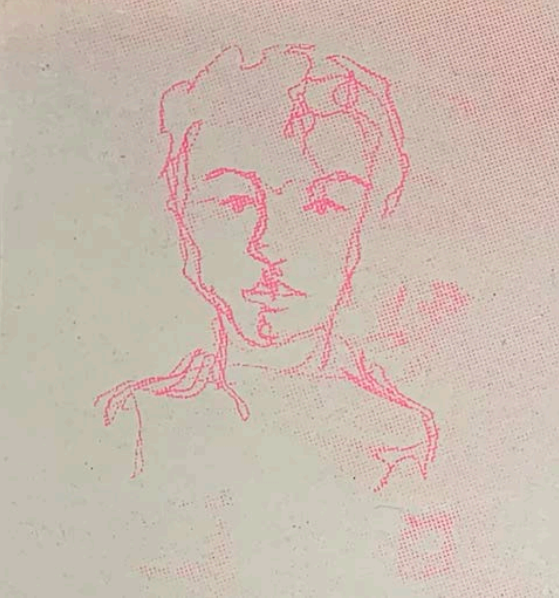
THIS BODY BUILDS THE BRICKS

Poetry

Workshop led by Belinda Zhang

Working with Belinda was an insightful experience. During the session we made collaborative poems with one another using the prompt “This is my body” and doing this without being able to see what the last person wrote. Reading the poems out loud after, and seeing how the unknown came along was really cool as each sentence ended up actually working really well together.

– Aleksandra Filipek



For this workshop, we were lucky enough to work with the artist Sadie St. Hilaire, who specialises in printmaking. During the workshop, Sadie showed us her process of Monoprinting and stamping, which we then attempted ourselves, creating our own stamps using foam boards. Sadie, along with the Young New Contemporary tutors, were amazing in creating an engaging and creative environment where everyone was able to try new things in a friendly, collaborative space.

– Jarvis Baugh



Printmaking

Workshop led by Sadie St. Hilaire

Gallery Visit and Portfolio Feedback

With George Richardson,
Samuel Thomson-Plant and Rosalind Wilson

The exhibition was a great experience with some very cool pieces of artwork which I took inspiration from when pursuing my own projects. As someone who was applying for university, I was hoping this

portfolio session would help me take the best portfolio for my upcoming interviews. Not only were the artists engaging and helping they were supportive in showing positives and improvements in my work.

– Dallas Lorentzen
Kansa



YNC's  with New Contemporaries
2023 Exhibition Artists

Iola Serreau: It is interesting how you've chosen to show the button that is taking the photo on the camera when normally people try and hide that. How come you chose to do this?

Margaret Liang: I usually find myself working better alone - meaning that I have to press the shutter myself and that it just hasn't ever occurred to me to hide it. I really enjoy the act of the hand squeezing the shutter - there's an art to it, to how you are holding the shutter: it can reflect power, determination, anxiety and tenderness, and these manifest in the photographs. I suppose unconsciously I also like to make a statement that I am the one taking the photo, one with autonomy and representing herself, to subvert the notion of passiveness that is often imposed on women.

Aleksandra Filipek: What did you intend with this work?

Zayd Menk: The intention behind this work has many tangents. I'm interested in technology and its difficulty to pin down—an omnipresent force that defines us. But at its core, I see this work as a regression of modern technology, where modern technology is becoming more compact and hermetically sealed. This work is a response to its chaotic near-infinite complexity and frenetic nature. Through this process of deconstruction and reconstruction, it's an attempt to try and subvert certain technological narratives and question the implications of technological progress.

Isabella Barnatt: What motivated you to choose to depict the dolls?

Iga Koncka: The main motivation for me to use dolls in the installation was the relationship between the pagan tradition of "Topienie Marzanny" and modern-day institutional violence against women in present Polish politics. I made the installation in response to protests on anti-abortion laws that took place in 2021. I used cheap and familiar materials like recycled fabrics and twigs to show the crafts and connotations of feminist art history. The reasons behind my specific depiction of dolls are both personal and political.

Jarvis Baugh: What are you trying to Achieve through your work and is there any symbolism some people will miss when viewing it?

Bunmi Augusto: I am Building an entire fantasy world across many paintings. Labour of Self-Love specifically shows the moment a character who is known to be quite shy and unsure of herself finally blooms and grows more confident in herself. The printed motifs surrounding the character consist of braids, Cowries, leaves and the image of a rising sun. The cowries symbolise wealth, the leaves symbolise growth, and the rising sun symbolises hope. They are all connected and held up by braids that mirror the shape of the character's head and hairstyle. This symmetry aims to project all the symbolism of the motifs onto the character herself.

Coco Ford-Craik: What led you to create this piece? How did you find yourself using this style?

Osman Yousefzada: These are Talisman, protective gods and guardians... that transfer power... the textile work is related to domestic spaces and in these spaces we take refuge. I'm interested in domestic life, spaces and gendered work of making, like my mother who would make... I make work to copy her, these acts of threads and collaged fibre sculptures look to break boundaries and the hierarchies of art.

Amelia Fujii-Pratt: What are the thoughts behind choosing such a small scale for your paintings?

Harriet Millett: My paintings are so small because I wanted them to be experienced intimately: their tiny scale forces the viewer have to come in close to see them. They are partly inspired by icons, which are tiny paintings of religious figures that are considered sacred. They were small and portable, often painted on wood with gold leaf that gives them this treasure-like quality. I wanted my paintings to have a similar feeling to them, but instead of religious figures, I work from my own sketches, memories of people close to me and pubs I have come to feel at home in. I wanted to imbue these spaces with the same devotional feeling within icons. Neon spray paint becomes my contemporary equivalent to the gold within icons. I paint the sides to emphasise the fact that they are objects, almost like you could pick them up, carry them around, treasure them.

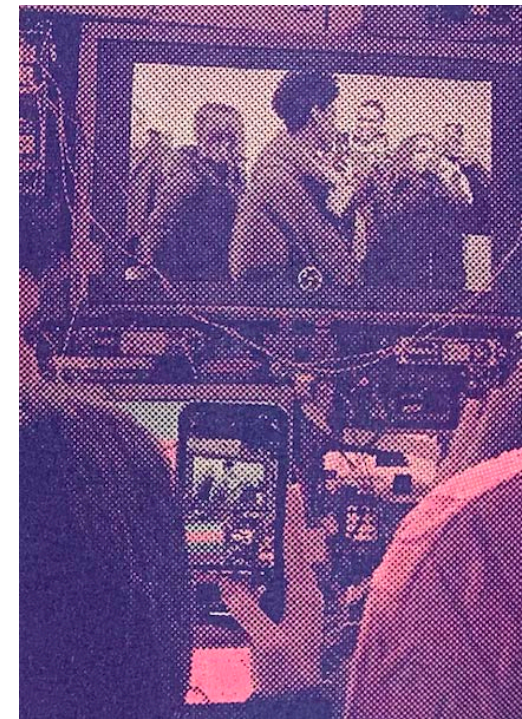
Dallas Lorentzen Mankasa: What influenced you to make this work?

Noa Klagsbald: In photo series, GOAL, I invite viewers to see a world where common ground and understanding can be found. GOAL emerges as a beacon of hope by telling the story of Hapoel Bney Lod, a football club with both Arab and Jewish Israeli players. Despite the current political environment around them the club has grown stronger and more unified.

Zarlakhta Edris: Why did you want to make this piece interactive?

Zayd Menk: There's a few ideas behind the interactivity, there's obviously that sense of amusement in seeing yourself that engages the viewer with the work as well as the idea of being watched. But one of the main underlying concepts was to try and capture electromagnetic radiation—these frequencies and layers of reality that are often overlooked, light being a part of the electromagnetic spectrum which is captured by the camera and displayed. The other screens within the installation reflect data from mobile and wifi frequencies which are further up the electromagnetic spectrum. They get captured by various receivers and are displayed as text in real-time on the screens. This concept as shown within the work is still in its infancy and I'm developing it further in my current practice.

More information about each of the works can be found at: <https://platform.newcontemporaries.org.uk/>

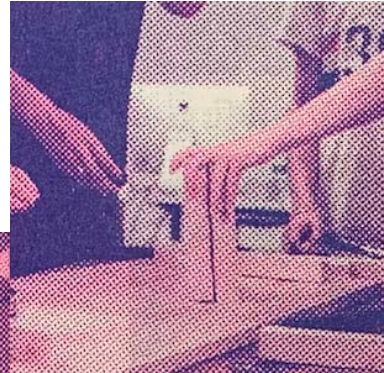


In this workshop, led by **Tables** from **Assemble**, we got into two groups to create our own unique tables using timber and nails. The interesting thing about this session is that we did no sketches or planning beforehand, we simply went with the flow. Both tables ended up being completely different yet special in their own way.
– **Zarlahkta Edris**



Tables

Workshop led by **Tables** Smith from **Assemble**

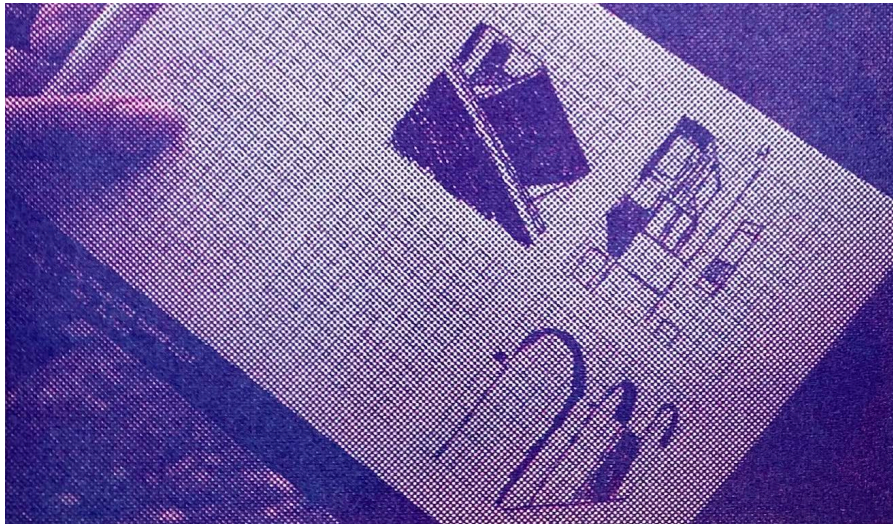


Typo4raphy

Workshop led by HATO

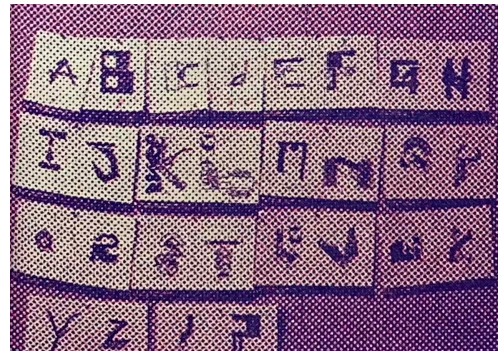
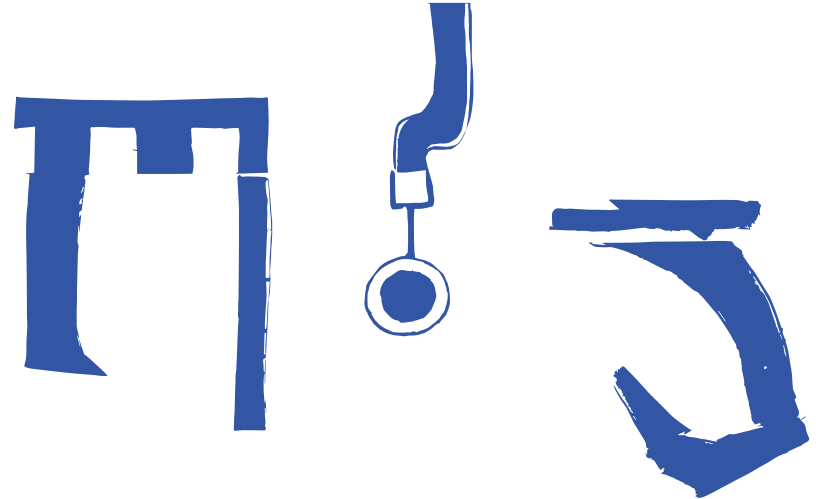


Corita Kent's Viewfinder



Observe & Record

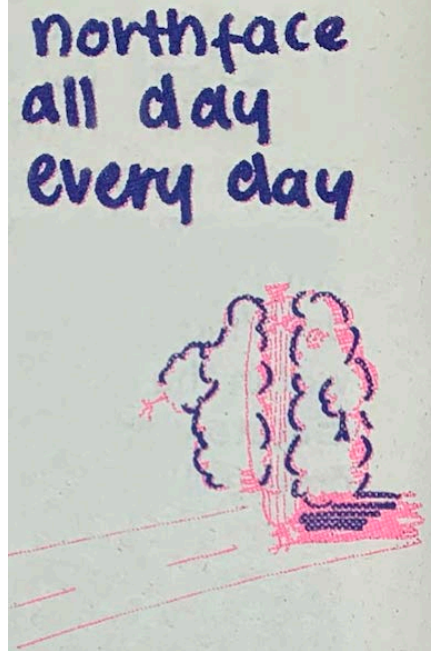
Our next project involved the creation of our magazine through the processes of risograph printing and democracy. With HATO, our drawings detailing the shapes within the Barbican Estate were used to create the zine's font.



The magazine's colour palette, presentation and imaging was passionately decided amongst us.
– Maya Griffith

Comics

In this session we worked with artist Anu Ambasna. At the beginning of the workshop we did a short warm up task before moving onto creating a comic based on a song that inspired us. This workshop was a great opportunity to try storyboarding in our art and it was super interesting to try and capture the feelings/emotion in a song and represent it visually.



It was cool to see how people interpreted certain lyrics compared to others. Definitely our favourite session!!
– Lyra Bridge and Scarlett Nicholls



Young New Contemporaries participants include:

Isabella Barnatt

Jarvis Baugh

Lyra Bridge

Neiva Conceicao

Aden Credland

Maya Delaney

Zarlakhta Edri

Aleksandra Filipek

Coco Ford-Craik

Amelie Fujii-Pratt

Alex Ghinet

Maya Griffith

Kiki Howard

Scarlett Jewell

Tulin Kashut

Dallas Lorentzen Nkansa

Scarlet Nicholls

Madeleine Papadakis-Taylor

Aaya Razi

Raihaanah S. Rajabali

Toia Serreau

Evie Smith

Jehmai Smith-Carey

Joseph Jones

New Contemporaries (n.c.) is the leading organisation supporting emerging and early career artists. Founded in 1949, n.c. presents exhibitions, public programmes and professional development opportunities for artists from across the UK.

Programme lead: Sophie Bownes, New Contemporaries

Zine design: HATO

Workshop leaders: Anu Ambasna; Chloe Cooper; Fibi Kung & Patrick Thomas (HATO); Shepherd Manyika; Miles Smith (Assemble); Sadie St. Hilaire and Belinda Zhawi. Portfolio advisers: George Richardson; Samuel Thomson-Plant and Rosalind Wilson.

Young New Contemporaries has been made possible with Arts Council England and Art Fund support. With additional support from Lesley Burgess and Marq Smith (Institute of Education); Amelia Martin; Rachel Moss; Natascha Von Uexkull and Camden Art Centre.

2024

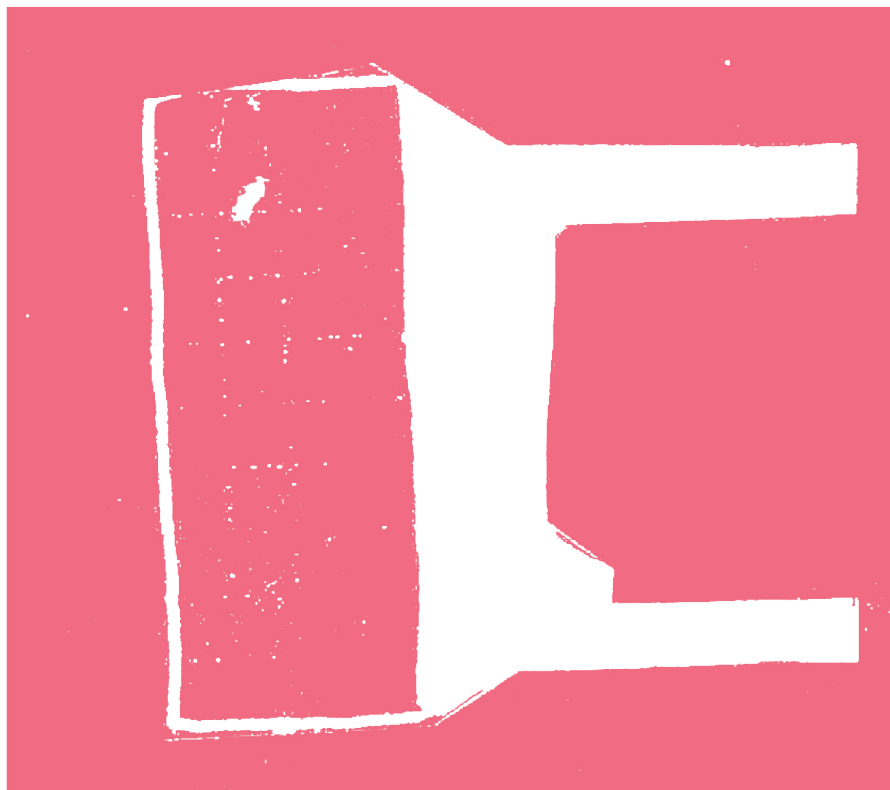
New Contemporaries

Art Fund



Supported using public funding by
ARTS COUNCIL
ENGLAND

This zine has been created by participants of the Young New Contemporaries programme. Young New Contemporaries is an initiative supporting students from London schools studying post-16 courses in Art and Design.



The programme aims to expand engagement with the Arts, and Bridges the Gap between school and participants' creative futures. This Zine, and exhibition at Camden Art Centre, are a culmination of the group's thinking and Making, which has taken place over the last six months.