

Institute of Contemporary Arts

PRESS RELEASE

IMAGE BEHAVIOUR 2022

17 March

Image Behaviour, the ICA's annual celebration of new work in artists' moving image, returns for its 2nd edition in partnership with Dr. Martens.

The event features multi-screen projections, live performances, a major symposium and seminar series, and an online programme on the ICA's Cinema 3 platform.

Tickets go on sale 28 February 2022.



Deborah-Joyce Holman, *Not you, you* (film still), 2022. Image courtesy of artist.

The annual convening, developed in partnership with the iconic brand Dr. Martens, includes eight new commissions and recent works by moving image artists at the forefront of the genre-defying medium.

Commissions include:

- *First, everything happens. C.R.Y.*, a film by Rebecca Bellantoni imagining urbanised landscapes as a positive trigger for transformation
- Joseph June Bond's *Untitled* film explores how bodies across the gender spectrum perform and embody masculinity in public space
- *Mew* by R.I.P. Germain, an exploration into rituals of burning

- Deborah-Joyce Holman's two-channel installation *Not you, you* experiments with fabulative storytelling
- Taking inspiration from Édouard Glissant, Asuf Ishaq's *Untitled* narrates migration experiences told through objects
- *Guardian Angel* by Kemi Lijadu, a multi-screen projection and multi-sensory live performance explores the artist's relationship with religion
- Kadeem Oak's film *Effra Creek! Effra Wash! (Effra Dub)* reflects upon the River Effra, a lost tributary of the London Thames
- *The AudiTT* by @KO___OL, a two-channel film examining memory

A symposium and seminar series will explore the theoretical, social and political impulses of moving image making, embracing the value of dialogue in the development of artists, institutions and audiences. The series will include contributions from internationally renowned thinkers and practitioners from fields that connect social and political discourse with art.

After thousands applied to the open call made by Dr. Martens and the ICA in 2021, an additional £5,000 production grant was gifted for a total of £60,000 to the eight successful artists. The project, set up to support presenting artists through the pandemic, further extends both organisations long-term commitment to supporting independent voices working in artists' moving image.

R.I.P. Germain, artist, said:

'Being given the opportunity to make a work with this level of support has been a blessing. Making *mew* has been a truly transformative experience, and I can't stress enough just how big of an impact I know it will have on the rest of my life, as well as my practice going forward. Me and my crew during the process of filming all saw and felt things that had we not caught it on camera, and experienced it together, people wouldn't believe the stories we could tell them! I would also like to take the time to thank everyone who joined in the open call for the burning ritual. The response was overwhelming and humbling, and I can only hope that you have all started to receive the manifestations of those wishes you entrusted with me. I **tried** my hardest for you. **Trust me.** Now all I can say is I'm really excited to show you all *mew*. Be ready ... it's a journey and a half.'

Steven Cairns, Curator, *Image Behaviour*, said:

'Image Behaviour 2022 marks an exciting moment for developments in artists' moving image – pushing the boundaries and allowing artists to experiment in the ICAs theatre to present works shaped by their creative visions. With Dr. Martens support, we are defining a space for audiences to experience and be part of the conversation as artists' moving image evolves in our video-saturated contemporary culture.'

Amber Henry, Dr. Martens, said:

‘Dr. Martens has long had an association with emerging voices and been on the feet of the creatives standing out from crowd on their journey of self expression. To partner with an institution that has pioneered culture in the way that the ICA has felt like the perfect way to continue our support of the next generation of emerging creatives.

‘Having the opportunity to commission works from voices not heard enough in their industry, and at a time when it’s so needed, has been a privilege. We look forward to sharing their work and championing their story at this years’ Image Behaviour.’

— ENDS —

NOTES TO EDITORS

The work created for Image Behaviour is produced by the recipients of this year’s Image Behaviour production grants awarded in partnership with Dr. Martens. The artists selected include Rebecca Bellantoni, Joseph June Bond, R.I.P. Germain, Deborah-Joyce Holman, Asuf Ishaq, Kemi Lijadu, Kadeem Oak and @KO___OL.

Rebecca Bellantoni

Bellantoni’s practice mines everyday occurrences and abstracts them; with a focus on the lives of Black British people, in particular those living in cities. Investigating, through the lens of metaphysics, philosophy, spirituality and the aesthetics of them; the artist considers the concept of the accepted/expected ‘real’ and the experiential ‘real’; looking at how these removed borders may offer meditative experiences and portals to self, collective reasoning and healing thought. In material concerns Bellantoni works with materials that proliferate our everyday and within contexts that are both familiar and unfamiliar, aiming to skew/reinterpret their meanings and future encounters with those substances.

Recent works have been shown at and with Frieze LIVE 2021; Den Stroom, The Hague (Languid Hands); V&A Lates, London (Rowdy SS); Raven Row, London; PUBLICs, Helsinki (Adelaide Bannerman); Palais de Tokyo, Paris; Art Night London (Nikki Agency); and Goldsmiths Library, London (Present Futures).

Joseph June Bond

Joseph June Bond is an artist, community organiser and basketball coach. Their interdisciplinary practice centres intergenerational knowledge sharing and collaboration through practical workshops, sports methodologies and open source resources. Bond’s recent research and projects explore bodies of fluid and fluid bodies as porous repositories of ritual, movement and sound.

They work predominantly within site-specific contexts and peer-to-peer platforms including artist run spaces, online radio and DIY communities. Bond facilitates a weekly, inclusive space for women, non-binary and trans people to play basketball in London.

R.I.P. Germain

R.I.P. Germain's practice traffics in double meanings, deep resonances and a tension between accessibility and occlusion. Trickster and guide, he tries to dance a fine line: making work that speaks to deep truths without cheapening them with explanations or flattening them out for easy consumption. Sedimented with layers dense with cultural meaning and reference, the extensive research undergirding R.I.P. Germain's work draws from multiple genres of Black experience, history and culture – personal and collective, seeking to make art that is rigorous about his commitments and possibilities as a Black artist.

R.I.P. Germain has exhibited internationally and recent exhibitions include *Supastore Southside*, *Slingbacks & Sunshine*, a group show hosted by Sarah Staton at South London Gallery, UK; *Ways of Living #2*, a group show presented by Arcadia Missa at NICO in Bari, Italy; *Dead Yard*, a solo show at Cubitt in London, UK; *Double 6* with Ashley Holmes in the former courtroom at Leeds Town Hall, Leeds, UK, and *Gidi Up*, a solo show at Peak in London, UK. He has a solo exhibition *Four Bedrooms With An En suite, A Garage & Garden In A Nice Neighbourhood* currently showing at V.O Curations, London and a forthcoming solo show at Two Queens, Leicester in Spring 2022.

Deborah-Joyce Holman

Deborah-Joyce Holman is a multidisciplinary artist whose work deals with strategies of refusal. She is currently interested in exploring this through the figure of the trickster. Holman employs a variety of media in her practice, such as text, sculpture, installation, film- and image-making.

Holman's work has recently been shown at Centre Culturel Suisse, Paris (2022); Last Tango, Zurich (2022); *Unfinished Live*, The Shed, New York City & House of Electronic Arts, Basel (2021); 7th Athens Biennial (2021); TransBona-Halle, Basel (2021); Kiefer Hablitzel Prize nomination exhibition, Basel (2021); Conceptual Fine Arts Live, Milano (2021); Cherish, Geneva (2021); Yaby, Madrid (2021); Centre d'Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020); Material Art Fair, Mexico City (2020); *A Soft Spiral* (solo), Mikro, Zurich (2019); Fondation Entreprise Ricard, Paris (2019); Auto Italia, London (2019); Live In Your Head, Geneva (2018); Alienze, Lausanne (2018); OSLO10, Basel (2017); Locale Due, Bologna (2016), among others. As part of her curatorial practice, she worked as Associate Director (2020–21) and as Associate Curator (2021–22) at East London arts organisation Auto Italia. She is the founding director of 1.1, a platform for early-career practitioners in arts, music and text-based practices, with an exhibition space in Basel, Switzerland, which ran 2015–2020. Deborah has curated the 2018 and 2019 annual group exhibitions for Les Urbaines, Lausanne.

Asuf Ishaq

Asuf Ishaq's practice is concerned with themes of embodiment, fragmentation, displacement, migration and memory, often presenting the physical diasporic body as an evolving archive that transmits experience with cultural and political meaning. Ishaq's work unravels across spaces and narratives to reveal new meanings and draw out personal histories. Working with narration, words, sound and images, he deploys fiction, non-fiction, archival material, storytelling and personal memories in works that manifest as moving image, sculpture, installation, sonic and photography.

Ishaq lives and works in London, he grew up in Birmingham to Pakistani migrant parents. He studied MFA Fine Art at Goldsmiths (2020) and Graphic Design at Royal College of Art (1996). Ishaq has shown work recently at South London Gallery (New Contemporaries), Firstsite Colchester, Goldsmiths CCA, Safehouse 1 (2021), Saatchi Gallery (2020).

Kemi Lijadu

Lijadu is a multi-disciplinary Nigerian artist with a focus on the moving image. Lijadu's work explores collective memory across the Atlantic, diasporic music and family history. She graduated from Stanford University with a M.A. in Philosophy, where she focused on Greek and African philosophical systems. Her work explores the interplay within and between these two worlds.

Kadeem Oak

Kadeem Oak is an artist filmmaker based in London; his work is concerned with the vernacular and reconfiguration of artist's moving image, storytelling and experimental documentation. Examining the ways in which we share and articulate a sense of place through time, locality and ecology, exploring new perspectives on Black British identities and diasporic heritage today.

@KO ___ OL

Koyejo's work concerns itself with what he calls 'the sci-fi of everyday life'. Pulling inspiration from the unexpected profundity of casual conversations with taxi drivers, accidental field recordings or deeply transformative ancestral archives, Koyejo necessarily deploys an aggregation of medium – video, sound-mixing, promo-photography, messaging, song, fashion, blogging and sculpture on his journey to illuminate immanent unknowns.

Having ensured the imagery and audience for Moses Boyd's release *Dark Matter* in 2020, and *LA Timpa* and *Dawana* on his own label *O ___ o?*, Koyejo expands his own material language, scoping an urbanomic field of activity. One that functions within the iconographic currency of desired branded objects and the perished, evacuated capital of pop-art materialism.

The cosmological whole, its acoustic, gif anime, j-peg, snapchat, meme texture – our febrile media channels – offers no hierarchical distinction in an age of digital multiplicity. Koyejo renders the canonical porous, even obsolete, a characteristic insistence of our time. One single urgent taxonomy: the socialised, agravic coalescence of speech, sound and vision, with its diametric, Rorschach ghosting, impossible hi-hat geometries and unsettling architectural sub-sonics.

Koyejo digs deeper into subjects that we may initially meet with fear, such as the root of religion and African spirituality, and testifies that with a little bit of exploration, adjusted sub-realities and sur-fictions can ultimately be found and occupied.

Through intense examination of the effects of recurring dreams, psychedelics, pop culture and fantasy, Koyejo embodies the unquantifiable aspects of everyday life and cultural phenomena in his work, rendering his own personal love-hate relationship with intransigent consumerism, fleeting temporal digital imaging, religious ideology loss and the aestheticisation of ancestry.

Koyejo belongs to a generation of artists whose labour is concerned with existence in all its forms – how it plays out in reality through memory, music, and the myriad of things we collect and archive to remind ourselves of our short time here on earth.

Institute of Contemporary Arts

The Institute of Contemporary Arts (ICA) is an independent organisation that supports the most pressing debates in contemporary culture. From its home on The Mall, the geographic heart of the UK establishment, the ICA presents a programme that speaks to the challenges of the 21st century: timely exhibitions, performances, independent film and keynote

lectures by many of the world's leading thinkers. Founded in 1946 by a collective of artists, poets and their supporters, the ICA played a pivotal role in the development of pop art and charted the course of punk, performance art and independent cinema. The ICA is an Arts Council England National Portfolio Organisation and is supported by the Department for Digital, Culture, Media and Sport Culture Recovery Fund.

Dr. Martens

The first pair of Dr. Martens boots rolled off the production line on the 1st April 1960. With its trademark yellow stitch, grooved sole and heel-loop, it was a boot for workers, initially worn by postmen and policemen; comfortable, durable and lightweight in comparison to its competitors at the time.

Throughout Dr. Martens history, the brand has been adopted and subverted by diverse individuals, musicians, youth cultures and tribes. These are the people who stand out from the crowd and their journey of self-expression has always been accompanied by a pair of DM's.

Today, Dr. Martens continues to champion self expression by committing to support the next generation of creatives via the Tough As You initiative. The initiative builds on the work of previous campaigns, including Dr. Martens Presents, supporting emerging talent and shining a spotlight on the challenges faced by people looking to break into the music industry.

And not just on stage, the people backstage, mastering the mix or creating the lightshow – Dr. Martens believes everyone deserves an equal chance of taking that first step.

https://www.drmartens.com/uk/en_gb/tough-as-you

Access

If you have an access requirement that we can assist you with, please get in touch in advance of your visit and we will make our best endeavours to help you. Please contact us in advance of your visit for more information at access@ica.art. Full venue accessibility information can be found here and you can download an accessibility map of the venue <https://www.ica.art/media/01795.pdf>.

Visitor Information

Image Behaviour 2022 events are ticketed and can be purchased online at ica.art or at the box office (advance booking recommended).

Location: Institute of Contemporary Arts, The Mall, London, SW1Y 5AH

For information about tickets and membership, please contact:
sales@ica.art / +44 (0) 20 7930 3647 / www.ica.art

The logo for the Institute of Contemporary Arts (ICA), consisting of the letters 'ICA' in a bold, black, sans-serif font.

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