

ICA London exhibition announcement

Genuine Fake Premium Economy: Jenna Bliss, Buck Ellison & Jasmine Gregory
1 May – 5 July 2026
Institute of Contemporary Arts, The Mall, London



Jenna Bliss, *True Entertainment*, 2023 – 24, HD video, 31:59 minutes. Courtesy of the artist and FELIX GAUDLITZ.

The Institute of Contemporary Arts, London presents the exhibition *Genuine Fake Premium Economy*, featuring emerging artists Jenna Bliss, Buck Ellison and Jasmine Gregory, whose work examines class, inheritance and wealth. Born in the mid-1980s in the United States, these artists transitioned into adulthood and working life in the wake of the 2008 financial crisis, and probe what effect this era of financial collapse has had on societal myths of fairness and progress under capitalism.

This group exhibition takes the pulse of a generation living and working in a broken global economy. The acceleration of wealth inequity, art traded as investment, and today's commodity culture are all uncomfortable realities for a growing number of emerging artists. While their work differs in form (Bliss works primarily in moving image, Ellison in photography and Gregory in painting and assemblage) all three artists share similar stylistic approaches to satirising, staging or appropriating the real. *Genuine Fake Premium Economy* will be the first UK institutional show for Ellison and Gregory, and a significant contribution to dialogues around artmaking in an age of scepticism towards financial institutions.

Bliss' film *True Entertainment* (2023 – 24), set entirely within a fictionalised art fair booth in 2007, calls attention to the vagaries and interdependence of the art and financial markets. It follows the familiar format and style of scripted reality television,

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packing contrived dramatic narratives under the guise of real life into a snappy 30-minute watch. In this 'episode', viewers are let into the exclusive art world and introduced to an ensemble cast: the unstable artist, superficial gallerist, spoilt intern, predatory collectors and performative art school students. Record-breaking sales don't elicit a celebratory mood; rather events take a foreboding turn when the artist has a breakdown. We watch wincingly as the art handlers talk about starting up their own gallery as they pack down the booth, unaware of the downturn to come.

Ellison presents new commissions for this exhibition, including a series of walnut-framed lightboxes that ostensibly advertise Orlo & Co., a multinational private bank he has imagined. Drawing on meticulous research into this industry and its vocabularies, Ellison examines how terms such as 'values', 'passions' and 'philanthropy' are deployed as euphemisms for investment returns and wealth preservation. In this vein, he has crafted taglines which misconstrue adages from Scottish Enlightenment thinkers like Adam Smith to promote personal wealth building. These texts are laid over images of historical paintings, a strategy Ellison observed being employed in private banking marketing material, where such imagery seeks to manufacture institutional trust and legitimacy.

Also on view is *Jack's Office* (2026), an installation that brings together both found objects and ephemera Ellison has designed to conjure a portrait of a 30-something-year-old American working for Orlo & Co.'s London offices. Personal effects such as a framed family photograph and an old T-shirt bearing the name of a prestigious boarding school hint at the institutional structures which have enabled Jack to coast through Orlo & Co., doodling on company letterhead paper with a pen picked up from a stay at a luxury hotel in Paris.

Gregory presents work across a range of media including a video installation *Deliver Us From Evil* (2026), which unravels threads of our consumerist desires. Scenes of everyday grocery shopping, intercut with a Patek Philippe advertisement, are projected across a portrait of the artist and her mother. In these advertisements, wealth, whiteness and patrilineality are treated as desirable – but as Gregory's work suggests, are unattainable and perhaps not even aspirational; they are just tools of escapist marketing. Gregory has toyed with Patek Philippe advertising imagery since beginning her *Investment Pieces* series in 2022. In two new paintings from the series, Gregory re-paints these adverts in greyscale, rendering father and son unnervingly stiff while blurring out the watches. In doing so, Gregory denudes the adverts of their selling power and their sanctimonious idealisation of responsibility to 'look after it for the next generation'. While marriage and inheritance have traditionally gone hand in hand, the other side of the same coin is divorce and the division of assets. *Conscious Uncoupling (Divorce)* (2026) is a new sculptural assemblage combining the detritus of a past relationship (an empty heart-shaped chocolate box, an empty wine bottle, gift ribbon etc.) and a

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painting of the word 'DIVORCE' teetering over the edge of a shared plinth – the hollowness and precarity of the composition echoing that of marriage's function in serving systems of private property.

Further information about the accompanying programme of events will be issued in April.

Genuine Fake Premium Economy is supported by The Swiss Arts Council Pro Helvetia.

Priority booking for ICA Members will be on sale from 30 March. General booking will be available from 6 April. For information about tickets and membership, please visit ica.art or contact: sales@ica.art / +44 (0)20 7930 3647

Bengi Ünsal, Director of the Institute of Contemporary Arts says:

'ICA exhibitions take the pulse of the world we live in. These three original voices – Jenna Bliss, Buck Ellison, and Jasmine Gregory - prompt us to reflect on and question our realities today. Working across mediums, these artists offer timely, new perspectives on global events which unfold around us. We are proud to support their work, and feel privileged that they have placed their trust in the ICA.'

Nicola Leong, Associate Curator, says:

'Developing this exhibition with Jenna Bliss, Buck Ellison and Jasmine Gregory has raised thought-provoking questions about how this era of financial precarity has laid bare the myth of meritocracy. Each of them probes, with precision and wit, expedient narratives about work, aspiration and inequality, while reflecting on the uneasy relationship between art, money, labour and value. In dialogue, their incisive work opens up new ways of understanding the concerns of our time, which we hope will find resonance with audiences.'

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To download press images, visit [ICA's Dropbox](#)

Visitor Information

Tickets: from £6.00

Pay What You Can (Tue to Sun, 12 – 1pm): £3.00

Members go free

Exhibition opening times:

Monday: Closed

Tue to Sun: 12 – 8pm

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

About the artists

Jenna Bliss (b. 1984, Yonkers) is an artist, filmmaker, and video editor. She lives in New York. Recent solo exhibitions include *Blue Light in the Living Room* at Ulrik, New York (2025), *Basic Cable* at Amant, New York (2024), Haus am Waldsee, Berlin (2024), *Homing* at Ulrik, New York (2022), *Now Vacant.*, Stadtgalerie Bern, Bern (2021), and *Late Responder*, Felix Gaudlitz, Vienna (2020). Her documentary *The People's Detox* was shown at Light Industry (2025), Kunstverein München, Munich (2021), Metrograph, New York (2020), Spectacle, Brooklyn (2019) and in educational and community programs worldwide.

Buck Ellison (b. 1987, San Francisco) lives and works in Los Angeles. His work examines how whiteness is sustained and broadcast. His work is in the collections of the Carnegie Museum of Art, Hammer Museum, Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles, and Whitney Museum of American Art.

Jasmine Gregory (b. 1987, Washington D.C.) explores the systems that define value and legitimacy – and what happens when those systems collapse. Working in painting and installation, the artist uses language, abstraction and unconventional display strategies to interrogate the social and aesthetic contracts that structure wealth, property, and taste.

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Gregory's early work focused on re-painting luxury advertising imagery to critique how value, desire, and status are manufactured through images. These paintings exposed the seductive fantasies of inheritance, legacy, and stability that consumer culture sells us. Over time, she shifted from depicting these fantasies to interrogating the underlying structures that make them possible-social contracts, legal agreements, and systems of property.

Solo exhibitions include *Who Wants To Die For Glamour* at MoMA PS1 (New York, 2024); *Si je ne peux pas l'avoir, toi non plus* at CAPC Musée d'Art Contemporain (Bordeaux, 2023); *Heirlooms* at Kings Leap (New York, 2022); *A Little Newer, A Little Better, A Little Sooner Than Is Necessary* at Sophie Tappeiner (Vienna, 2022); *Mommie Dearest* at Istituto Svizzero (Rome/Milan, 2021); and *Audacity Unlimited* at Soft Opening (London, 2025). Gregory was nominated for the Swiss Art Awards in 2023 and 2025.

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About the Institute of Contemporary Arts

The **Institute of Contemporary Arts** (ICA) is London's leading space for contemporary culture. We commission, produce and present new work in film, music, performance and the visual arts by today's most progressive artists. In our landmark home on The Mall in central London, we invite artists and audiences to interrogate what it means to live in our world today, with a genre-fluid programme that challenges the past, questions the present and confronts the future.

The ICA platforms the daring and the curious, supporting artists and ideas that challenge perceptions, inspire social change, and connect with diverse audiences locally and globally. As a space for bold, boundary-pushing creativity, we cultivate connections across disciplines, communities, and cultures. Our cross-disciplinary programming invites audiences to explore beyond the boundaries of individual art forms, fostering experimentation and the discovery of new perspectives. Open to all voices and ideas, we embrace interplay and interaction across club nights, film festivals, gigs, exhibitions, talks, and digital art. With inclusivity and collaboration at the heart of our work, we remain fearless in shaping contemporary creativity, connecting diverse voices, and making unexpected connections that define the future of arts and culture.

Our history of presenting and promoting visionary new art is unrivalled in London: from Kenneth Anger to Kathy Acker, Kano to Klein, Jackson Pollock to Jean-Michel Basquiat, Gay Sweatshop to Forensic Architecture, David Bowie to Stormzy, Pop Art to queer techno. Today, as ever, our inclusive programme reflects and represents who we are as a disparate and diverse collection of cultures and identities.

Exactly 79 years after a group of artists and poets founded the ICA as an alternative to the mainstream, we are committed more than ever to pave the way for the next generation and to platform creative voices. The ICA continues to celebrate risk and champion innovation, and experimentation across the arts – a playground and a home for today's most vital artists.

Central to the ICA's vision and mission is a commitment to diversity, equality, and inclusion at all levels of the organisation. We want to create and maintain an ICA that is a positive environment where similarities and differences of people are valued – a space where everyone belongs and feels welcome. We hold ourselves accountable through our regularly reviewed Anti-Racism Strategic Plan; Equality and Diversity Policy and Action Plan; and Safety Policy.

Since its inception, the ICA has been the home of future-thinking ideas and urgent cultural discourse. We are committed to fostering a diverse and inclusive environment that encourages dialogue and debate, recognising that differing viewpoints are essential to the advancement of contemporary arts and culture.

The ICA is an Arts Council England National Portfolio Organisation.