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MANIFESTO

There is no such thing as 'making it' as an artist. In fact, we've already made it, all of us here together. We make, move, write, paint, sculpt, film, recite, disrupt, and we also make up the staffing body of the ICA.

'TUESDAY' comprises a variety of different works that speak to the idea of art making as a place of possibilities and that encourage experimentation across a multitude of forms and voices.

The realities of juggling a creative practice alongside making a living can at times be exhausting, as making money for self-sustenance often opposes creation as a joyful and necessary practice.

'TUESDAY' is an alternative way of navigating the "art world" in which we work-, and the work we produce outside of this, in spaces of imagination and creation of our own doing.

TUESDAY CREDITS

Curators

Baby Blue
@babyblue_idn
Jenna Coombs
@jcoombsy
Samuel Thompson-Plant
@samuelthompsonplant

Lohan Emmanuel

Graphics and Branding

Millie-Beth Wright
@mibewr

Manifesto Curators

Amrit Sanghera
Katherine Corner

Oraganisation Team

Hoda Ali
Kate Price
Katherine Corner
Betty Ignatova
Millie - Beth Wright
Jenna Coombs
Samuel Thompson-Plant
Holly Roberts
Nancy Sharp
Kat Benedict
Jennine Khalik
Victoria Mitola
Laura Brown

Tech Team

Patrick Brett
Lohan Emmanuel
Tash Chubbuck
Mike

Tuesday: Front of (white) House

Blue is one of the curators of the exhibition and the below is a critical reflection from them on the process of curating at the ICA. Blue will be chairing a panel discussion to discuss these themes at 7pm.

In preparation for the curation of this exhibition we were called to think about what has come before us, workers who have presented their work in the past, and to look to the archive.

Archive: past: colonialism: enslavement. I had to ask myself, what does it mean for someone like me to be in this place, to be in a time where I can present art here, who has fought for me to get to this position and where is the past located in the present?

Where am I captive?

Where are the cages?

Why do I feel heavy?

To dig a little deeper I asked the bookstore for some help and they pointed me in the direction of Cameron Roland's ICA Exhibition from 2020. Cameron's work explains the Atlantic Slave Trade as the genesis of the British economy as we know it and how white supremacy is both a literal and figurative part of the ICA's infrastructure. Not only is this building on lease from the Royal family and located on the Royal strip, the mahogany bearings that uphold this institution, the deep brown doors that seal this cell were felled and milled by enslaved Jamiacans, Bajans and Hondurans, ancestors of mine (ours) that we cannot name.

And so how do we as Black and Brown artists move through this?

How do we show up, find time, breathe, commute, participate and feel, weighted?

What is an artist's life under white supremacist, patriarchal, ableist capitalism?

It is part-time work, precarity, no days off.

The mahogany cage is our abjection, and my heaviness resides in the continuation of my contractual unfreedom.

And still we find our ways to create.

Framing this exhibition through a neo-liberal lens, it's a really great opportunity for the staff of the ICA, one that could boost our CV's and give us the exposure we are desperately seeking. However, through the experiences of being marginalised, our lens has the potential to be a lot more critical and question: why are we being given this opportunity?

Why is art made into work under capitalism and who the hell are you exposing me to?!

We trust in ICA's colonial power to continue to uphold its status as a tastemaker, gatekeeper and fabricator of truths.

And still we play the game.

Many of us are under no illusion that our partaking in this exhibition exploits us, our art as workers is made into left-wing clout for the ICA: capital. Despite this, 'Tues-day' is an attempt to be front of house on our own terms, not the terms of our contracts. To demand for practical support for artist-workers at ICA. To affirm for ourselves that we can make a living through art and with it, make life under racial capitalism, more livable. To collaborate, to dream of new worlds, to share, to witness, to forget. To play the game.

Baby Blue (they/them) @babyblue_ldn

ARTISTS

1. Katherine Corner

Bean Sidhe (2023)

2. Lohan Emmanuel

Drang nach Osten c.1937-1923

Selected comic book pages, 35cm x 45 cm (framed)
Here we have a pair of pages from an important yet undocumented publication dating to the Golden Age of Comic Books, (re)presented for your consideration as evidence of a crypto-historical narrative that they do not want you to know about.

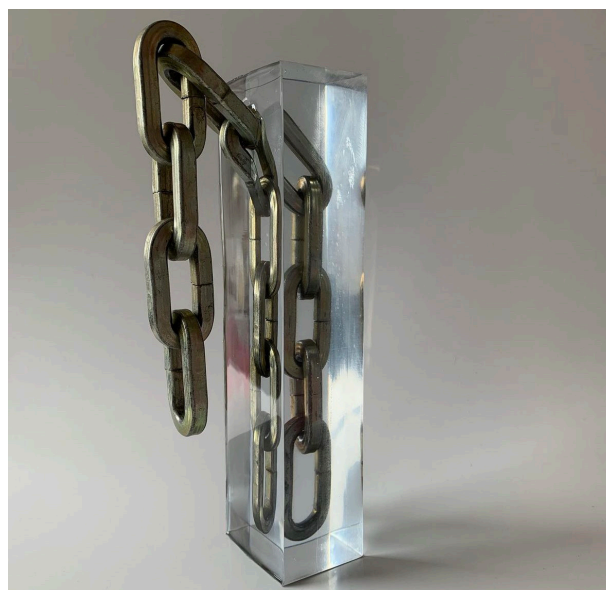
3. Isabelle Osborne

I've observed a kind of hierarchy or rejection of craft within the art world, I find this divide interesting. My work is craft activism against this patronizing point of view that implies craft is the lesser. Craft is unpretentious and joyful. It has the potential to be accessible to everyone and I want to embrace this. Craft speaks to womanhood and what it is to be a female practitioner. To me, craft welcomes practices, what is it to 'master your craft?'. What I hope to do next is explore how craft can be used as a tool to engage people in eco-friendly practices and addressing environmental issues.
@izzyoz_designs

4. Daniel Taylor

"Grosvenor Square", "A night in Soho"

Daniel Taylor is a Canadian artist who studied at the Nova Scotia College of Art and Design (NSCAD) in Halifax, NS. His work includes painting, drawing, and sculpture.



Minerva Amiss Chain, 2021 Epoxy resin, metal.

5. Joby Williamson

Fiesta (2021) CMYK Screen-print.

The found object has an enduring fascination for many artists, but few have such an affectionate, observant obsession as Joby Williamson. He has made work from plastic buckets, broom handles, crushed cardboard boxes, fragile and abandoned tables, screwed up and thrown away post-it notes. These prosaic things, the flotsam and jetsam of everyday life, are the source for Williamson's artworks and installations. His practice pivots around the inverted memory we apply to objects and acts as an archaeological dig of today's artefacts.

@jobywilliamson

6. Ellen Clarke-Quy (She/They)

'I Just Can't Help Myself'

Digital knit, Fishing hooks, Fishing wire.
Ellen Clarke-Quy is a multi disciplinary artist who works with traditional craft practises. They have recently begun to explore the medium of digital knit, and are interested in the idea of bringing craft into contemporary art spaces. The subject matter they draw from varies from folklore to botany to their own dreams; their illustrative drawings are often accompanied by text, as if to convey the inner thoughts of the characters represented in their work.

@_svveet_pea_

7. Kate Price (She/Her)

Is part of a collective named *Staying Out*, alongside ICA staff member Lyndon Harrison (He/Him) and a group of friends including Lettice Drake (She/They). Kate and Lettice regularly collaborate together, and this is their second custom-made disco ball. The first was produced in 2019 as part of a Staying Out event *Deep Like*, glistening down and turning the venue into a lounge night at a singer's bar. Staying Out is a collective who host community-focused events including workshops, fashion shows, film screenings, performances and club nights. The collective is trained and accredited by Good Night Out, providing a safe and welcoming space at every event

@kateluciaprice

@led_cheeks

@stayingoutonline

8. Minerva Amiss (She/Her)

Chain (2021) Epoxy resin, metal.

A formerly strong and free chain, now preserved in a moment of celebration of itself, a trophy to strength.

Nails (2022) Epoxy resin, metal.

A cluster of large nails delicately held together, a trophy to chaos.

Chastity Cage (2020) Epoxy resin, metal.

A trophy for my slave, a trophy to my anger.

Minerva Amiss (1993) is a British multidisciplinary artist working on sculpture, her work focuses on her lived experience and materiality of objects in communicating temporality. The majority of her sculptures communicate transparency, containment and conservation, these works are 'trophies' of emotions and experiences. She uses epoxy resin opposing materials and use their juxtapositions to mitigate conversations around topics such pain, gender and sexuality.
@minervaamiss.art

9. Toby Messer

Dissociation (2022)

Spray paint and acrylic paint on canvas.

I am an artist living in Barnes, South West London. I draw on many influences when painting, including the unspoilt landscape and dark and untouched areas, real and imaginary, of Richmond Park.

<https://tobymesser-art.co.uk/> -
tobymesser@blueyonder.co.uk

10. Balbina Bochuzyńska (She/Her)

Melting at Sunset (2022) Pastel on paper.

Eruption (2022) Pastel on paper.

RATS! (2023) Ceramic vessel.

Form by Joshua Lowe @josh.lowe.ceramics, underglaze illustration by me

Black Pearl (2023) video 1min 29sec

With sound and captions, working with ELDR's (Marina Elderton, ICA alumni!)

Ethereal soundscape I set out to capture the complexities of womanhood with a stylised and symbolic approach, presenting the woman as an organic, mystical energy and demonstrating the duality of its nature. I'm a Polish-born artist and filmmaker. I graduated from Film BA at University of Westminster and have since worked with video, illustration, animation and ceramics. Art for me is an outlet for my fears and anxieties and an exploration of 'the self'. I look inwards for inspiration and my art acts as an emotional diary and an attempt to communicate unspoken feelings.

@this.is.balb

11. Katie Page (She/Her)

Vanguard London (2013)

I studied BTEC level 3 fashion at Lewisham College
katie.page727@gmail.com

12. Melanie Coles

South Past Gerry's (2023), Work on Paper.

Melanie Coles is a mixed media artist based in London, U.K. and originally from the Okanagan Valley in Canada. Her works range from large scale collage to illustration, photography, writing and video work. Melanie has a BMA from Emily Carr University of Art & Design (Vancouver, Canada) and an MFA from School of the Damned (London, UK).

Instagram: @melaniecoles

Twitter: @melaniecoles

Website: melanie-coles.com

13. Lyndon Harrison (He/him)

Diary of a cloud (2022) Pencil on paper, acrylic, wood, glitter.

Lyndon was born and raised in Kingston Upon Thames. Studied performance art at the University of Brighton and is now a Public Advisor and Event Manager here at the ICA. Outside of his day job he draws, paints, hosts his own events and works with children on playground projects.

@fag_pasta

lydonnathanielharrison@gmail.com

14. Holly Roberts

Untitled, (2020)

Holly Roberts makes psychoanalytically informed art across multiple mediums. The work exhibited is part of a series that explores how it feels to occupy the gap between different significations of meaning.

15. Sam Joan

Celebration (2020) , *Freebie* (2015)



Balbina Bochuzyńska *Eruption*, 2022 Pastel on paper

16. Millie-Beth Wright (She/Her)

Stories in the Skirting (2023)

This projected story animates a small section of the ICA. It spotlights the architectural space by lining the edge of the skirting board. The ICA building has an extensive history and is full of stories. These stories are embedded within the nooks and crannies, just like this one.
@mibewr

17. Shekinah Eva Ama (She/Her)

lully 2 close, wayque, reasle, blink, widge, voya (2023) Acrylic on Canvas

A selection of paintings that explore the unique aesthetic of natural and biological of patterns, colours and shapes.

26 year old poet and visual artist from South East London.
@malkuth_studios

18. Steven Cairns

"I Love You", (2023)

Curator of Artists' Film and Moving Image at ICA

19. Flat_Shrimp

Drop Location 2.0

wait is this REEEEEEEEEEL life

20. Lydia Wilks

Beneath The Surface (2022)

Beneath the surface is a personal exploration into how society and culture dictate how black men should express grief and moreover whether they should express it at all. In this project I use my father to explore and document the pressures to remain strong and uphold the archetypal image which is not necessarily one of choice but one that has been involuntarily placed upon black people. As these ways of thinking have been normalised I think what has been neglected is the detrimental effects that keeping a brave face and not processing these emotions have.
@lydiaewilks

21. Samuel Thompson-Plant (He/Him)

Something (Dog) (2022) Glazed ceramic.

Sam is a multi-disciplinary visual artist and educator based in London. He has exhibited in art spaces across Manchester, Sheffield, Leicester, Nottingham and Helsinki, Finland. He has been involved in educational spaces, running workshops centred around emotional vulnerability, and lecturing at Loughborough University on the art and design foundation course. He also works as an artists assistant to Franko B, and is currently part of School of the Damned.

@samuelthompsonplant

22. Calum Armstrong

Uncle Ian Who Can Recall His Past Lives Year

(2023) Watercolour paint, crayon, pen and found collage materials on paper.

Calum Armstrong is an artist from West Yorkshire. Primarily known for his musical projects (Pet Grotesque, Tiña) this is his debut collection of paintings. His manager Dawn regularly shares his work via Instagram and YouTube
@petgrotesque
petgrotesque.bandcamp.com

23. Michael Henley (He/Him)

Snakes of Arcadia (2023)

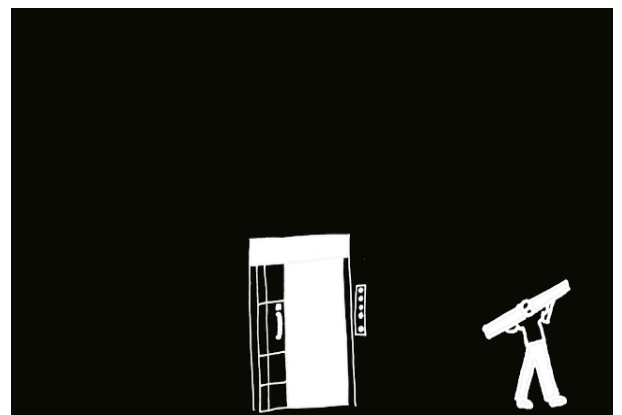
Ink and paper on tracing paper framed in LED backlit box frame.

This piece is a continuation of a body work seeking to explore humanities relationship with nature and mortality.

Specifically our failure to create a harmonious relationship with the world around us. While the main draw to the viewer is the top layer of snakes (to represent renewal and balance) the hidden under layers consist of dead species and symbols associated with Vanitas images, mainly human remains and tokens of mourning. All seek to create a body of work engages the viewers relationship with the work beyond the presentation. Michael Henley is a London based artist whose work deals primarily the duality of process and ideas. He uses this partnership to push and experiment with his medium (ink, graphite & light) as much as possible which in turn informs the research and concept of each body of work. Henley's fascination with organic bodies and the natural world is a huge influence on his work and through this he aims to create highly detailed pieces that act as portals or, perhaps beacons that invite further inspection wherever they may be.

@michaelhenleyart

www.michaelhenleyart.com



Millie-Beth Wright 'Stories in the Skirting' 2023

FILMS ON PROJECTOR

WARNING: GRAPHIC CONTENT

24. Jennine Khalik

I Saw Alma (On Google Maps)

Jennine's work often explores the Nakba (the dispossession, ethnic cleansing and exile of Palestinians in 1948 and onwards), the fragmentation of the Palestinian diaspora and generational statelessness, and the inalienable right of return. She explores connection to land and family in the face of forced disconnection by ongoing Israeli settler-colonial military occupation, denial of return -- denial of existence -- and land expropriation. Alma is her paternal ancestral village in historic Palestine, reduced to remains and rubble after it was destroyed by Zionist militias in 1948. It stands still in time, stones of a broken village is all that remains, unreachable.

25. Chris Penty Alvarez

Un País Situado en las Galaxias

Using archive footage from El Salvador's bloody civil war, this film is an exploration of the internalised conflict and trauma which displaced Salvadoreans and Latin Americans experience and informs the awkward relationship to their Western identities.

VITRINE 1

26. Joe Ackerman (He/Him)

London Outside Cats Vol. 1 (2019-2023)

Zines/ink/paper

London Outside Cats is a work in progress archiving the cats who live outside across London in the hope that they do not fall into obscurity @london.outside.cats @babes_in_legoland

27. Nicola Leong

The Institute of Cultural Anxiety, Works

from the Collection: (2020 – 2023)

Various authors, ed. Nicola Leong

ICA employee 2020 – present

28. Samuel Thompson-Plant

Trip to the Lake

29. Elijah W Harris

See text *SOFT* to accompany film

30. Jenna Coombs

Polaroids to accompany film *Sound2Silence*

31. Tasnima Ahmed

Proxy Love

@oshantiahmed

VITRINE 2

32. Calum Armstrong

Further works

33. Samuel Thompson-Plant

Holding on for Dear Life

34. Anonymous

BOY, BYE!!, received letters

FILMS IN ORDER OF APPEARANCE

Jadine Downes (director)

Nathan Twentyman (sound)

Adam Othman (editor)

Lottery man (2022) film, 3mins 45

Jadine explores her father's relationship with the lottery and his experience coming to the UK from Trinidad and Tobago.

@jadineaaliyah @nay.fun

Elijah W Harris (He/Him)

SOFT (2019)

Is an ongoing work exploring masculinity, the trans experience and father figures. In 2019 Elijah worked with a group of trans masc and trans male performers, a sound designer and a movement director to find a new language and thinking. This is a work in progress, the culmination of years of processing, learning and unlearning.

Performers/devisors:

Yasser Zadeh, Mika Johnson,

Tink Flaherty, June Lam

Sound Design:

Joel Harris / Books

Movement:

Eve Stainton

Supported by London Performance Studios,

Arts Council England

@ewharriz cargocollective.com/eliwh

Amrit Sanghera (She/Her)

Reclaiming (2021)

Video with audio, 1 minute 40 seconds.

Reclaiming is a poetic exploration of the complex experience of navigating otherness growing up in the rural countryside. The video centres the landscape as a rich site for unheard narratives to be read, unearthed and situated.

Amrit Sanghera is an artist working with video, writing and textiles to create imaginary dimensions that explore and transcend the associations between cultural, ecological and personal moments.

@amzsanghera

<https://vimeo.com/amritsanghera>

Bill Daggs**'SAMPLE FEAR[ORY]' (2021)**

Moving image and score Duration 00:16:48.

Informed by a background of collective practice, Daggs' work is entrenched in the aural and rhythmic happenings of his surroundings. His continuous investigation into sound is described as an improvisational archival process, focusing on supporting documentation, and taking the form of text, moving image, painting, sound and performance. Employing recording methodologies in the making process, such as sampling and looping, allows appropriation to become a language of re-creation; "repetition with a difference" (9th Wonder, 2020). Using the wider archive as a palette, combined with his own recordings, Daggs documents his culture in a coherent, though fragmented narrative.

www.billdaggs.com

billdaggsstudio@billdaggs.com

Jenna Coombs***verbatim (2021)**

When I create I aim to reflect my internal world onto my external world through sound, sets and film.

*Verbatim follows sounds & sentences you think you hear through the walls... assumptions of interpretation

@jcoombsy

Scott Rimington & Simon Eaves**Memory World by The Gathering Doubt**

(2020) Film/Music, 2mins 13secs

This is a music video for my solo project 'The Gathering Doubt'. The music is all me, and I came up with the video concept, but the actual directing, production, execution and editing of the video was by filmmaker & friend Simon Eaves.

<https://www.youtube.com/watch?v=JYuxNhrI7-U>

Flat_Shrimp

Drop Location 09:40

Balbina Bochuzynka & Marina Elderton

Black Pearl 01:29

Also see VR headset

Aija Elina Nieminen

Amateur Detective Agency 305 (2021)

12 minutes

<https://aijanieminen.com/>

Anna Hughes (She/Her)

Viscous feedback: please dislocate me

Anna F Hughes, born 1990 (UK). Anna is a video artist based in London and a current PhD candidate at the Royal College of Art. The practice-led research project entitled: *The Excessive Body: The Affects of Sensual Encounters in Cyberspace towards a Radically Embodied Future*, is supervised by Melanie Jackson and Tai Shani. Artworks Open prize-winner in 2017. Anna received an MA in Sculpture from the RCA in 2014 and a BA from the University of Reading in Fine Art in 2011. Anna has exhibited internationally and abroad with institutions such as: Southwark Park Galleries, Outpost, Flat Time House, Barbican Arts Group, Derby Quad, Hackney Picture House and Art Copenhagen. Anna won the Battersea Park Award for Sculpture in 2013 and was an Artworks Open prize-winner in 2017. anna.hughes@network.rca.ac.uk

Nichola Farnan

Out of Reach (is out of touch)

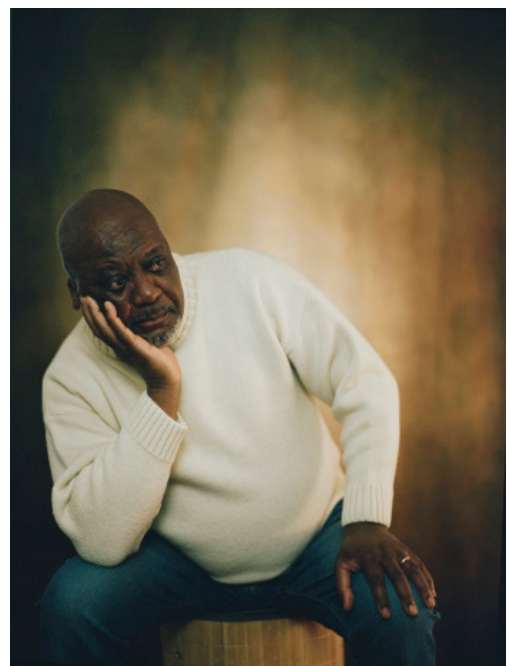
3:40

@nn_ff

Jenna Coombs**Sound2Silence**

During lockdown I investigated how my male friends have experienced therapy, asking them to comment on the topic whilst sitting in their bathroom-one of the most private and vulnerable spaces in the home.

Please see Polaroid photos in vitrine to accompany film



Lydia Wilks *Beneath The Surface* 2022

DJS & PERFORMANCES

12 June

6 6:30pm
Spoken Word

@fem_kat

Kat Benedict (They/Them)

Is a mad queer anti-disciplinary artist working in presentational and propositional forms.

Their writing and research focuses on memory, erotics, water, death, language, ritual and social remapping within queer ecologies. They make lectures, convenings, sculptures, sonic essays, objects and publications that propose extended modes of reading and recording.

@fem_kat

6:30 7pm
Han

@h.anyoung

7:45 8:30pm
Tzekin

@tamtzekin

8:30 9pm
Zonbi

@dreamsofaugury

9 9:45pm
Milkie

@ladies.lovin

9:45 10:30pm
NayFun

@nayfun

10:30 11pm
DJ Wilma

@djwil.ma

SPECIAL THANKS

*Jenna Coombs,
Samuel Thompson-Plant,
Amrit Sanghera , Millie-Beth Wright,
Kate Price, Baby Blue, and Betty Ignatova*