



The Arts Foundation Futures Awards

PRESS RELEASE

29 November 2021

The Arts Foundation Futures Awards 2022 for Visual Arts Finalists Announced

The Arts Foundation announce the four finalists of The Arts Foundation Futures Awards (AFFA) 2022 for Visual Arts, supported by The Yoma Sasburg Estate.

Rhea Dillon, Sadé Mica, Shenece Oretha and Libita Sibungu have been selected from a long list of nominated artists as finalists for the £10,000 Arts Foundation Futures Award 2022 in Visual Arts.

The award supports artists working in any area of the visual arts including installation, sculpture, film, photography, sound, painting and cross art-form practice. The AFFA 2022 Visual Arts Judges are Visual Artist, Oreet Ashery; Director of Tate St Ives, Anne Barlow; and Director of Aesthetica, Cherie Federico, who says:

"It was a true honour to have the opportunity to be on the jury for this year's Arts Foundation Futures Awards. The calibre of talent was outstanding and the shortlisted artists, Rhea Dillon, Sadé Mica, Shenece Oretha and Libita Sibungu, are all pushing boundaries in the visual arts, working across film, moving image, poetry and performance. As a panel, we were thrilled with this selection and feel that each artist is making a major contribution to contemporary artistic practice and furthering very important questions about identity and belonging in 21st Century life."

Interdisciplinary visual artist, Rhea Dillon references queer thought and feminist theory in her examination and abstraction of the 'rules of representation', using sculpture, painting, poetry and olfaction as devices to undermine contemporary Western culture. Rhea writes, *"Blackness is naturally abstract. So as a Black expressionist, I am a question-er and a trickster."* Uchronia et Uchromia (2020) takes the form of an online questionnaire, highlighting the processes and power structures framing the Black experience today. By adopting this framework, ideas of power, control and inequality come to the fore.

Sadé Mica tests the extent to which their body is both freed and restricted within gender and performance, their perception, their queerness and their interactions with the world. Using poetry, film, photography and textiles, Sadé documents the evolution of their understanding and identity, choosing to use their practice as a vector to explore their fluidity and impermanence in a space removed from their personal relationships. ALWAYS 23 AT EVA (2018) sees the artist

dancing in EVA bar, Manchester, while a poem interjects throughout discussing their feelings towards perception, posture and movement, examining their gender performance while blocking out other's gazes with their headphones and thereby denying gendered expectations.

Shenece Oretha believes in sound's mobilising potential and maintains listening as an embodied practice. Saying, *"I pay close attention to not just the music but the musicality of Black and Caribbean speech, traditions, spiritual practice, and literature. I draw inspiration from the approaches to listening and sound in the texts of Black women writers and the improvisatory and expressive strategies of Black avant-garde music."* Through multi-channel sound installations, they focus on the electronic speaker's body in relation to the human body. In *Conspiracy: After Jeanne Lee* (2021) Shenece's series of speakers stand as figures, with bones placed in their diaphragms. Beginning with two deep breaths, they emit disparate tones which eventually join in a shared harmony before fading to silence.

Bristol-based Libita Sibungu grew up in Cornwall, this experience has informed their ongoing exploration into space and place spoken through the movements of black and brown bodies in rural landscapes. With collective work, storytelling and performance, Sibungu gathers and samples displaced voices into holding and healing environments to explore sites of remembrance. The project continuum; *Quantum Ghost* (2019) is a lament to memory comprising a series of large-scale photograms, an immersive sound installation, and a programme of live performances. Mapping a journey through archives and territories related to Sibungu's heritage, connecting the mining regions of Namibia and Cornwall, revealing how the echoes of colonialism and diasporic migration reverberate through the deep-time of geology.

The Arts Foundation Futures Awards 2022 supports and celebrates artists for both their work to date and future development. The recipient of the £10,000 award for Visual Arts will be announced along with awards in four other artforms (Animation, Materials Innovation, Music for Change, and Theatre-Makers) at a celebration event in late January 2022 - with all finalists receiving £1,000 awards towards their artistic practice.

Artist, and Visual Arts Judge, Oreet Ashery added:

"It is meaningful to support artists during times in which sustaining one's practice can be challenging. I am hugely excited to see how the work of all four artists continues to develop, take risks and be seen and experienced."

To find out more about the artists and all AFFA 2022 finalists, please visit The Arts Foundation website: artsfoundation.co.uk/affas/2022/

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INFORMATION

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PRESS PACK & IMAGES

The AFFA 2022 Animation Press Pack and Artist Images* can be viewed [here](#).

**Please ensure all imagery and photographs use the credits supplied.*

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NOTES TO EDITORS

About The Arts Foundation

The Arts Foundation is a registered charity that supports individual artists and creatives in the UK with no strings attached financial support. Since 1993 the Arts Foundation has given nearly £2 million to creatives across the spectrum of the Arts.

The Arts Foundation Futures Awards (AFFA) gives out five £10,000 fellowships every year, with all finalists each receiving £1,000. These are awarded based on past work and enable future development. Each year the awards focus on both broad and innovative art forms, across Craft, Design, Film, Literature, Material Innovation, Music, New Media, Performing and Visual Arts, and aim to highlight lesser-known areas of creative practice and include emerging multidisciplinary artists.

The contribution of the Arts Foundation Futures Awards to the Arts in the UK is demonstrated by its past Fellows, many of whom have become leaders in their respective art forms, including Wayne McGregor (1994), Alice Oswald (1996), Sarah Kane (1998), Asif Kapadia (2001), Ali Smith (2001), Rufus Norris (2002), Lynette Yiadom-Boakye (2006), and more recently, Simon Fujiwara (2009) Hollie McNish (2015), Evan Ifekoya (2017), Holly Hendry (2019), and Bethany Williams (2020).

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About The Yoma Sasburg Estate

Gifted by her daughter Roselyn in 2010 the Yoma Sasburg legacy has already funded many different Arts Foundation Futures Awards Fellowships including sculptors, installation artists and live performance artists. Thanks to the legacy it will continue to fund a fellowship in Fine and Visual Arts into the foreseeable future. Born in Amsterdam Yoma Sasburg was a professional ballet dancer. She married the prolific film composer Edward Clifton Parker and later trained as a sculptor under David Weekes becoming a founder member of the Devon Guild of Craftsmen.

