

Press Release

Rebecca Bellantoni: *Day and heavy, Judah leaves*  
22 June - 1 September 2024



Portrait of Rebecca Bellantoni. Photo by Katarzyna Perlak

This summer, De La Warr Pavilion will present the first institutional solo exhibition of London-based artist, Rebecca Bellantoni, comprising a new body of sculptural and installation work in the First floor gallery.

Working with moving image, installation, performance, photography, textiles, printmaking, sculpture, sound-text, and ceramics, Bellantoni (b. 1981, UK) draws from everyday occurrences and abstracts them. Through investigations into the layered lens and aesthetics of Black women's writing (fiction and nonfiction), metaphysics, philosophy, religion, spirituality and geography, Bellantoni gently prisms apart the concept of the accepted/expected 'real' and the experiential 'real', looking at how these removed borders may offer meditative experiences and portals to the self, collective reasoning and healing thought and action.

For this new commission, Bellantoni will bring together a series of sculptural and installation works comprising ceramic, textile, wood, sound, photography and found objects. Together, they tell the story of the intergenerational relationship between the artist, her Godmother and the latter's self-initiated exodus back to Jamaica in



the late 1980s. Shifting between the personal and the archetypal, Bellantoni's exhibition charts the course of *The Godmother* and *The Child* through geographical mapping, picturing various energy fields created between these two characters. As in much of the artist's work, London is a central topographical and subterranean character, an urban space in which time and memory layer and resonate throughout generations of people living in this urban context.

For *Day and heavy*, *Judah leaves*, Bellantoni draws from Katherine McKittrick's exploration of the geographic lives of Black women, who despite being considered 'ungeographic' – through a history of displacement – continue to claim and build. Bellantoni has taken this provocation to heart by creating an intimate environment charting the unassuming relationship between a working-class woman and her godchild, and the potential for the mystical to reveal itself in the everyday.

The artist says: 'With this exhibition, I hope to speak to a deeper relationship that people build with place. When I think about place, I am really thinking about social geography, the conditions that people live in, about how communities are built and how they dissolve. Although that plays a big part in what the exhibition is, I have chosen in this exhibition to step back from the harsh realities to look at what happens and how people find their way through those experiences'.

## Notes to Editors

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## Biography

Rebecca Bellantoni lives and works in London. She is the winning Fellow of the 2024 Arts Foundation Futures Awards and a nominee for the 2022 Max Mara Art Prize for Women. Her recent projects include *Condition the roses, accept the vision. C.R.Y (REVISED)*, Tate Britain, London (2023); *La Position de l'Amour*, CNAC Magasin, Grenoble (2023); *In the house of my love*, Brent Biennial, London (2022); Frieze Live London (2021); *Aggregates*, Ausstellungsraum Klingental, Switzerland (2021); *Coalition of Care*, PUBLICs (Helsinki, Finland, 2019), and *La Manutention*, Palais de Tokyo (Paris, France, 2019; in collaboration with Rowdy SS). She is the recipient of bursaries and awards from Fluxus Art Projects (2023), a-n The Artists Information Company (2023), Womxn of Colour Art Award (2022), and Jerwood Arts (2020).

## Exhibition supported by

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