

Jerwood Solo Presentations

Emii Alrai
Freya Dooley
Bryony Gillard

Gallery exhibition:
19 May – 17 July 2021

Wednesday – Saturday
12pm – 7pm

Jerwood Arts at Jerwood Space
171 Union Street
London SE1 0LN
jerwoodarts.org

Jerwood Solo Presentations 2021 showcases new commissions by Emii Alrai, Freya Dooley and Bryony Gillard in three concurrent presentations.

Diverse in content and materials the works span sculpture, installation, moving-image and sound; with each artist taking over a whole gallery to present their ideas.

The exhibition brings together three distinct voices, convening individual dialogues on loss and illness; façade and post-colonial museum practices; and the experience of distance and intimacy in domestic space.

Now in its fifth year, Jerwood Solo Presentations creates a platform for the most outstanding early-career artists from across the UK to have their first major solo presentation in London. It provides a fully resourced opportunity for artists to develop a significant new commission, creating a unique space for conversation and experimentation, across and between disciplines.

Jerwood Solo Presentations 2021 was selected and curated by Harriet Cooper, Head of Visual Arts at Jerwood Arts.

Gallery 1:
EMII ALRAI

Emii Alrai uses sculpture and installation to interrogate ideas of inherited nostalgia, geographical identity and post-colonial museum practices of collecting and display. Rooted in her Iraqi heritage, her work draws on museum collections, ancient writing from the Middle East and oral histories to navigate an understanding of displacement and cultural collision.

Conceived specifically for Gallery 1, *Passing of the Lilies* is a monumental installation which interrogates ideas of value and the origins of artefacts.

Layered together, large-scale sculptures appear as excavated ruins of a burial site while smaller forms suggest the domestic objects left behind by an ancient civilisation. On closer inspection these seemingly precious objects are a façade; created from everyday materials like plaster, polystyrene, metal and clay.

Staging the sculptures as large-scale dioramas, Alrai emulates museum displays like The Ishtar Gate at the Pergamon Museum in Berlin and the Cast Courts at the V&A in London which present colossal architectural structures within the confines of the museum. Vases and cups which are seemingly valuable – although in reality commonplace utensils – are secured to the walls by metal armatures which both protect and capture them, intimating colonial approaches to the acquisition of antiquities.

Passing of the Lilies continues Alrai's exploration of the complexities and issues of how objects from the Middle East are displayed in museums in the West, and the power hierarchies at play in telling these histories. Through her façades and forgeries, she encourages us to imagine the specific journeys, narratives and conditions that inform an object's presence within the museum. What is chosen, who is choosing and what absence is left behind after excavation?

Emii Alrai was born in Blackpool and is based in Leeds. She graduated from the University of Leeds with an MA in Art Gallery and Museum Studies in 2018. Alrai recently completed the Triangle Astérides Residency in Marseille. In 2020 she received the Paul Hamlyn Foundation Artist Award and was part of the Yorkshire Sculpture International Sculpture Network. She was

selected for the Arab British Centre Making Marks Project in Kuwait in 2019 and the Tetley Artist Associate Programme in 2018. Recent solo exhibitions include: *The High Dam*, The Tetley, Leeds (2020); *Tutelaries*, VITRINE, London (2019); *House of Teeming Cattle*, Two Queens, Leicester (2019); and *An Ancient Quiver*, GLOAM, Sheffield (2018). Notable group and duo exhibitions include: *Fallow*, Rectory Projects, London (2019); *The Hum*, Caustic Coastal, Salford (2017); and *Limbo Lambada*, Hutt Collective, Nottingham (2017). In 2022 she will be exhibiting new work at Eastside Projects, Birmingham, and in a two-person exhibition with Eve Tagny at Visual Arts Centre of Clarington in Canada.

emiialrai.com



Emii Alrai, *House of Teeming Cattle*, 2019. Installation view at Two Queens, Leicester. Photography by Jules Lister.

Artist credits: With thanks to Mark and Billy Webster at MW Fabrications, Eleanor Rambellas Roche, Baile Ali, Sulāiman Majali, and The Art House.

Gallery 2:
FREYA DOOLEY

Freya Dooley works across media encompassing writing, moving-image, performance and sound in her practice. Her work builds layered and unstable narratives: collaborative fictions which navigate their way through divergent subjects, expanding outwards from close-range environments and observations.

Temporary Commons is an immersive multi-channel sound installation that describes experiences of connection, untethering, and futile attempts at control within the porous walls of a rented terrace house. A meandering fictional narrative voiced by the artist weaves together dodgy plumbing, turbulent neighbours, bad weather, canned laughter, and an invasive landlord. The tension of hidden leaks and unstable structures is a stage for reflections on the harmony and discord of living alongside others.

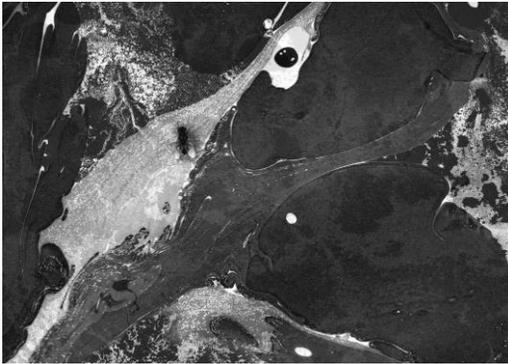
The central score is produced in collaboration with musician and artist Emma Daman Thomas and layers speech, lyric and domestic recordings to create a sculptural, polyphonic soundtrack. The house becomes a character in itself – it overhears and is overheard as the narrator is joined by bursts of chorus, enclosing the listener in shifting scenes of precarious living.

Oscillating between conditions of intrusion and invitation, *Temporary Commons* is occupied by contradictory states. What is hidden seeps to the surface and what is private becomes shared as the slowly sinking house invites moments of fleeting communion through the domestic commons of the party wall.

Freya Dooley lives and works in Cardiff. She graduated with a BA (Hons) Fine Art from Cardiff School of Art and Design in 2011 and was a member of Syllabus III, a UK-based peer-led alternative learning programme, in 2017-18. Dooley currently holds a two-year Fellowship at g39, Cardiff, which is supported by the Freelands Artist Programme. In 2020 she undertook a residency with Beppu Project in Japan supported by Wales Arts International. Recent solo exhibitions and projects include: *Scenes from Between the Mountains and the Sea*, Beppu Project, Oita, Japan (2020); *Ventriloquy for Radio*, part of Interruptions at Holden Gallery, Manchester (2020);

New Writing with New Contemporaries including performances at Leeds Art Gallery and South London Gallery (2019-20); *Somewhere in the Crowd There's You*, Eastside Projects, Birmingham (2019); and *The song settles inside of the body it borrows*, Chapter Gallery, Cardiff (2019). She was shortlisted for the Kleinwort-Hambros Emerging Artist Prize in 2019.

freyadooley.com



Freya Dooley, *Temporary Commons*, 2021.

Installation detail.

Image courtesy of the artist.

Written and narrated by Freya Dooley. Music by Emma Daman Thomas and Freya Dooley. Additional narration by Rebecca Knowles Mix engineering by Freya Dooley.

Captions by Freya Dooley in consultation with Ciaran Stewart and Collective Text.

Freya Dooley, *Temporary Commons*, 2021.

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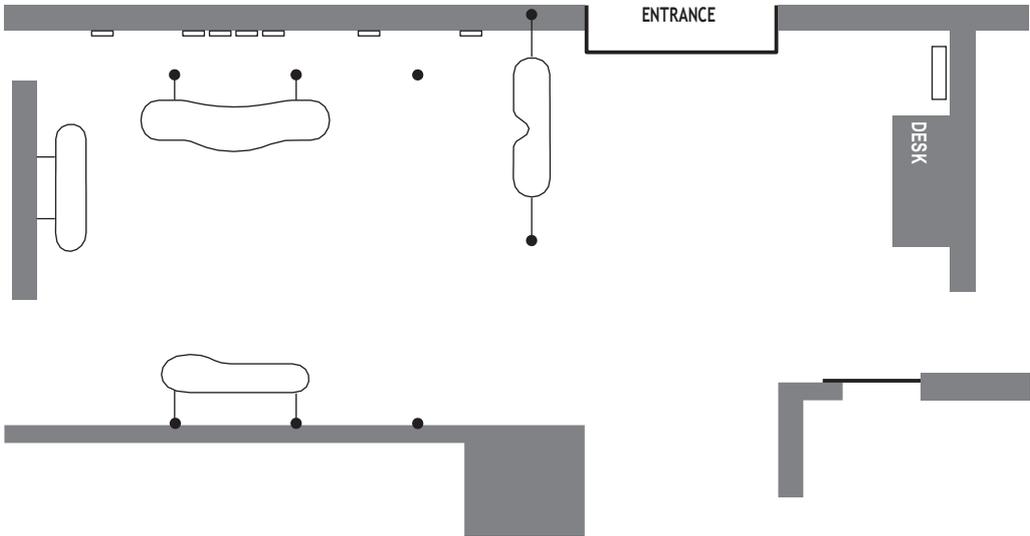
With special thanks to Emma Daman Thomas, Arts Council of Wales, Ciaran Stewart, Emilia Beatriz, Harry Morgan, g39, Anthony Shapland, Andy Davies, Jon Ruddick, Cinzia Mutigli, Louise Hobson, Sean Edwards, Rhiannon Lowe, Roger Graham and Sam Hasler.

The research and development of *Temporary Commons* was additionally supported by:



GALLERY PLAN

GALLERY 1



GALLERY 1

Emii Alrai

Passing of the Lilies, 2021 Polystyrene, plaster, sand, clay, copper leaf, oxides, ink, lilies, steel and jesmonite. Dimensions variable

GALLERY 2

GALLERY 3



GALLERY 2

Freya Dooley

Temporary Commons, 2021 Multi-channel audio installation,
bespoke seating, monochrome print and acrylic paint
42 minutes

Starting at: 12pm, 12.45pm (captioned), 1.30pm, 2.15pm (captioned), 3pm, 3.45pm (captioned), 4.30pm, 5.15pm (captioned), 6pm

GALLERY 3

Bryony Gillard

I dreamed I called you on the telephone, 2021

HD Video

19 minutes and 20 seconds

Starting at: 12pm, 12.20pm, 12.40pm (captioned),
1pm, 1.20pm, 1.40pm (captioned), 2pm, 2.20pm,
2.40pm (captioned), 3pm, 3.20pm, 3.40pm
(captioned), 4pm, 4.20pm, 4.40pm (captioned),
5pm, 5.20pm, 5.40pm (captioned), 6pm, 6.20pm,
6.40pm (captioned)

Gallery 3:
BRYONY GILLARD

Bryony Gillard works across writing, workshops, performance, video and exhibition-making to reflect upon events, creatures and ideas that refuse to be categorised. In her work she creates a space for genealogies of intersectional feminist practice that are elusive, messy and thoroughly entangled in contemporary concerns.

I dreamed I called you on the telephone is a new moving-image work which considers loss, illness and time under late capitalism. Bringing together extracts from poetry, first-person accounts and the artist's own writing, it ruminates on the intensely singular experience of sickness and grief when living in a world that keeps on moving around you.

At its core is an excerpt from the poet Anne Boyer's autopathography, 'The Undying' (2019), a memoir that brutally tracks her experiences of cancer and the cancer industry in the USA. Reconfigured in this context, Boyer's call to "weaponise" one's sick body against "what you hate and what hates you" is spoken as a powerful monologue by the artist's sister, an NHS midwife, inspiring forms of resistance at moments of vulnerability.

Throughout the film a range of protagonists and collaborators are introduced, including a curious fox, a relentless sewage worker and a lone countertenor singing the haunting 'Sorrow Stay' by 16th century composer John Dowland. Prosthetic limbs lie detached, useless and defenceless to nature, and we watch the fox tentatively tend to them before slowly tearing at the inhuman flesh. Laying bare this lack of control and giving voice to the experience of loss, this work explores ideas around bodily autonomy, grief and the potential of care and resistance.

Bryony Gillard is an artist, curator and educator based in Bristol. She graduated with an MFA from the Dutch Art Institute, School for Art Praxis in 2015. Her work was included in the Tate touring exhibition *Virginia Woolf: an exhibition inspired by her writings* (2018) and she was awarded the 2019 Royal Albert Memorial Museum artist commission to create *Unctuous Between Fingers* which has also been shown at The Holden Gallery, Manchester; Cinema Maison, BB15, Linz; TBA21 Academy, Venice; and Arnolfini, Bristol (2019-20). Recent solo and two-person exhibitions include: A new commission with University of Bristol's Postgraduate Research Department and Brigstow Institute (forthcoming, 2021); *Slippery Bodies*, FLATLAND projects, Hastings (2019);

Bau-bo-bad performance, De Pimlico Projects, London (2019); and *A cap, like water, transparent, fluid yet with definite body*, Peninsula Arts, Plymouth and Turf Projects, Croydon (2017-18). She is an associate lecturer at the University of Gloucestershire and facilitates creative workshops for adults and young people.

bryonygillard.co.uk



Bryony Gillard, *I dreamed I called you on the telephone*, 2021. Still.

Image courtesy of the artist.

Artist Note:

This work includes content around loss, illness and grief which may be triggering for visitors.

Artist credits:

With special thanks to Becky Gray, Foxy, Ella Golt, D-M Withers, Anna Clawson, Nicole Ward, Nik Rawlings, Oliver Sutherland, Beth Emily Richards, Ciaran Stewart and Collective Text.

READING LIST

The Jerwood Solo Presentations 2021 artists have each put together a reading list to share some of the research, ideas and inspirations that have fed into their commissions. Access the lists online using the QR codes below or at jerwoodarts.org/exhibitionsandevents/writing-and-media/

Emii Alrai



Freya Dooley



Bryony Gillard



VISITING US

Gallery Opening Hours

Wednesday – Saturday

12pm – 7pm

Address

Jerwood Arts exhibition and events programme is based at: Jerwood Space 171 Union Street, Bankside, London SE1 0LN

Café

The Gentlemen Baristas School House is an independent coffee shop nestled within Jerwood Space serving delicious coffee and seasonal fresh food in a welcoming and informal environment, with indoor and outdoor seating. Art Fund National Art Passcards accepted for a 10% discount.

Getting here

Train: The nearest underground tube stations are Southwark (5-minute walk to the gallery), Borough (9-minute), and London Bridge (10-minute). The nearest rail station is London Bridge and Waterloo (13-minute walk to the gallery).

Bike: There are cycle parking spaces located in the Jerwood Space garden.

Car: There is car parking on Union Street and Pepper Street for blue badge holders.

Nearby

Jerwood Space is a five-minute walk from Tate Modern and Bankside Gallery, and around the corner from Copperfield Gallery. Borough Food Market and Flat Iron Square are both nearby, as well as food markets at the South Bank next to Hayward Gallery.

Science Gallery, White Cube Bermondsey and Vitrine are located near London Bridge, and Danielle Arnaud Gallery, Matt's Gallery, Southwark Park Galleries and South London Gallery are easily visited via public transport.

Access

We want to make sure that our exhibition and events programme based at Jerwood Space is welcoming and accessible. Please contact us if you would like to discuss how we can support you, or have any feedback on the accessibility of our work. You can contact us via email at gallery@jerwoodarts.org or telephone +44 (0)7944 903 882

Jerwood Arts

Harriet Cooper, Lilli Geissendorfer, Sarah Gibbon,
Kaya La Bonte-Hurst, Louis Jones, Mirren Kessling,
Clíona Malin, Jon Opie, Svetlana Panova, Zeinab
Saleh

PR

FOUR Communications

Technical Support

Rob Davis, Laura Hindmarsh, Kenji Takahashi

Design

Dean Pavitt

pavittandpavitt.co.uk

Captioning Support

Emilia Beatriz from Collective Text and Ciaran Stewart

Writer in Residence

Marek Sullivan

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jerwoodarts.org

Join the conversation



@jerwoodarts #jerwoodsolo presentations

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EVENTS

The events programme for Jerwood Solo Presentations 2021 is designed to be experienced online or in-person; drawing out key critical themes in the exhibition, enabling new ways of experiencing the commissions and hearing from the artists themselves.

PRESENTING: Jerwood Solo Presentations

Wednesday 19 May, 7–8pm

To celebrate the launch, artists Emii Alrai, Freya Dooley and Bryony Gillard and curator Harriet Cooper, Head of Visual Arts preview and introduce the new commissions in their own words.

ONLINE

JERWOOD LATES: I dreamed I called you on the telephone

Friday 28 May – Sat 29 May, 5pm–5pm

Tune in for an online screening of Bryony Gillard's moving-image commission *I dreamed I called you on the telephone*, 2021, available to stream for 24 hours.

ONLINE

IN CONVERSATION: Bryony Gillard and Irene Aristizábal

Friday 18 June, 7–8pm

Bryony Gillard discusses *I dreamed I called you on the telephone* with Irene Aristizábal, Head of Curatorial and Public Practice at BALTIC Centre for Contemporary Art and co-curator of British Art Show 9.

IN-PERSON

JERWOOD LATES: Temporary Commons

Friday 25 June – Sat 26 June, 5pm–5pm

Tune in for an online broadcast of Freya Dooley's new audio installation, available to stream for 24 hours.

ONLINE

IN CONVERSATION: Freya Dooley and Helen Frosi

Wednesday 30 June, 7–8pm

Freya Dooley discusses *Temporary Commons* with Helen Frosi who is an interdisciplinary artist-curator, producer and Director of SoundFjord – a nomadic curatorial platform focussed on sound-related research and practice.

IN-PERSON

PERFORMANCE: Prologue

Friday 16 July, 7–7:30pm, 8–8:30pm

An operatic performance devised in collaboration by artists Sulaïman Majali and Emii Alrai, using the sculptural installation *Passing of the Lilies* as a theatrical backdrop where the artists bring together their collective research around lament, collapse, collision, fugitivity and the tomb space.

IN-PERSON



All events are free to attend or stream, booking is required via jerwoodarts.org/exhibitionsandevents