

PRESS RELEASE

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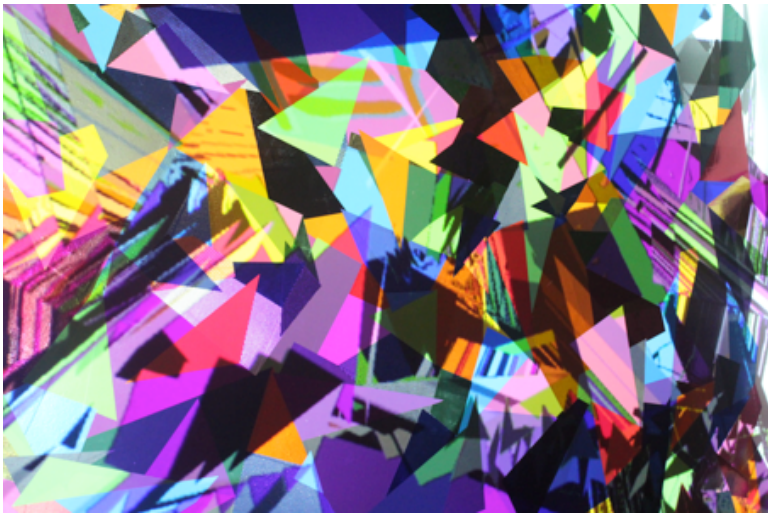
www.jerwoodvisualarts.org

Jerwood Encounters: Common Property

Curated by Hannah Pierce

15 January - 21 February 2016, Jerwood Space, London

EDWIN BURDIS/ HANNAH KNOX/ ROB MYERS/
OWEN G. PARRY/ ANTONIO ROBERTS/ SUPERFLEX



Curated by Hannah Pierce, ***Jerwood Encounters: Common Property*** seeks to demonstrate how artists engage with and relate to copyright through the work of six emerging and mid-career artists, including three new commissions. The exhibition and accompanying events programme seeks to generate new conversations about how copyright is currently impacting the way visual artists make and distribute their work, and demonstrates how artists are challenging the limitations of copyright through their practice.

The exhibition takes its title from a response Sol LeWitt made in *Flash Art* in 1973 to the accusation that he had copied the work of Francois Morellet and Jan Schoonhoven. He stated: *"I believe that ideas once expressed, become the common property of all. They are invalid if not used, they can only be given away and not stolen..."*

Copyright has expanded exponentially over the past two decades in line with the unprecedented free-exchange of information and content that takes place over the Internet. In October 2014, in an attempt to make the copyright system better suited to the digital age, changes to UK legislation came into effect allowing the parody of copyrighted works. This change allows individuals to make limited but reasonable use of creative content previously protected by copyright, through 'Caricature, Parody and Pastiche', without having to gain permission of the rights holder - provided that it is considered 'fair and appropriate'.

"Jerwood Encounters: Common Property comes at a hugely significant time in the continuing chaotic development of the law on copyright. It comes also at a time of markedly increasing interest in the nexus

between art and law generally. Copyright law is currently in a state of flux amidst the coincidence of emergent new digital realities, a proliferation of appropriation based cultural expression and the prospective move towards a more creativity based standard for protection. Further complexity is added to the terrain by impending and potentially radical EU reforms and a growing awareness of the importance of achieving balance within the IP system, with an increased emphasis being placed on exceptions and limitations to the scope of copyright protection. The works in *Common Property* address many of these concerns exploring, *inter alia*, the themes of cultural transformative re-use, technology's impact on the boundaries of infringement and the contemporary challenges to the fundamental notions of authorship inherent in copyright law." Shane Burke, Lecturer in Law at Cardiff University

There will be a number of new commissions in *Common Property*, reflecting the current and evolving artistic interest in 'playing' with copyright frameworks and associated issues. **Antonio Roberts**, a digital artist from Birmingham, will show work that tests questions of creative ownership rights arising from today's increasingly sophisticated digital technology. **Owen Parry's** commission, *Larry!Monument*, is informed by his fascination with the phenomenon of 'fandom' and the fan-art aesthetic. His life-size 'monument' pays homage to the fictional romance between One Direction members Harry Styles and Louis Tomlinson, as dreamed up by the band's infatuated fans. The third commissioned project is a site-specific piece by **Hannah Knox**, which draws inspiration from the *Magic Eye* series of 'autostereograms', popular in the '90s (these were 2D digital patterns which offered up illusory 3D images on prolonged viewing). Hannah will exhibit a series of new painted and mixed media works based on *Magic Eye* posters, complemented by a vast original *Magic Eye* backdrop.

Canadian-based artist **Rob Myers'** *Sharable Readymades* project aims to return iconic art historical 'readymades' to the public domain. He will display several examples of these works as 3D-printable models. Intentionally simulating the way in which DJs sample, distort and layer the music of others, **Edwin Burdis** will present a new series of paintings entitled *POLYTUNNEL-BANGERZ* which sample and 'remix' existing artwork, including his own. **SUPERFLEX**, a group of Danish artist-designer-activists, describe their work as 'tools': models or proposals which can be used and modified by their users. They will be exhibiting *Copy Right*, a model of a chair that references the 'knock-off' imitations of Danish designer Arne Jacobsen's 'Ant Chair', hugely popular in the mid-20th century.

In 2016 Jerwood Charitable Foundation marks ten years of Jerwood Visual Arts, its national programme supporting visual arts practice. Since the inception of the programme in 2006, Jerwood Charitable Foundation has channelled a total of £4m through it, working with more than 1200 visual artists, writers and curators from across the UK and supporting a wealth of research and new commissions for audiences now reaching 60,000 a year.

- Ends -

Exhibition information:

Title: Jerwood Encounters: Common Property
Exhibition dates: 15 January - 21 February 2016
Address: Jerwood Space, 171 Union St, London SE1 0LN
Opening Times: Mon-Fri 10am-5pm, Sat/Sun 10am-3pm
Admission: Free
Nearest tube: Southwark, London Bridge or Borough
Website: jerwoodvisualarts.org
Twitter: @JerwoodJVA #JVACCommonProperty

Exhibition events: Free but must be booked in advance, for further information please visit www.jerwoodvisualarts.org or contact: jva@jerwoodspace.co.uk

Notes to editors:

Jerwood Charitable Foundation is dedicated to imaginative and responsible revenue funding of the arts, supporting artists to develop and grow at important stages in their careers. The aim of its funding is to allow artists and arts organisations to thrive; to continue to develop their skills, imagination and creativity with integrity. It works with artists across art forms, from dance and theatre to literature, music and the visual arts. For more information visit www.jerwoodcharitablefoundation.org

Jerwood Visual Arts is a national programme supporting visual arts practice, through which Jerwood Charitable Foundation works with early career artists to commission and present new work. Artist opportunities run throughout the year alongside a programme of related exhibitions, events and commissioned writing taking place online, in London and across the UK. www.jerwoodvisualarts.org

Jerwood Encounters are one-off curated exhibitions which provide artists and curators with new exhibition opportunities and the chance to explore issues and territories in the borderlands between the main disciplinary fields of the Jerwood Visual Arts programme. Previous exhibitions in the Encounters series have included: *3-Phase*, an artist development collaboration between Eastside Projects, g39 and Jerwood Charitable Foundation, and *The Grantchester Pottery paints the stage*, curated by The Grantchester Pottery, in 2015; *Suspicion*, curated by Dan Coombs, and *TTTT*, curated by Sarah Williams, in 2014; *Family Politics*, curated by Photoworks, and *After Hours*, curated by Nick Eagleton, in 2013; *“Now I Gotta Reason”*, curated by Marcus Coates and Grizedale Arts, and *ASSEMBLY* curated by Sarah Williams, in 2012; *TERRA*, curated by Hayley Skipper, Forestry Commission England, and *SHOW*, curated by Sarah Williams, in 2011; *For the Sake of the Image*, curated by Suki Chan, *LOCATE* curated by Sarah Williams, and *Inscription: Drawing, Making, Thinking* curated by Amanda Game and Anita Taylor in 2010; and *Passing Thoughts and Making Plans*, curated by Catherine Yass in 2009.

Hannah Pierce is a researcher, curator and project manager based in Manchester. Her research and curatorial focus is experimental models for supporting emerging and under-represented artists. She is currently Contemporary Arts Programme Manager with the National Trust, and has previously worked with Jerwood Visual Arts, Ceri Hand Gallery, Liverpool Biennial and the International Award for Excellence in Public Art. www.hannah-pierce.co.uk

Edwin Burdis has collaborated with numerous artists, writers and musicians, including: Mark Leckey, Steven Claydon, Bonnie Camplin, Kieron Livingstone and Heather Phillipson. He has had solo exhibitions and performances at galleries and institutions internationally including: Wysing Arts Centre, Cambridge, UK; BROADWAY 1602, New York, USA; Hayward Gallery, London, UK; and Haus De Kunst, Munich, Germany. His work has been presented in group exhibitions and events programmes at galleries, institutions and museums internationally, including: ICA, London, UK; TATE Modern and TATE Britain, London, UK; Victoria and Albert Museum, London, UK; Modern Art Oxford, Oxford, UK; Arnolfini, Bristol, UK; Skanes Kunstforening, Malmo, Sweden; Gavin Brown Enterprise, New York, USA. He received an Arts Council England (ACE) Bursary to produce his feature length operatic film work ‘Light Green and Dark Grey (A Personal View)’ (2014), and has had numerous public commissions, most recently at Jupiter Artland, Edinburgh (2015), culminating in the solo exhibition ‘The Thickening’. www.vitrinegallery.co.uk/artist/edwin-burdis

Hannah Knox (b. 1978) lives and works in London. She completed her MA in painting at the Royal College of Art in 2007. Knox’s practice takes painting as its focus with works made from a selection of fabrics and cloths; ostensibly unpainted they are often stained, poured, dipped, printed or sprayed. Shape-shifting they fall from the ceiling, hang out on the floor or gather themselves up to make a stand-in body in the room; actively embracing the world beyond the wall. Solo exhibitions include ‘Tempur’, CSM Project Space, London, UK, 2015; ‘BUFF’, Ceri Hand Gallery, London, UK, 2013; ‘Stoffbilder’, Take Courage, London, 2012. Recent group exhibitions include: ‘Summer mix’, at Turps Gallery, UK, 2015 ‘Combines 2’, Model, Liverpool, UK, 2014, ‘Art Britannia’, Design District, Art Basel, Miami, USA, 2013; ‘New British’, Lloyds Club, London, UK, 2013. www.hannahknox.com

Rob Myers is an artist, hacker and writer from the UK now based in Vancouver, Canada. Since the early 1990s he has been making work combining remix culture and arts computing. A strong proponent of free culture and free software, in 2005 he held the world’s first solo all-copyleft art show. His recent work combines an ongoing emphasis on freedom of expression with 3D printing, data visualization, and cryptocurrency-related issues. robmyers.org

Owen G. Parry (b. 1983) is a UK based artist working across contemporary performance cultures. His practice is research oriented, often collaborative, and uses pop culture and avant-garde aesthetics. Continuing his interest in the politics of colloquial language, minor processes and communities, his current project *Fan Riot* turns to the phenomenon of participatory fandom. As distinctions between amateurs and professionals, artists and fans increasingly diminish into neoliberalism and networked culture, his work explores ways for negotiating these cultural shifts, making way for new expressive languages, and unusual and imaginative forms of creativity and collectivity. *Fan Riot* includes original research, a fan club, and the creation of a series of transformative fan works with contributing artists and fans. fanriot.tumblr.com

Antonio Roberts is a new-media artist and curator based in Birmingham. His artwork focuses on the errors and glitches generated by digital technology. An underlying theme of his work is open source software, free culture and collaborative practices. As a performer and visual artist his work has been featured at a number of galleries and festivals including Loud Tate: Code at Tate Britain (2014), glitChicago at the Ukrainian Institute of Modern Art in Chicago, US (2014), and f(Glitch) at Stony Brook University, New York, US

(2014). As a curator he has delivered exhibitions and projects including the Birmingham editions of Bring Your Own Beamer (2012, 2013), µChip 3 (2015), and Stealth (2015). He is on the Board of Directors for Fierce Festival, is an Associate Producer at Vivid Projects and is a Fellow at Birmingham Open Media. www.hellocatfood.com

SUPERFLEX is an artists' group founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen. They have gained international recognition for their projects, and have had many solo exhibitions including at the Kunsthalle Basel in Switzerland (Supershow – more than a show), GFZK in Leipzig, Germany, the REDCAT Gallery in Los Angeles (Guarana Power), and Mori Museum in Tokyo. Superflex has participated in international arts biennials such as the Istanbul Biennial, Shanghai Biennial and in the "Utopia Station" exhibition at the Venice Biennale. Their art is represented in public art institutions such as MoMA (New York), Queensland Art Gallery (Brisbane), and The Museum of Contemporary Art (Oslo). superflex.net

Image: Antonio Roberts, *Dead Copyright*, 2015. Courtesy the artist.