

Jerwood Staging Series is a curatorial project, now in its second iteration, designed to provide a London platform for event-based presentations of work, including film screenings, performances, readings and discussion. In 2016, Jerwood Staging Series presented works by over 18 artists with a moving image or performance based practice including: Andrea Buckley, Rizvana Bradley, Emma Charles, Lucy Clout, Siobhan Davies, Melanie Gilligan, Keira Greene, Evan Ifekoya, Anneke Kampman, Helka Kaski, Beth Kettel, Quentin Lannes, Shona Macnaughton, Myles Painter, Matt Parker, Abri de Swardt, Lance Wakeling, James N. Kienitz Wilkins, Josh Wilson and Rehana Zaman. Event curators included Emma Charles, Dave Charlesworth, Shama Khanna and George Vasey.

Forthcoming events in the Staging Series

Siren
Louisa Martin
7 June 2017, 7–9pm

The fin comes a little early this siècle
curated by Lauren Houlton
9 June 2017, 7–9pm

Rushes, Sketches and Schemes
Christian Nyampeta
10 June 2017, 7–9pm

Admission free

Please book via jerwoodvisualarts.org

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. It works with artists across art forms, from dance and theatre to literature, music and the visual arts.
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.
jerwoodvisualarts.org

Join the conversation



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#JVASTaging

JERWOOD STAGING SERIES

SLANT - FOR THE UNSETTLING CURATED BY GARETH EVANS

FRIDAY 2 JUNE 2017
7–9PM

Jerwood Space
London SE1 0LN

JERWOOD STAGING SERIES

Slant – for the Unsettling

An evening of films and words in action in the age of American Author Thomas Pynchon come to fruit, curated by Gareth Evans.

As the image of the world we expected/hoped to find ourselves/continue living in – liberal, sensitive, just, internationalist – dissolves before our own and other's eyes, and the image of the world we have long denied – globally unequal, nationalistic, prejudiced, climate-appalled – rises undeniably into view, we are understandably unsettled on a number of levels, from the personal to the universal. This evening looks 'slant' at these significant concerns – through film, readings, performance and 16mm installation – but refuses to look away. It is presided over by the 80th birthday spirit of Thomas Pynchon, one of the great understanders and unsettlers of our time.

Gallery 2

Welcome.

A reading of Thomas Pynchon.

Gallery 3

Keira Greene, x-is-x, 2017.

6 minutes 30 seconds.

x-is-x is written and performed by Keira Greene, in unison with actor Sarah Beck Mather. The long-form poem speaks from the position of 'The Words' and talks to the bodies who perform them, the sum of the work explores modes of belonging through language.

Gallery 2

Irene Solà, Beast (Shearsman Books), 2017.

15 minutes.

Irene Solà does not understand words merely as a tool of communication, and her collection Beast cries out to heaven and hell that language is a ductile and transformable material able to speak about and to absolutely everything imaginable. Her poems are full of incredible images and unpredictable consequences that will inevitably burst in front of your face (Josep Pedrals).

Gallery 3

Katya Chitova, I Am A Stone, 2015.

2 minutes 19 seconds.

The words of a stone which, from its perspective, speaks about its life and doubts, the understanding of its surroundings and the impossibility of comprehending its place in it, yearning for a larger and more concrete purpose to its existence. The film premiered in October 2016 at the 8th biannual One Take Film Festival in Zagreb.

Rob Crosse, Mall Walking, 2015.

13 minutes.

Mall Walking is about a group of older people who use a shopping mall as exercise before it's open to the public. Supported by and made during a residency at the Bemis Center for Contemporary Art.

Laura Alhach, Chontaduro Honey, 2017.

6 minutes 32 seconds.

Chontaduro Honey seeks to understand the complexity of Cali through archive photographs. It portrays, through myths and Salsa, my relationship with the city, an introspection on memory, and what it means to feel at home.

Webb-Ellis, An Empty Vessel, 2016.

10 minutes 28 seconds.

Filmed on the autumnal Equinox, Empty Vessel is a celebration of transience and in-between states, and a contemplation of what the sensing and moving human body might mean in the Digital Age. 'There's no saying what heady potions we won't concoct, what meanings, myths, manias we won't imbibe in order to convince ourselves that reality is not an empty vessel.' Graham Swift, Waterland

Gallery 2

Louis Benassi, "Street Hassle" the five decade Demo, 2016.

16 mm projection with digital sound.

14 minutes

Shot and found footage of public protests, from the 1960s to the present. Bertrand Russell hanging out with CND, Tony Benn in Hyde park. Iraq, G20 and Syria. "Choreographed" mass movements sweeping through the screens from right to left and straight ahead, the central screen conjures up the fabricators of political facts and fictions, symbols and signs of a disintegrating spectacle on a sequential arc of disrupted chronologies, doubles, superimpositions and repetitions.

Gallery 3

Stanley Schtinter, Hotel Bardo, 2017.

3 minutes 16 seconds.

A screening of a fragment of work in progress of Schtinter's Hotel Bardo: towards an endless work for Brion Gysin (total: 23 minutes). 16mm / colour / 2017.

Stanley Schtinter, Zwartjes, 2017.

9 minutes 19 seconds.

Samuel Fouracre, D.^^.\$.^® (extract), ongoing. 7 minutes.

D.^^.\$.^®. (Dance.Music.Sex.Romance) is an ongoing and continually expanding multi-channel video project exploring how the digital environment, both as an interface but moreover as a form of reconstructing and publicising our social, political and intimate experiences, directly influences our image of self and the implications this ego-theism has on relationships.

Jessica Sarah Rinland, Electric Oil, 2012.

6 minutes 32 seconds.

In 1868, Laura Jernegan, a six year old girl from Massachusetts, USA, set out on a three year whaling voyage to the Pacific Ocean. During this voyage, Laura wrote a journal about her life on the whaling ship. She mainly noted banal daily events, but regularly described the slaughter of whales in great detail. In Electric Oil, we see her later in life remembering her past journeys.

Anita Wolska-Kaslow, There's No More Singing, 2016.

14 minutes 25 seconds.

There's No More Singing is an intimate and insightful story of people living in the Psychiatric Institution in Poland, located 30km from the Russian border. This film explores the subjects of mental illness, distorted image of self-hood, sense of place and belonging, deprivation of freedom and longing for acceptance.

Gallery 2

A reading of Thomas Pynchon

Gallery 3

Andrea Luka Zimmerman, More Utopias Now, 2016. 3 minutes.

Commissioned for Channel 4's Random Acts, this energised shout out for a better future comes care of a feisty and empathetic cross-section of inner-city London primary school pupils who voice their hopes for a world to be made under the galvanising eye of a perennially youthful Thomas More, marking the 500th anniversary of his somewhat influential dispatch.