

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

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

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JERWOOD STAGING SERIES

THE FIN COMES A LITTLE EARLY THIS SIÈCLE CURATED BY LAUREN HOULTON

FRIDAY 9 JUNE 2017
7–9PM

Jerwood Space
London SE1 0LN

Richard Whitby, *Childe of Hale*,
was supported by Arts Council England



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JERWOOD SPACE

JERWOOD STAGING SERIES

**The fin comes a little early this siècle
Friday 9 June 2017, 7-9pm**

An evening of performances and screenings curated by Lauren Houlton that brings together four artists – Alex Culshaw, Faye Green, Guy Oliver and Richard Whitby – whose works encompass various approaches to re-enactment.

As opposed to re-stagings that attempt to accurately replicate an event, these works view the past as hosting a multiplicity of simultaneous facts. Through considering the historical trace as an 'encounter' – an understanding of material under a process of continuous transformation by the systems of relations that it enters into – the works open the potential for alternative narratives and transformations through each act of return. Exploring storytelling methodologies that employ non-linear understandings of time, influence and affinity are seen as dynamic entities, moving across time and space.

PROGRAMME SCHEDULE

7.10pm: Gallery 3

**Alex Culshaw, *Egremont Red (part one)*
2017, 7 minutes**

The first of two parts from a self-reflexive project that follows the artist's ambition to make a film about that which cannot be seen or captured. Taking the form of a preface, the work introduces two vastly different iron ore mines in Cumbria, England and Kiruna, Sweden as well as, Robert Smithson's underground cinema. Written as a metalogue, the narrative raises the problematic nature of realising an idea, exploring the relationship between 'potential' impossible propositions, the unseen, and ability to see. *Egremont Red (parts one and two)* are both part of a larger project that attempts to document and build a new archive of Florence Arts Centre (previously the Florence Mine). The work looks at labour, site, and identity through the construction of image-making, presented with a narration that has been drawn from personal encounters. This will be exhibited as part of the Royal College of Art Graduate Show 2017 (24 June – 2 July).

7.20pm: Gallery 3

**Faye Green, *Not To Discou(rage) You*
2013, 16 minutes**

Not To Discou(rage) You is a body of work that explores the delirious desire to inhabit, and the illicit learning of, a forbidden dance – Yvonne Rainer's *Trio A*. This learning process is marked by the obstructions of the dance's protected legacy: 'Transmission' as a correct way of learning, which the learner cannot access, and the notation of the dance, which the learner cannot read. The learning therefore takes place through a series of surrogates, frames and restrictions. The piece explores the tensions between discursive practices and embodied knowledge, the resonances between reading and dancing in relation to the process of learning, which becomes a kind of stealing – a digression, an illicit act.

7.40pm: Gallery 2

**Richard Whitby
2017, 10 minute performance**

A new performance in which the artist explains the links between the US government and a secret teleportation project. This work addresses the flexibility of narrative and how, through it, the unbelievable can be normalised. The work continues on from a work made in Seoul (*Got the Sucker*, 2015) with Sooyon Kim, and forms the latest part of the artist's project *The Jump Room*. The project will continue as an exhibition at Southend's Old Waterworks in September 2017.

7.55pm: Gallery 3

**Alex Culshaw, *Egremont Red (part two)*
2017, 6 minutes**

Part Two of *Egremont Red* is a re-staging of footage of the Florence Mine that was originally filmed by ex-miner, Garry Connell. In the audio we hear an actor rehearsing a script formed from interviews with Jenni Payne – a co-founder of the printmakers co-op at Florence Arts Centre. The soundscape, made in collaboration with Jenny Berger Myhre, leads into a dream-like meditation on the process of documenting and reconstruction, in an attempt to get closer to a realisation.

8pm: Gallery 3

**Guy Oliver, *What Do You Have To Do To Get A Drink Around Here? Part 2*
2017, 10 minutes**

What Do You Have To Do To Get A Drink Around Here? documents the artist performing Karaoke in an empty pub, repeating the same three songs whilst gradually getting drunk. The film collapses the passing of the time by playing with the synchronisation of these performances. Though the film uses an element of slapstick comedy, it also refers to the tragic and the melancholic. Exploring a uniquely British relationship to alcohol and anxiety, the film references the early works of Gilbert and George and extends the artist's interest in the absorption of popular music as a tool for self-expression and construction of identity.

8.10pm: Gallery 3

**Richard Whitby, *Childe of Hale*
2014, 25 minutes**

Childe of Hale is a reconstruction of the myth/legend of John Middleton, the famous 'Childe of Hale' who was born in 1578 and grew to the alleged height of 9'3". Residents from Hale, a village in the North of England, auditioned in June 2013 to participate in a version of the Childe of Hale story. Wearing provided costumes, they improvise various stages of Middleton's life, from his alleged self-induced, aspirational growth to his journey to London for a prize fight, his short-lived triumph followed by a roadside burglary and empty-handed return to Hale where he lived out his days behind a plough. Whitby edits these performances together not as a chronological re-enactment of Middleton's story but as a furrowed montage. The work comprises shots of Hale, the costumed residents, footage from the annual carnival, and animated motifs to allow viewers to contemplate this content as elements of storytelling.

8.35pm: Gallery 1

**Guy Oliver, *No One Likes Us*
2017, 10 minute performance**

No One Likes Us is a live choral work consisting of two small choir groups performing an idiosyncratic mash-up of existing football chants and specific pop songs. The duplicated format allows for an alternating counterpoint rhythm and a call and response pattern to the musical arrangement that partially mimics the dynamics of a football crowd. Exploring ideas of contemporary masculinity, this act of appropriation from football culture acts as a kind of exchange between two heavily gendered performative conventions: choral singing and soccer chanting. Chanting is a unique folk art-form that encompasses wit and ingenuity as well as an undercurrent of implied violence. It acts as a key bonding ritual within a sporting sub-culture and is another example of how music and song operate within contemporary British life.