

Press release: For immediate release

18 January 2018



Maeve Brennan  
*Listening in the Dark* (still)



Imran Perretta  
*15 days* (research image)

## **Exhibition Announcement** ***Jerwood/FVU Awards 2018: Unintended Consequences*** **Maeve Brennan and Imran Perretta**

Jerwood Space, London – 6 April to 3 June 2018

[JerwoodFVUawards.com](http://JerwoodFVUawards.com) #JerwoodFVUawards

Celebrating its fifth edition, Jerwood Charitable Foundation and Film and Video Umbrella proudly introduce the new exhibition *Jerwood/FVU Awards 2018: Unintended Consequences*, which will premiere two moving-image commissions by Maeve Brennan and Imran Perretta. These significant new works have been developed following an award of £20,000 to each artist in June last year. Following its debut at Jerwood Space, London from 6 April to 3 June 2018 the show will travel to arts venues across the UK.

At a moment when world events are so volatile and turbulent that it's hard to predict what might happen next, the curatorial theme *Unintended Consequences* has provoked two artists' projects that reflect the complex, entangled nature of contemporary experience.

Maeve Brennan and Imran Perretta both submitted bold and striking proposals. FVU is working closely with the artists, along with Sarah Williams and Oliver Fuke of Jerwood Visual Arts, to oversee the development of the films over the production period.

## ***Listening in the Dark* by Maeve Brennan**

Maeve Brennan's *Listening in the Dark* gathers a series of subtle but penetrating soundings of human beings' impact on the natural environment. While there is a growing sensitivity to the ecological damage we are causing, we can also be strangely blind to things that happen outside of our consciousness. A creature that has often fallen beneath our radar is the bat. Undisturbed, and largely unchanged, for millions of years, its nocturnal rhythms are being increasingly interrupted by the presence of wind turbines. While noting how these new (and well-intentioned) technological developments are affecting the atmosphere in ways we do not always appreciate, Brennan also illuminates how scientific research has revealed a whole sensory dimension that we were previously oblivious to.

A case in point would be Donald Griffin's pioneering studies of bats, which opened our eyes (and ears) to their extraordinary methods of navigation, and provided the basis for an understanding of echolocation. Combining archival footage of the seminal Griffin/Galambos experiment with footage shot on location in Scotland, Brennan's film looks back over an unimaginable span of geological time, enlisting fossil records and other evidence to remind us of the mysterious landscape beneath our feet as well as the unheard soundscape going on above our heads.

## ***15 days* by Imran Perretta**

At a time when social and geopolitical upheaval has prompted the mass displacement and migration of people across the globe, Imran Perretta's film *15 days* examines how the face of the refugee has been dehumanised, often anonymised, and frequently demonised.

The work is inspired by the time that Imran spent in Calais and Dunkirk with former inhabitants of the refugee camp that became known as the Jungle, and are now living rough in the surrounding woodland. The title of the piece is not a measure of the length of his stay there but rather the alias of one of the people who he became friends with (no one goes by their real names), and a comment on how time slips by when waiting in limbo, in the hope of a new and better life.

The artist portrays this state of limbo through computer-generated imagery, conjuring up a solitary figure constantly fidgeting and checking his phone, accompanied by a poignant monologue spoken by a Pashtun actor and based on conversations had in the camp. Against the digital backdrop of trees and muddy fields, interspersed with handheld footage shot on location in France, a tent flaps in the breeze. The improvised, flimsy structure is a constant reminder of all that stands between them and the world. Even this modest protection rarely lasts very long. Their tents and belongings are regularly slashed by vigilantes or the police and they are forcibly moved on to no man's land. Stark and compelling, Perretta's film captures the intense emotions of living on the edge and brings them to the forefront of our minds.

The artists were selected from over 170 applications by Noor Afshan Mirza, artist and co-founder of no.w.here; George Vasey, co-curator, Turner Prize 2017 and curatorial fellow at Newcastle University; Steven Bode, Director, FVU; and Sarah Williams, Head of Programme, Jerwood Visual Arts.

On the selection, panellist George Vasey commented:

*"I was amazed at the quality and breadth of great applicants for the Jerwood/FVU Awards 2018 and it was a very difficult decision to shortlist from the many applications. Maeve Brennan and Imran Perretta's proposals felt rigorous, considered and prescient. Both these artists make serious art for serious times".*

Over the past four editions the Jerwood/FVU Awards have provided a significant platform for its selected artists, with many of the recipients gaining further critical recognition following their exhibitions at Jerwood Space. 2013 recipient Ed Atkins had his first solo exhibition at MoMA PS1, New York, that same year, and has gone on to exhibit at Serpentine Gallery and Kunsthalle Zurich. Emma Hart won the Max Mara Art Prize for Women in 2016. In 2017, she presented a new body of work in major solo exhibitions at the Whitechapel Gallery, London and Collezione Maramotti in Reggio Emilia, Italy. 2017 recipient Patrick Hough is to exhibit as part of Artists' Film International at the Whitechapel Gallery from January to April 2018. Fellow 2017 recipient Laurence Lek's commissioned film 'Geomancer' was shown at the Hyper Pavilion at the 57<sup>th</sup> Venice Biennale and has been selected to show at the forthcoming International Film Festival Rotterdam in January 2018.

Maeve Brennan has a solo exhibition at The Whitworth, Manchester until February 2018 and at Lismore Castle Arts, Lismore in 2018. Imran Perretta is currently undertaking a residency at Somerset House Studios, London and was an artist-in-residence at Wysing Arts Centre, Cambridge in autumn 2017.

### **Jerwood/FVU Awards 2019: Call for Entries**

The call for entries for the Jerwood/FVU Awards 2019 will be open from 14 February – 11 April 2018, with the theme and title *Going, Gone*. Please refer to [JerwoodFVUawards.com](http://JerwoodFVUawards.com) for further details over the coming months.

**- Ends -**

For further information on the Jerwood/FVU Awards, please contact  
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### **LISTINGS INFORMATION**

Exhibition: ***Jerwood/FVU Awards 2018: Unintended Consequences***

Dates: **6 April to 3 June 2018**

Address: Jerwood Space, 171 Union Street, London SE1 0LN

Opening Times: Mon–Fri from 10am–5pm, Sat & Sun from 10am–3pm

Admission: Free

Nearest Tube: Southwark, London Bridge or Borough

Website: [www.jerwoodvisualarts.org](http://www.jerwoodvisualarts.org)

Social Media: @FilmVidUmbrella @JerwoodJVA #JerwoodFVUawards

There will be a series of events to accompany the exhibition. Events are free but must be booked in advance; for more information please visit [jerwoodfvuawards.com](http://jerwoodfvuawards.com)

## Notes to Editors:

### Project credit

The Jerwood/FVU Awards are a collaboration between Jerwood Charitable Foundation and Film and Video Umbrella. FVU is supported by Arts Council England.

### Press images

Please click [here](#)

## Artist biographies

**Maeve Brennan** (b. 1990, London) lives and works in London and Beirut. Her practice looks at the historical and political resonance of sites and materials, culminating in moving image and installation works. She carries out long-term investigative research and seeks out proximity and intimacy with people and places. Forming personal relationships allows for a particular kind of documentary encounter – one extended by familiarity and complicated by subjectivity. Maeve Brennan was a fellow of the arts study programme, *Home Workspace Program* at Ashkal Alwan in Beirut (2013 -14); and has graduated in Fine Art at Goldsmiths, University of London (2012).

Recent exhibitions include *The Drift*, Chisenhale Gallery, London (2017); *Jerusalem Pink*, OUTPOST, Norwich; *Rough House*, The Glue Factory, Glasgow; *At the Seams: A Political History of Palestinian Embroidery*, Dar el Nimer, Beirut (both 2016); *KURZ / DUST*, Centre for Contemporary Art Ujazdowski Castle, Warsaw; *Video Works*, Metropolis Empire Sofil, Beirut (both 2015); and *A Museum of Immortality*, Ashkal Alwan, Beirut (2014). [maevebrennan.co.uk](http://maevebrennan.co.uk)

**Imran Perretta** (b. 1988, London) lives and works in London. His work addresses biopower, marginality and the (de)construction of cultural histories. His multi-disciplinary practice encompasses the moving-image, sound, performance and poetry. Imran Perretta is a graduate of the Slade School of Fine Art, University College London (2014), and Bartlett School of Architecture, University College London (2010).

Recent exhibitions include *Mene Mene Tekel Parsin*, Wysing Arts Centre, Cambridge; *brother to brother* for Jerwood Solo Presentations, Jerwood Space, London (both 2017); *it wasn't a crash, in the usual sense*, Arcadia Missa, London; *Pale News* (in collaboration with Milo van der Maaden) commissioned by the Chisenhale Gallery and performed in Victoria Park, London (both 2016); *5 percent*, Copenhagen Art Week, Denmark; *Devotions*, MOT International Project Space, London (both 2015); Bloomberg New Contemporaries, World Museum, Liverpool and ICA, London (2014–15); and The Red Mansion Prize, Dyson Gallery, RCA, London (2014). The London-based artist started a Wysing Polyphonic Residency in autumn 2017. [imranperretta.com](http://imranperretta.com)

## Jerwood/FVU Awards so far

2017: *Neither One Thing or Another*

Commissions: Patrick Hough and Lawrence Lek

2016: *Borrowed Time*

Commissions: Karen Kramer and Alice May Williams

2014-15: *What Will They See of Me?*

Commissions: Lucy Clout and Marianna Simnett

Shortlist: Kate Cooper and Anne Haaning

2012-13: *Tomorrow Never Knows*

Commissions: Ed Atkins and Naheed Raza

Shortlist: Emma Hart and Corin Sworn

**Film and Video Umbrella** commissions, curates, produces and presents artists' moving-image works that are staged in collaboration with galleries and other cultural partners. Since the late 1980s, FVU has been at the forefront of this vibrant and expanding area of practice, promoting innovation through its support of some of the most exciting figures on the contemporary scene. During this time, the organisation has commissioned and produced nearly 200 different artists' projects, ranging from ambitious multi-screen installations to shorter film and video pieces, as well as numerous online commissions. [fvu.co.uk](http://fvu.co.uk)

**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](http://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](http://jerwoodvisualarts.org)

JERWOOD CHARITABLE  
FOUNDATION



JERWOOD VISUAL ARTS

JERWOOD SPACE



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