

EMILY JONES

SNOWSHOE HARE AND ALLIES

Almanac London UK, 2019

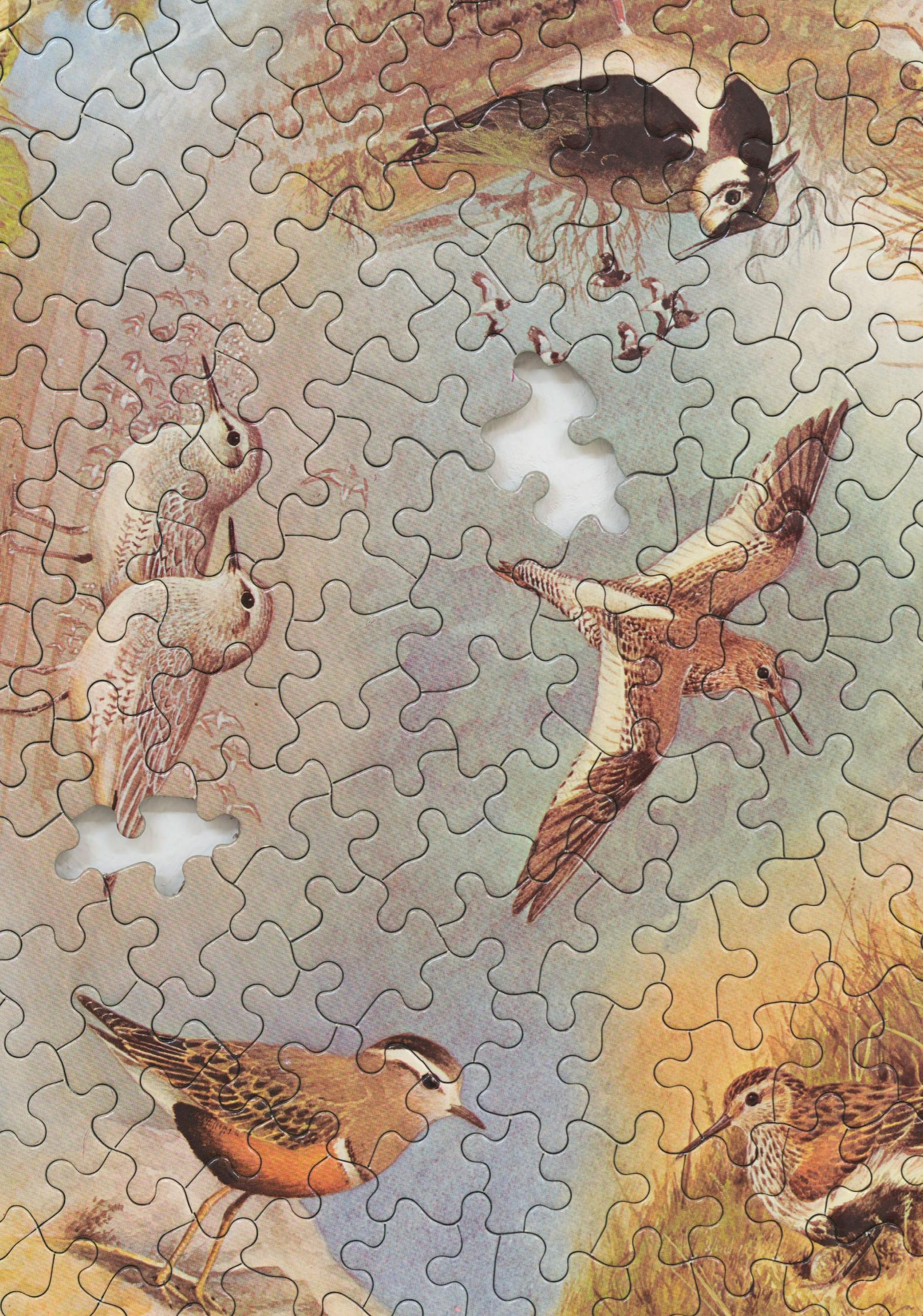
scarecrows, ship & school bells, church bell ropes, papier mâché geese











ALL GOD'S CHILDREN COULD BE LED ASTRAY

PINA Vienna AU, 2019

British Waders
Puzzle

The Lookers
Porcelain, glass, wicker, plastic, rubber, cotton & wooden animal figures, lollipop

Greenhithe for Bluewater
toddlers tshirt, stag print on canvas with LED lights



*the “twist” of the phrase
comes from
the counterposition
of “hell,”
the locus of absolute evil,
with the fairly mundane
(and mild by comparison)
inconvenience
of “high water.”*

the top of this package might sound like a bunch of strawberry blossoms, they’re not for you, they’re for your conscience.

The first live hummingbird to arrive in Europe was a Sparkling Violet-ear which was exhibited in 1905 at the Zoological Gardens in Regent’s Park, London. For fourteen days it created a sensation and the many visitors who saw it were filled with astonishment and wonder. Then it died.

My feeling is we need to stop doing the things we know how to do.

Some say 3 million kids ask “are we there yet?” every year



Irew
there
Yet?



AS A BIRD WOULD A SNAKE

Centre d'art Contemporain - la synagogue de Delme, 2019

purity is not an option
wood, wrought iron, corrugated polycarbonate, tin tiles, tissue paper, glass jugs, leaves, rope, cat food
540 x 615 x 300 cm

the world is full of animals that need to hide
hand painted benches
180 x 130 cm & 180 x 180 cm

life tethered life
kitchen
250 x 300 cm

Sorso is a play written by Emily Jones. It was performed for the opening of as a bird would a snake on 8th March 2019 with Maud Lescure as Lingua (tongue), Lou Cunha as Ghiauccio (ice) and Monique Gudin as Narrator. Duration 42min. Translated from English to Québécois by Daphné Boxer.





pourquoi
dormir
mal
flou
à venir
Pleure
thé
pied
vraiment
il est
garde
matin
dessus

long
JAS
nuit
animal
loup
chat
veux

PIÈCE
gorgon
je vais
coupé

en d'autres termes
le seul moyen pacifique
peut-être que ce n'est pas seulement de l'amour dont l'humanité a besoin
pour réorienter la situation mondiale instable
c'est si simple qu'il faut le répéter encore
mais une crise formidable
en engageant les attributs du cœur
en raison d'une combinaison d'apathie et d'inquiétude
dans les manifestations massives du monde entier
sans penser à l'idéologie ou à l'intérêt personnel
nous avons démontré tout au long de ces années
dans lequel nous avons été conditionnés
parce que le cœur humain
recherche notre bonheur personnel et notre sécurité
lorsqu'il est activé
même quand le monde s'effondre lentement autour de nous
il est infiniment sage et incapable d'être «contre»
à tout prix

in other words
the only peaceful way
perhaps it isn't just love that humanity needs
to reorient the volatile world situation
is so simple that it must be repeated once again
but a formidable crisis
by engaging the attributes of the heart
due to the combined apathy and unconcern
in massive worldwide protests
without thought of ideology or self-interest
we have demonstrated throughout all these years
wherein we have been conditioned
because the human heart
to seek our personal happiness and security
when activated
even when the world is slowly falling apart around us
is infinitely wise and incapable of being «against»
at all costs











FOLK HALL FOR A VILLAGE

VIE D'ANGE, Montréal, 2018

Harp Trap

Aluminium, canvas, cotton, convex mirror

Replica of mural made by children on the topic of peace, live-trap for bats used in conservation work

900 x 300 cm

Social Stomach

Wooden onion drying rack, onions, christmas pyramid

100 x 40 cm





Ils vivent au centre de la terre
Reste sous terre
Scient l'arbre du monde
Pour qu'ils s'effondrent avec la terre
Quand ils vont voir la dernière partie
Pause de l'aube
Ils sont capables de venir à la surface
Ils oublient l'arbre
Une quinzaine de jours pendant lesquels le soleil cesse son mouvement saisonnier
Le soleil ne bougera plus avant le 6 janvier
Ils ne peuvent compter que jusqu'à deux
Trois est un nombre sacré
Ils refusent de le prononcer
Le soleil se remet à bouger
Ils rentrent dans la terre
Pendant leur absence l'arbre du monde s'est guéri
Jusqu'à l'année prochaine
Comme une horloge sort leur grande scie
Et ils recommencent à tout réduire

Pour éviter la capture dans un piège à harpe
une chauve-souris doit produire un appel
d'écholocation qui écho du piège avec
une intensité suffisante pour être audible
à une distance qui donne à la chauve-souris
le temps de prendre des mesures évasives.

Le temps de prendre des mesures évasives.

Mais tout à coup, alors que nous nous débattions dans un virage, nous apercevons des murs, des sommets d'herbes, un cri de cris, un tourbillon de membres, une masse de mains qui claquent des mains, des pieds et des corps se balançant, des yeux qui roulent, une secousse violente du corps pour libérer les graines de la vie, sous le relâchement du feuillage lourd et immobile.

quand les chauves-souris sont mortes, notre conscience de l'impact des créatures pour notre écosystème a grandi

They live at the centre of the earth
Stay underground
Sawing the world tree
So that it will collapse
Along with the earth
When they are about to saw the final part
Dawn breaks
They are able to come to the surface
They forget the tree
A fortnight during which time the sun ceases its seasonal movement
The sun will not move again until 6th January
They can only count to two
Three is a holy number
They refuse to pronounce it
The sun starts moving again
They go back inside the Earth
During their absence the world tree has healed itself
Until next year
Like clockwork out comes their large saw
And they start to chop it down all over again

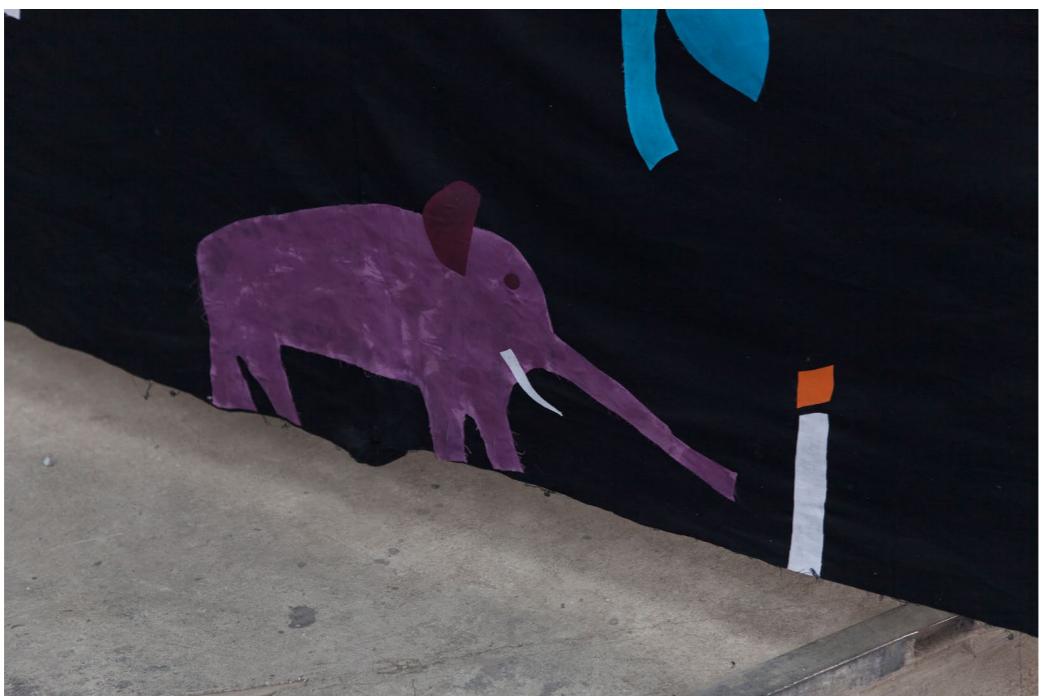
To avoid capture in a harp trap a bat
must produce an echolocation call that re-
flects from the trap with sufficient intensity
to be audible at a distance that gives the bat
the time to take evasive action.

The time to take evasive action.

But suddenly, as we struggled round a bend, there would be a glimpse of rush walls,
of peaked grass-roofs, a burst of yells, a whirl of limbs, a mass of hands clapping,
of feet stamping, of bodies swaying, of eyes rolling, a violent shaking of the body to
release the seeds of life, under the droop of heavy and motionless foliage.

as the bats have died, our awareness of how critical the creatures are to our
ecosystem has grown







SAND DOLLAR SEA BISCUIT

Prairie, Chicago, 2018

These walls have ears
Plywood, aluminium, soil, coconut fibre, clay, stones
500 x 700 x 500 cm

Sweet Graphene
Silverware, colander, walnut shells, beeswax, string, cocktail sticks, paper

And to every living thing that creepeth upon the earth
Hand embroidery on linen
30 x 18 x 2 cm

rabbit, rabbit, rain
Beeswax
8 x 3 cm

Oumuamua

Oaoaaaaaa'a-ist

Atmoterrorism

Acheiropoeta

*Now break the centre open
And here you will release
The five white doves awaiting
To spread good will and peace*

The five white doves are parts of the sand dollar's mouth.

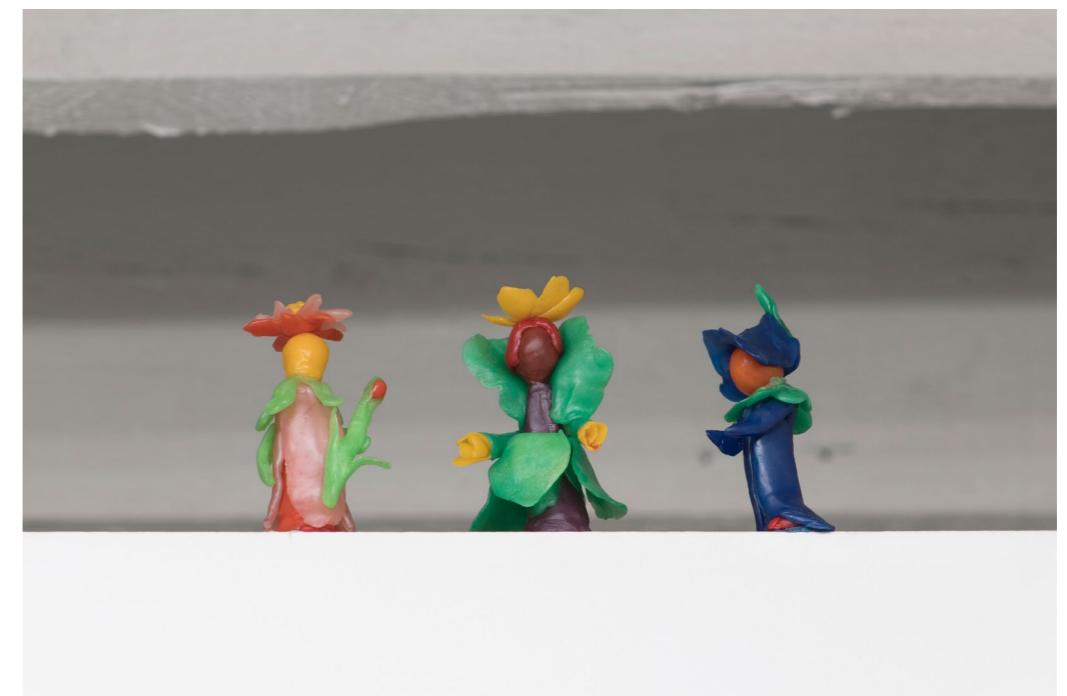
The mouth of a sand dollar, and other urchins, is called the Aristotle's lantern.

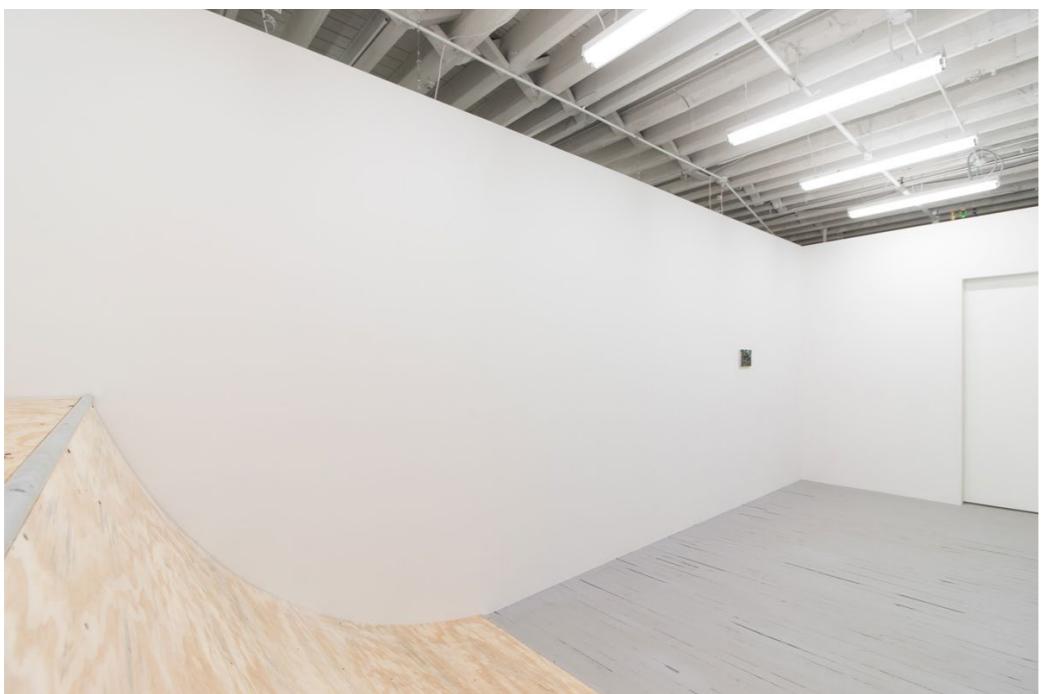
The identically same object is exchanged back and forth between partners.

The sole purpose of exchange is to draw relationships closer by strengthening the ties of reciprocity.

Yours Forever,







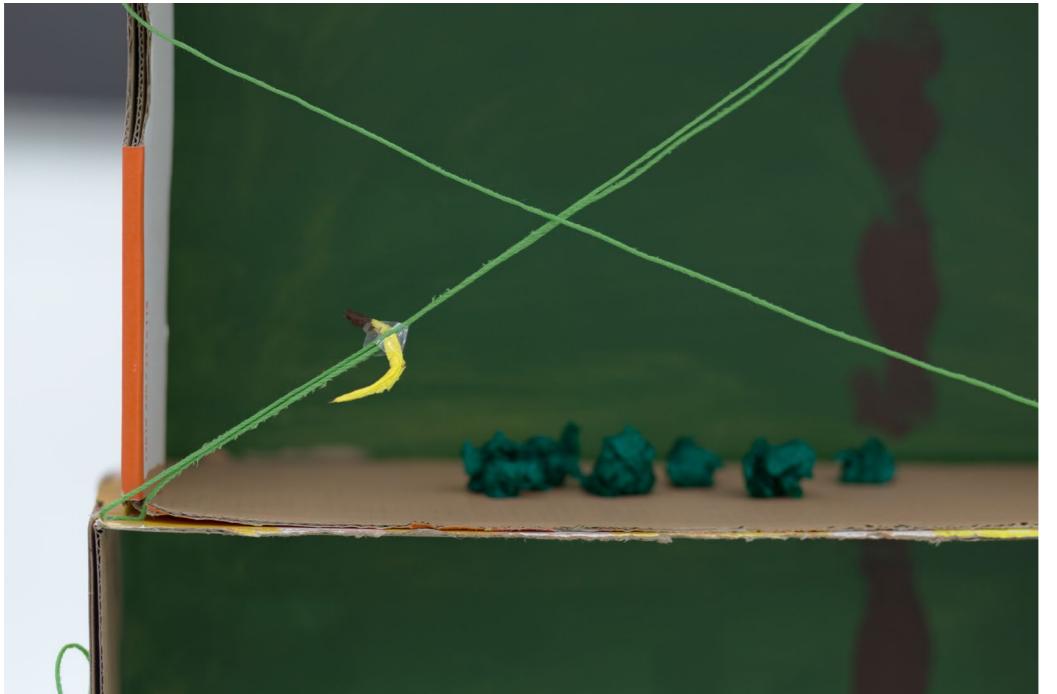


JUST US

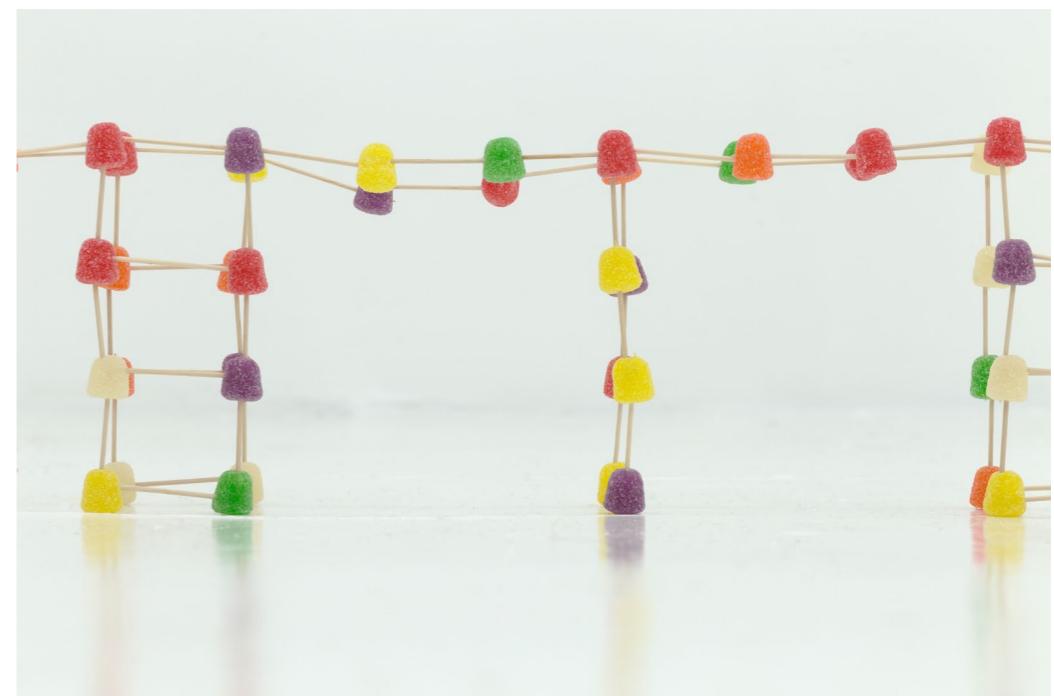
First Continent, Baltimore, 2017

I realise it's not just that youth is precious, but that it's actually something else

Papier-mâché volcanoes, shoebox rainforest models, marshmallow DNA strand, gummy bear and liquorice DNA splitting, gumdrop & toothpick bridge









HALF-EARTH

VEDA, Florence, 2017

Mosaic
Glass tiles
500 x 300 cm

Nests
Chewed bread and glue
15 x 20 cm

Ball-jointed doll
60 x 20 cm

Bi e a,
Bi e e, ba be, bi e i,
Ba be bi, bi e o, ba be bi bo
Bi e u, bu, ba be bi bo bu,

Ci e a,
Ci e e, ca ce, ci e i,
Ca ce ci, ci e o, ca ce ci co
Ci e u, cu, ca ce ci co cu

Di e a,
Di e e, da de, di e i,
Da de bi, di e o, da de di do
Di e u, du, da de di do du,

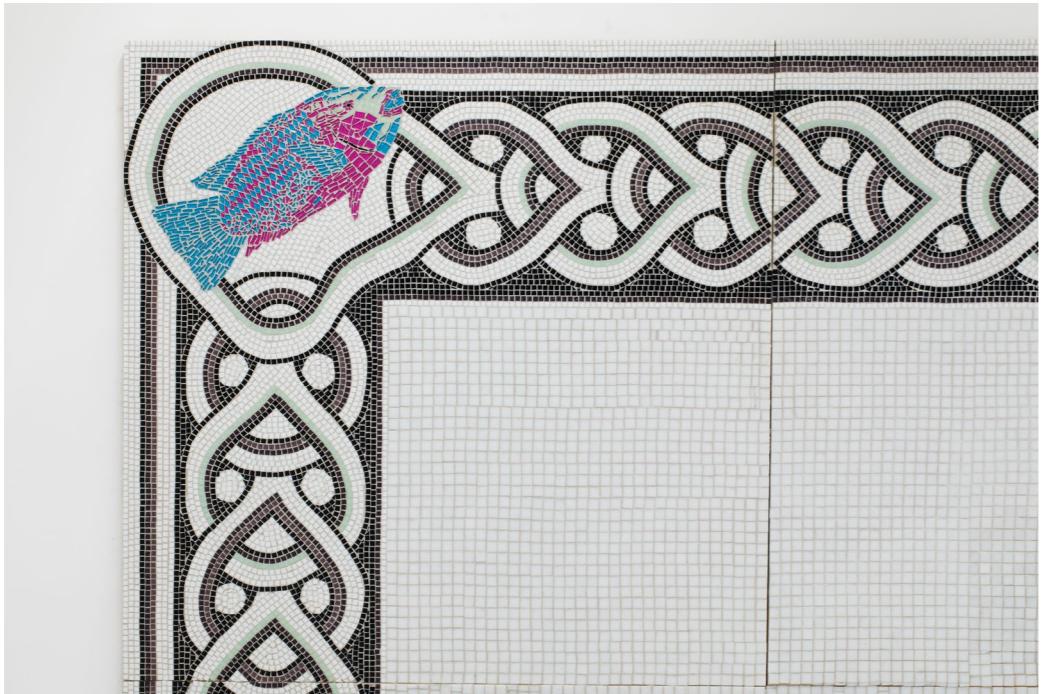
Effe e a,
Effe e e, fa fe, effe e i,
Fa fe fi, effe e o, fa fe fi fo,
Effe e u, fu, fa fe fi fo fu

Bi e a,
Bi e e, ba be, bi e i,
Ba be bi, bi e o, ba be bi bo
Bi e u, bu, ba be bi bo bu,

Ci e a,
Ci e e, ca ce, ci e i,
Ca ce ci, ci e o, ca ce ci co
Ci e u, cu, ca ce ci co cu

Nothing in this world is indifferent to us









EMILY JONES

Lives and works in London

SOLO EXHIBITIONS

- 2019 Snowshoe Hare and Allies, Almanac, London, UK
All god's children could be led astray, PINA, Vienna, AT
as a bird would a snake, Centre d'art Contemporain - la synagogue de Delme, FR
2018 Folk Hall for a Village, VIE D'ANGE, Montréal QC
Sand Dollar Sea Biscuit, Prairie Chicago, IL US
2017 Just Us, First Continent, Baltimore, MD US
Half-Earth, VEDA, Florence IT
2016 News from Nowhere, Cordova, Vienna AT
Echolocation, Almanac Inn, Turin IT
2015 We Are The People We Have Been Waiting For, Arcadia Missa, London UK
Orange House Action Clinic, S1, Portland OR US
The Draining of the Mesopotamian Marshes of Iraq, V4ULT, Berlin DE
2014 First Water to Tripoli, Jupiter Woods, London UK
The Hudson River, Lima Zulu, London UK
Prayer for the Sonoran Desert, Life Gallery, London UK

GROUP EXHIBITIONS

- 2019 Tor, Frankfurt, DE
Speculative Frictions, PDX Contemporary, Portland OR US
2016 Grand New, Future Gallery, Berlin DE
List of Birds of Syria, Minibar, Stockholm SE
2015 Asdzäq Nádleehé, Andrea Rosen Gallery 2, New York US
Abjects, Import Projects, Berlin DE
Rehearsals in Instability, Galerie Andreas Huber, Vienna AT
Behavioral Modernity, Artistic Bokeh, Vienna AT
2014 BIOTIC/ABIOTIC, The Gallery Apart, Rome IT
Ophelia, SIC, Helsinki FI
Extinction Marathon, Serpentine Gallery, London UK
2013 #FUTUREMYTH, 319 Scholes, New York US
2011 Mawu-Lisa, New Gallery, London UK
SO REAL, b-galleria, Turku FI
Unstable Ground, UNIT/PITT Projects, Vancouver CA

READINGS

- 2017 Wendy's Subway, New York US
Visiting Artist Talk, Nottingham Trent University UK

The Erotics of Infrastructure, Gasworks London UK

Roman Road, London UK

Minibar, Stockholm SE

2016 The Conch with Harry Sanderson, South London Gallery, February

2015 Panel Discussion, S1, Portland OR US

PUBLICATIONS

- 2018 Nacre Journal, Toronto CA, In Print
Bat City Review, Austin TX, In Print
The Institute of Queer Ecology Journal, In Print
2016 Ecocore 5, Ecology Magazine, In Print, November
2015 Hermes No.6 Journal, Online
List of Birds of Syria, EIGHTS Journal
2014 Palace of Peace and Reconciliation, Exhibition Catalogue, Arcadia Missa, In Print
2012 How to Sleep Faster, Arcadia Missa, ISSUE 3 In Print
2011 Unstable Ground, Exhibition Catalogue, UNIT/PITT Projects, In Print
2010 Post-Internet Survival Guide, Revolver Publishing

PRESS

- 2018 Chicago Artist Writers, Emily Jones "Sand Dollar Sea Biscuit" at Prairie, April, Online
2017 Contemporary Art Daily, Emily Jones at VEDA, May, Online
CURA, Emily Jones at VEDA, April, Online
2016 Frieze Critics Guide: Turin November, Online
Contemporary Art Daily, Asdzäq Nádleehé, January, Online
DIS, Asdzäq Nádleehé, Review December January, Online
2015 ArtForum, The Best of 2015, December, In Print
Dazed Digital, When art meets digital technology, January, Online
Rhizome, Artist Profile, January, Online
2014 AQNB, Emily Jones at Lima Zulu Review, August, Online

EDUCATION

BA Oxford Brookes University

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VEDA