

JERWOOD

Survey

III

28 February – 4 May 2025
Free Exhibition Guide

COLLECTIVE

Participating Artists

Che Applewhaite

Aqsa Arif

MV Brown

Philippa Brown

Alliyah Enyo

Sam Keelan

Paul Nataraj

Ciarán Ó Dochartaigh

Ebun Sodipo

Kandace Siobhan Walker

Nominated By

Sin Wai Kin

Alberta Whittle

Hanna Tuulikki

Davida Hewlett

Hanna Tuulikki

Lindsey Mendick

Nicola Singh

Locky Morris

Evan Ifekoya & Sin Wai Kin

gentle/radical

Jerwood Survey III is led by Southwark Park Galleries, touring nationally in collaboration with Collective in Edinburgh, g39 in Cardiff and Site Gallery in Sheffield, and supported by Jerwood Arts.

Jerwood Survey is a major biennial touring exhibition that presents new commissions by 10 early-career artists from across the UK, providing a distinctive snapshot of current concerns and approaches in the visual arts. Established in 2018, it takes a non-institutional approach to selection by inviting leading artists to nominate the most outstanding artists making work today.

The *Jerwood Survey III* commissions wrestle with complex subjects that are inextricable from the concerns of our time, where we are grappling with and navigating a volatile political and economic global landscape. Against this environment, artists forever ground us, teach us and show us where joy, celebration and resistance can still be found.

The works in this exhibition ruminate on kinship and love; explore avatars and sci-fi; centre feminist and queer perspectives; or invoke spiritual, folkloric and cross-cultural traditions to imagine alternative narratives. The multiplicity of the artists' voices, and their enduring empathy and advocacy for community, are vital.

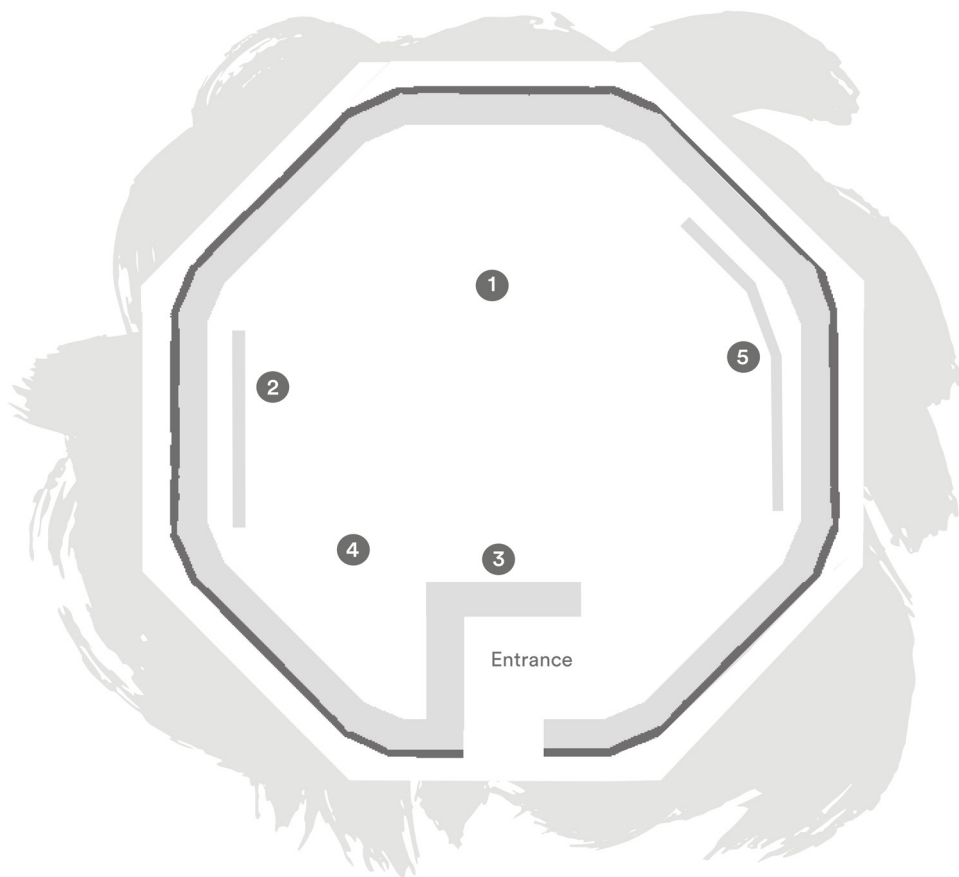
This exhibition unfolds across all three of our spaces: City Dome Gallery, Hillside Gallery and the Library in the City Observatory.

A publication designed by Conway and Young of the 10 selected artists' work paired with 10 new writing commissions is available to purchase in our shop in the City Observatory.

Works

This exhibition unfolds across all three of our spaces: City Dome Gallery, Hillside Gallery and the Library in the City Observatory. Please refer to the site guide for a map of our site.

City Dome Gallery



1. Alliyah Enyo

Aphotic Archaeology, 2024

Performance installation with ceramic, pewter, sand, hanging chain, latex scrolls, fossilised coral, sound and story print

Sound: 18 mins

Latex fragments and costume created by Kiera Saunders; Recording Engineer: Murray Collier

2. Aqsa Arif

Marvi and the Churail, 2024

Wooden frame with fabric and ceramics, braided ropes, two-channel film and sound

Film: 7 mins

3. Sam Keelan

Tired as the Land, 2024

Silent single-channel film

Film: durational

Cinematographer: Anibal Castaño; Performers: Gerard Corless and Deeva D

4. Ebun Sodipo

Left Hand of the Sisters, 2024

Bronze sculpture and bespoke flocked plinth

5. Ciarán Ó Dochartaigh

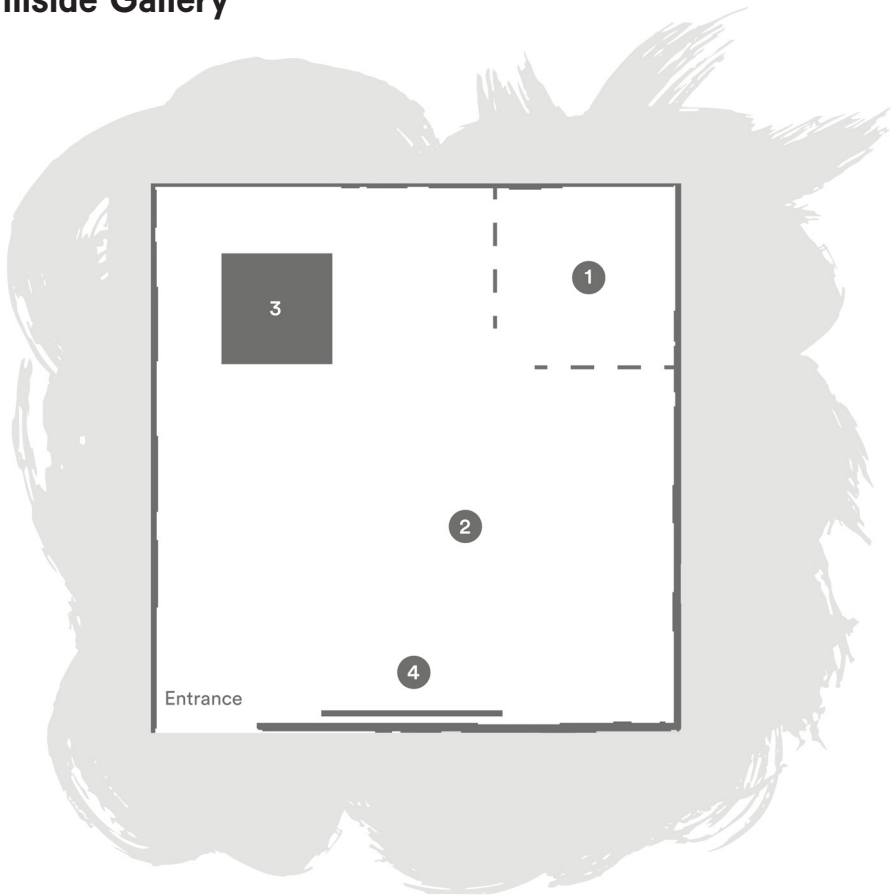
Caoimhín, 2024

Graphic print and sculptural installation with glass and ceramic tools

Drawings: Axel Feldmann; Ceramics: Red Earth Designs; Glass: Graham Reed, Sci-Glass Consultancy

All works courtesy the artist.

Hillside Gallery



1. Kandace Siobhan Walker

Dreamerism, 2024

Video with sound, curtain, mattress, pillows, duvet, bedding, tabletop, lamp, clothbound books and paintings

Film: 17 mins

2. Philippa Brown

A Summoning (I would shed my skin for you), 2024

Steel sculpture, paint, mdf, wood, papier mache, plaster, shells, wire, tape, fabric and photographs

3. Paul Nataraj

Repetitions of 108: Counting almost nothing, 2024

Nine modified turntables and nine earth-dyed calico covered vinyls, single stereo sound

Sound: looped

4. Che Applewhaite

untitled "HANDLE WITH CARE", 2024

Self-inking stamp machine, printed ink on paper, PDF file and website

The Library

Located in the City Observatory building.

MV Brown

System of Touch, 2024

CGI karaoke performance to camera with AI-augmented sound and 3D printed, mirrored sculpture

Film: 5 mins

3D Assistance & Lighting: Saturn Akin; Sound

Production & Engineering: Craig Mulholland;

Costume Design: Morag Seaton digitised by Fashion Interrupted

All works courtesy the artist.

About the Artists & Artworks

Che Applewhaite is an artist, filmmaker and writer. He facilitates engagement with how ongoing histories interfere with intimate, difficult and collective experiences. His works combine analogue and digital media in hybrid documentary forms. These works embed listening as both practice and ethic of invention, embracing the pain of change and honesty that James Baldwin taught us loving ourselves and each other requires.

Applewhaite's sculptural work *untitled "HANDLE WITH CARE"* asks exhibition venue staff and attendees to activate a poetic and philosophic dialogue with an auto-fictional character called R.P.J. across both physical and online spaces. Its components together meditate on hurting and healing intimacies shared in the wake of colonial powers collapse.

Working across film, installation and poetry, **Aqsa Arif** explores identity disruption, displacement, migration and the process of healing through archetypal narratives. As a Pakistani refugee to Scotland, she experienced life with the split of two cultural identities, a polarity underpinning her work.

In *Marvi and the Churail* Arif explores two particular female archetypes in South Asian folktales in this new film installation: the moral heroine Umar Marvi from the Seven Queens of Sindh and the ghost-witch Churail told in horror stories. Framed ornately

by a bejewelled structure around the screens, Arif's two-channel dialogic film articulates the multiplicity of women and unites their anti-patriarchal stories.

Rooted in performance, **MV Brown**'s practice uses the human body and new technologies to explore tensions across embodied subjectivity, the body as spectacle and socio-techno constructs of gender and sexuality. Their practice builds upon questions around the (non)performance of daily life and identity in a post-internet context to investigate avatars, prototypes, 'false-self'hoods and the fallacy of the 'IRL'.

Brown's uncanny karaoke performance film *System of Touch* generated through 3D body scans, AI and CGI software is informed by theories of transhumanism — the position that humans should use technological adaptations to enhance their cognitive and bodily abilities – as well as cyberfeminism and glitch feminism that argues gender and sexual empowerment is found within cyberspace and the glitch.

Philippa Brown is a multidisciplinary artist whose work hovers between themes of enlightenment, fantasy and bogus wisdom. She makes sculptural forms, installations and paintings as a means to explore the ambiguous, magical and sometimes fragile interconnectedness between histories, materials, beliefs and bodies of all kinds.

Repurposing recycled and found materials, Brown's vibrant painted architectural sculpture *A Summoning (I would shed my skin for you)* is bound with symbolic, relic-like objects that reference nostalgic subcultures and the occult. Using an intuitive bricolage method to allude to utopian artist communes and alternative 'outsider' ways of being — such as Salvation Mountain in the Californian desert — the structure demarcates an at once absurd and ominous sanctum.

Alliyah Enyo's interdisciplinary practice gravitates towards embodied and meditative processes. She harnesses song, somatics and sculpture to create 'sonorous myth' installations and performances. Woven soundscapes materialise taking the form of multi-layered tape loops, collaging her voice, foraged field recordings and memories.

Sci-fi, feminist and queer perspectives are foundational to Enyo's layered sonic performance installation *Aphotic Archaeology* echoing a futuristic deep sea (aphotic) apocalypse. Ceramic and pewter relics influenced by ancient Greek mythologies and Scottish folklore, and sounds akin to whale song, transmit feminine and ecological frequencies to nurture and heal this inhospitable world.

Sam Keelan uses photography, moving image and writing to tell gay surreal narratives and ideas around individualism, care and community. These narratives dissect day-to-day connections to one another, then transform the benign aspects of these ideas

to create queer doppelgängers of dominant middle class ideologies, often reinserted back into domestic spaces.

Shot in a dated hotel room, *Tired as the Land* presents a silent durational film of a tender and absurd scene of two male figures — one human, one a human-sized hot water bottle — embracing and sleeping in simple domesticity. Keelan uses a staple of domestic comfort to give physical and playful form to the politics of care.

Paul Nataraj is a sound artist, researcher and educator whose practice explores the South Asian diaspora, sound, memory and sonic materiality. Using varied sculptural and compositional techniques, his work interrogates the entanglement between recorded sound and identity, considering rituals of listening, affect and grief.

Nataraj's sound installation of nine vinyl record players in a three-by-three formation alludes to fractions of 108 — a number invoking celestial, scientific and creative significance across cultures, and believed by some to be the conduit to God, 'a state of pure freedom'. Distorting the 1981 BBC radio programme *Taking the Strain* by Penny Yendell, which appropriated yogic healing and relaxation techniques, the soundscape communicates the complex relationship between colonialism and spirituality.

Ciarán Ó Dochartaigh's mixed media practice explores the complexities of inherited memories, ecological decline, and the lived experience of chronic illness and the legacy of colonialism. Through collaborations, he explores how we might consider loss in relation to intergenerational and political trauma.

For *Caoimhín*, sculptural healing tools in glass and ceramic, alongside scientific diagrams and geographical lacustrine maps, link medical modifications of the body with Irish history and lore. An invasive surgery to remove and re-route the stomach is connected to a rare and unusual breed of Brown Trout, which has a gizzard to aid digestion, and the myth of Saint Bridget of Kildare, who in religious rage threw a chicken into the river whereupon it evolved into a fish.

Ebun Sodipo makes work for black trans people of the future. Guided by black feminist study, with a methodology of collage and fabulation, her work locates and produces real and imaginable narratives of black trans women's presence, embodiment and interiority across the past, present and future. In doing this, Sodipo fills in historical gaps to create moments of archival pleasure for black trans people.

Sodipo's elegant, hybrid bronze sculpture *Left Hand of the Sisters* fuses scanned images of hands from several of her loved ones across the black trans women community. The cast connects these women with others from across time and place, particularly

the Mugwe, spiritual leaders of the Kenyan Meru people, whose left hands were recorded to be devastatingly powerful.

Kandace Siobhan Walker is a writer and artist of Jamaican–Canadian, Saltwater Geechee and Welsh heritage. Her practice explores the intersections of personal history with wider social movements and systems. Dreams, displacement, belonging, care, community, spirituality and justice are recurring themes in her work

Walker's domestic bedroom-like installation *Dreamerism* invites you to tuck in and tune in, making an at once tactile, visual and aural experience. Montaged, documentary-style footage and poetic spoken word reflects on urban and rural environments, medieval esoteric traditions, futurology, and Afro–Atlantic–Indigenous spiritualities and ecologies in order to challenge Western discourses on the climate crisis.

Events Programme

Visit collective-edinburgh.art/events to find out more, check availability and book your place.

Panel Discussion with Aqsa Arif, Nandini Manhunath and Himadri Madan

Thursday 27 March, 5.30–7pm

Artist Aqsa Arif will be in conversation with her collaborators to explore the process of making and the ideas informing Aqsa's work in the exhibition.

BSL Exhibition Tour

Saturday 5 April, 2–2.30pm

Hosted by Trudi Collier, this Deaf-led tour will offer BSL speakers the opportunity to visit and discuss the exhibition. Trudi will be joined by an interpreter.

Exhibition Tours

Thursday 10 April, 5.30–7pm

Saturday 12 April, 11am–12pm

An introduction to some of the key themes and selection of works with David Upton, Associate Producer at Collective.

Special Play Saturday

Saturday 3 May, 1.30–4pm

A creative workshop for families with children aged 5–12 years, developed in collaboration with artist Philippa Brown inspired by her work in the exhibition.

Alliyah Enyo: Special Live Performance

Sunday 4 May, 12–3pm

Activating her installation, *Aphotic Archaeology*, Alliyah Enyo will present a durational performance of an ethereal story echoing a futuristic aphotic apocalypse and a strange creature that wakes there.

Acknowledgements

Collective wishes to thank the following:

Participating artists: Che Applewhaite, Aqsa Arif, MV Brown, Philippa Brown, Aliyah Enyo, Sam Keelan, Paul Nataraj, Ciarán Ó Dochartaigh, Ebum Sodipo, Kandace Siobhan Walker

Catalogue writers: Amrita Dhallu, Susan Finlay, Priya Jay, Christopher Kirubi, Daisy Lafarge, Debbie Meniru, Rian Jade Parker, Megan Rudden, David Steans, Salomé Voeglin

Associate Producer: David Upton

Programme Manager: Jane Connarty

Programme Assistant: Meg Gray

Facilities Technician: Angelo Castiglioni

Installation team:

Rob Kennedy

Michael Hill Johnston

David Cochrane

PR: Nicola Jeffs and Siobhan Scott

Colleagues at Jerwood Survey III Partners:

Southwark Park Galleries, London; G39, Cardiff;
Site Gallery, Sheffield

City of Edinburgh Council

And all of the staff team at Collective.



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