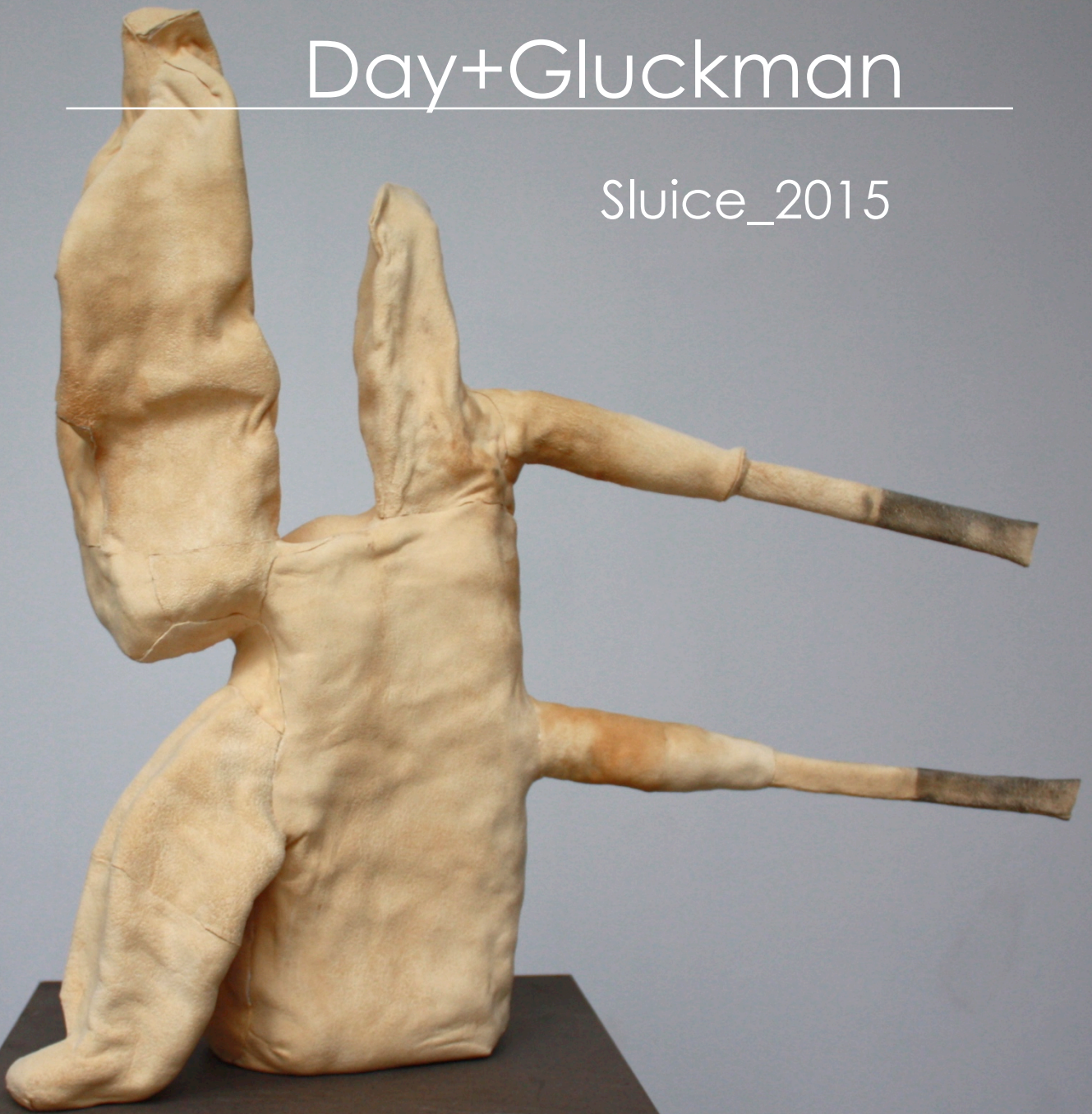


Day+Gluckman

Sluice_2015



Day+Gluckman curatorial partnership present the work of:

Kate Lyddon - CJ Mahony - Emily Speed - Poppy Whatmore -
Laura White

Jemima Burrill, Rachel Busby, Emma Critchley, Aly Helyer, Evy
Jokhova, EJ Major, Nadège Mériaux and Lexi Strauss

at SLUICE 2015 as part of the project A Woman's Place

**A ———
WOMAN'S
PLACE**

Kate Lyddon

Kate Lyddon's characters inhabit scenes that sit on the borders of chaos and flux, at once familiar but with the potential for excitement, mischief or violence. Recent works include sculptures, either placed in combination with a painting or as separate entities in an unfolding drama.

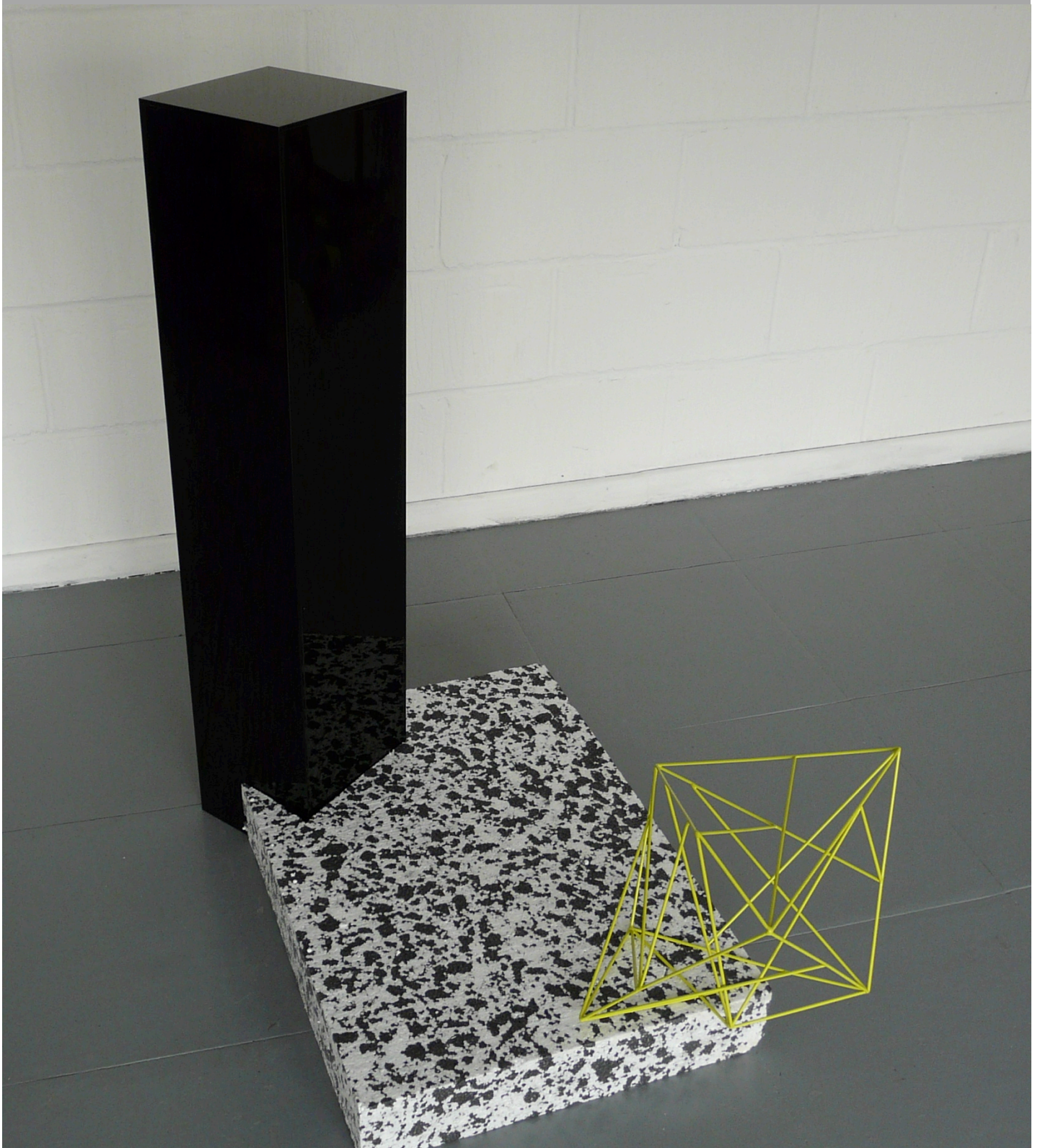
Kate is the recent winner of the Mark Tanner Sculpture Award (2014-15) at Sandpoint, London and won *Emerging Artist Award 2011*, for her solo presentation with Galerie d'YS, Art on Paper, Brussels. She exhibits extensively and is in private and public collections in both Europe and the US.



CJ Mahony

CJ Mahony's practice explores stability, impermanence, and space via the distinction between sculptural object and immersive environment. Using structures that allude to corridors, paper folds, geometry, fragments, support structures, the subterranean and backstage spaces, her work ranges from large scale, site responsive constructions to fragile, speculative models.

CJ studied Sculpture at Wimbledon school of Art and completed her MA at Camberwell College of Art in 2012. In 2010 she co-founded Aid & Abet, an artist run project space in Cambridge, which she co-directed until 2014. She is a visiting lecturer at the Art Academy in London.



Emily Speed

Emily Speed's interests lie in the relationship between people and buildings, exploring the body and its relationship to architecture. The idea of shelter and the inhabitant is at the core of much of her work; how a person is shaped by the buildings they have occupied, and how a person occupies their own psychological space.

Emily has shown extensively both internationally and in the UK. She has received numerous awards and residencies and her works can be found in many collections including the Tate, Yale University, the City of Linz and private collections.



Poppy Whatmore

By subverting and deconstructing the conventional uses of chosen objects, Poppy Whatmore transforms everyday objects into animated anthropomorphic or zoomorphic forms. Poppy's methodological approach includes assemblage, a technique she employs to re-configure conventional forms into surprising and playful arrangements, portraying the flaws and failures of the human condition.

It Left Me Cold merges text and materials to re-enact a thought or felt moment. Anthropomorphic in scale and gesture the work is a subjective rueful rumination on sculpture, language and narrative, referencing brutalism, concrete poetry and cotemporary art practice.,

Poppy has exhibited extensively in the UK since graduating from the Slade School of Fine Art in 2010. She won the Aesthetica Art Prize in 2013 and her work is in the Saatchi Collection.



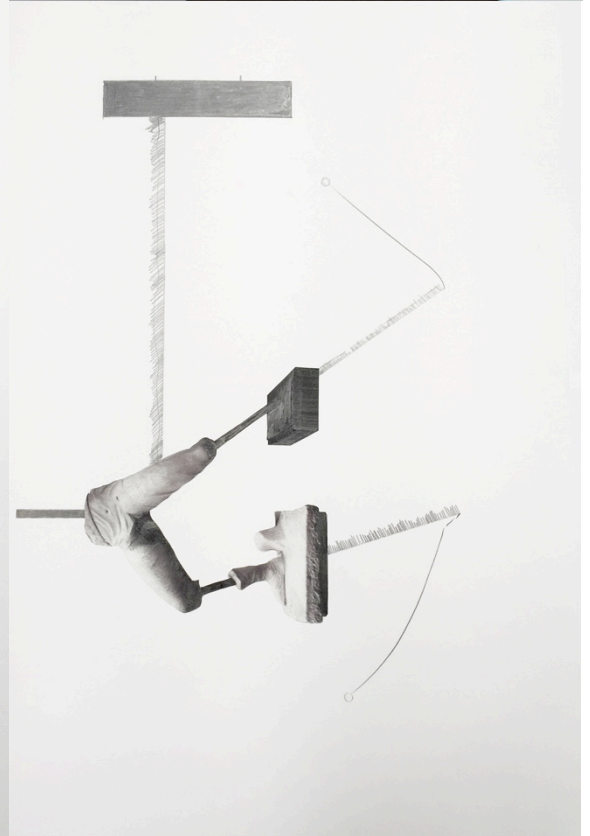
Laura White

Laura White uses a range of materials from everyday objects to constructed matter to build sculptures and installations, extending her ideas also into drawings and photography.

Laura is interested in a response to and negotiation of the world of everyday objects, playing with ideas of value, profile, association, meaning and behavior of individual and collections of objects. Taking an object she explores its potential both as material stuff and anthropological signifier, selecting and manipulating things that reveal the vulnerabilities in the human condition alongside value systems affected by consumerism and material status.

Relating to objects/matter/things through a haptic experience and by means of direct handling and touch, she investigates objects through direct manipulation by covering and disguising them or peeling back the surface. Her works/objects appear familiar, but equally strange and anonymous like prototypes, hybrids or mystic objects.

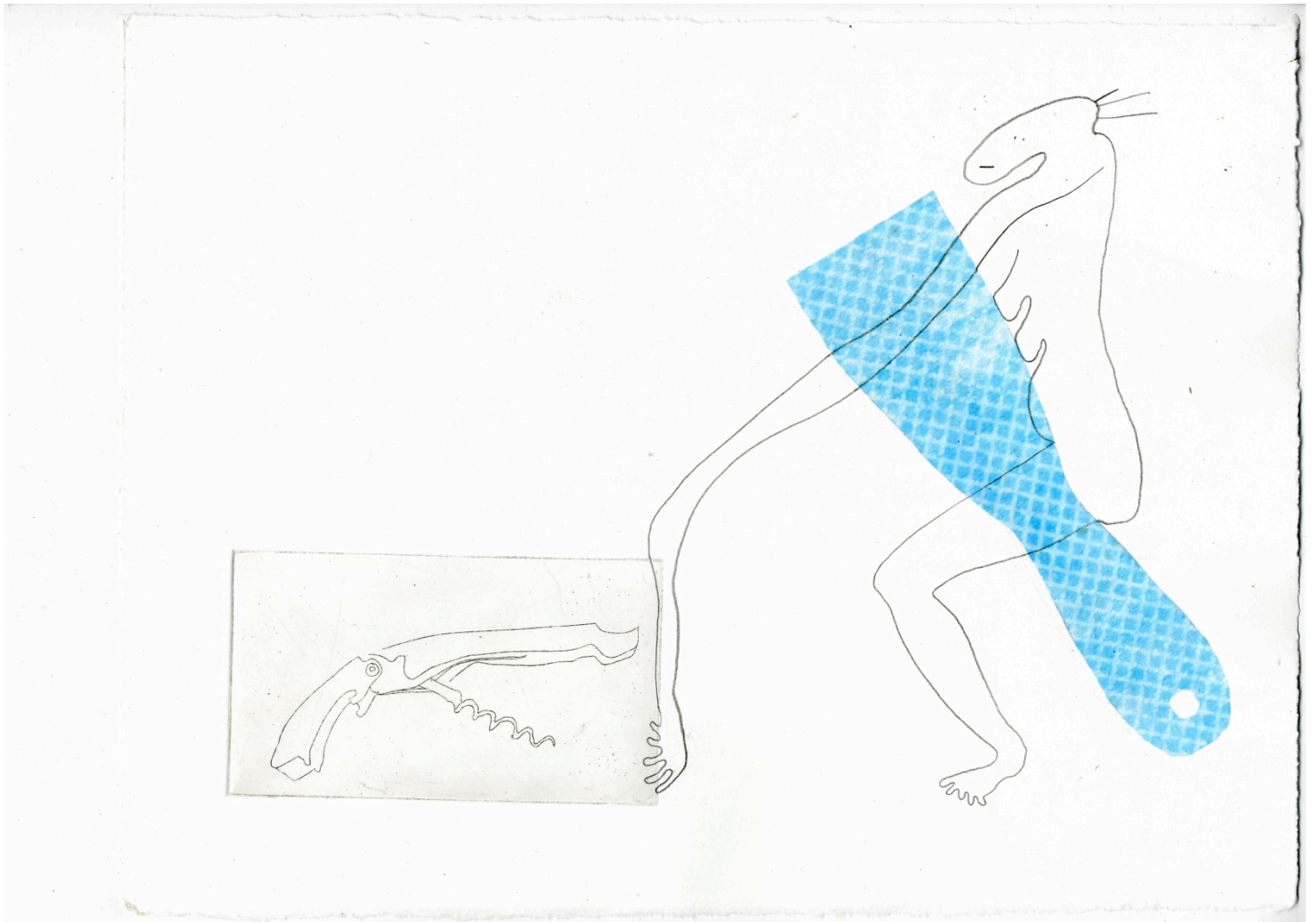
Laura has had substantial commissions and solo shows at Marlborough Fine Art (London), Firstsite (Colchester), Spacex (Exeter) and Spain. She is a Senior Tutor in Fine Art at Goldsmiths College and Chair of CUBITT Gallery.



Jemima Burrill

Jemima Burrill is an artist, performer and maker of videos, prints, photographs all with a dark domestic edge. She makes powerful and humorous work about women and their role in society. Fascinated by inappropriate behaviour she says, "I am interested in the relationship between comfort and discomfort, that itch or scratch which is painful yet pleasurable. I also aim for a dark humour reveling in both joy and debasement." Motherhood, servitude and stereotypes are presented in blistering critiques.

Her work has been shown internationally, including at the Museum of Modern Art in Lyon, Perth Institute of Contemporary Art, Arts Santa Monica, Barcelona, Florence Lynch Gallery, New York; and in various shows with the Pacific Design Centre, Los Angeles. She is represented by Oliver Houg Galerie, Lyon. Burrill also works as a curator.



Rachel Busby

"There's a story behind it, that blue vase, but you don't need to know it". Busby draws on highly charged, personal narratives using a deliberately limited colour palette to reinforce the slippage between memory and presence. Her beguiling brush marks convey a confident approach to her chosen medium, using both broad gestural strokes and delicate detailing. Whilst each work has a powerful underlying tale they also remind us of familiar domestic and iconic images and objects.

Busby was born in Cardiff and studied at Akademie Der Bildenden Kunst, Wien in 1993. She is the founding director of re-title.com (2004-2014). In 2013 Busby won the Exeter Contemporary Open and she was recently part of the URRRA project with a residency in Buenos Aires; including an exhibition at The Museum of Latin American Art in Buenos Aires and a Group Exhibition at Galeria Del Infinito Arte, Buenos Aires.



Emma Critchley

Emma Critchley uses water as a medium to investigate the relationship between perception and reality, between dreams, fantasy and the concrete. She regularly works with free divers who themselves explore the blurred boundaries of body and mind. The images depict a place that lingers on the fringes of other words; a limbo where communication battles for breath.

Critchley has exhibited widely in the UK and internationally. She has received a multitude of awards and commissions since both her BA in Photograph at the University of Brighton and her time at the Royal College of Art (2009-11).



Aly Helyer

Neither benign deities nor malefactors Aly Helyer's portraits meld a fluid past, present and future. Helyer often grounds her paintings in the iconography of historical portrait painting.. As the painted subject is unraveled so too the hierarchical conflict between foreground and background comes alive. Her paintings revel in joyous perversity through palette, mark and content. Recent works have begun to reveal a secondary figure; an impish shade hinting at the struggle to find a "unified self".

Helyer is a regular face on the London art scene and won the Exeter Contemporary Audience Choice Award in 2013. She has shown extensively in the UK, and is currently showing in *Ludic* at Herrick Gallery, Mayfair. Forthcoming exhibitions include *Into The Woods*, Saatchi Gallery at the Hyatt, London.

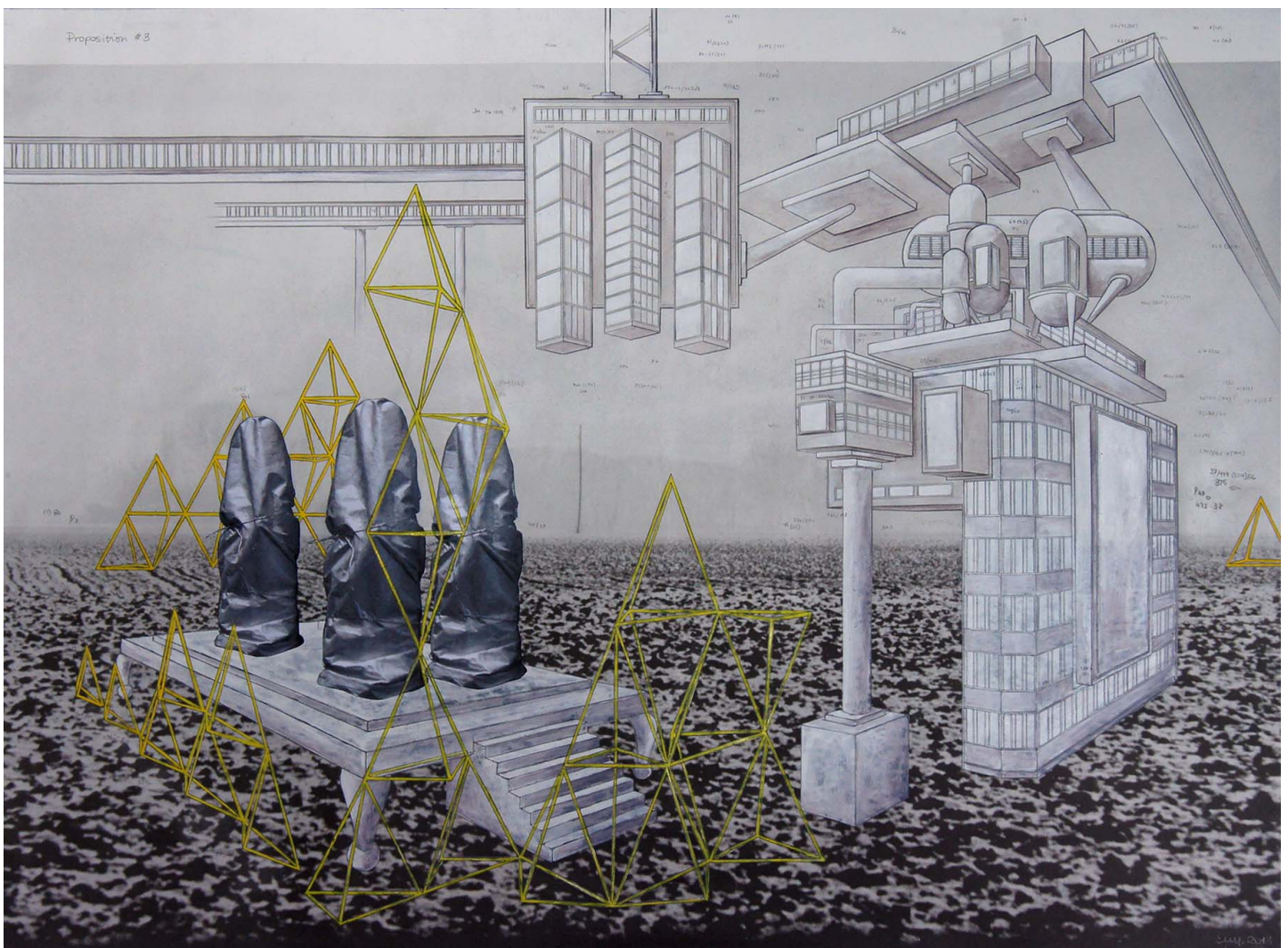


Evvy Johkova

Evvy Johkova's work encompasses acutely drawn renditions of urban sprawl through to fantastical imaginings reminiscent of European fairy tales.

Evvy Johkova is a multi disciplinary artist whose practice engages with dialogue and relationships between Social anthropology, Architecture, Philosophy and Art. Working with drawing, painting, installation, photography, film, participatory events and artist books, Johkova aims to bridge gaps between these fields and their inherent hierarchical structures creating work in the expanded context of interdisciplinary research projects.

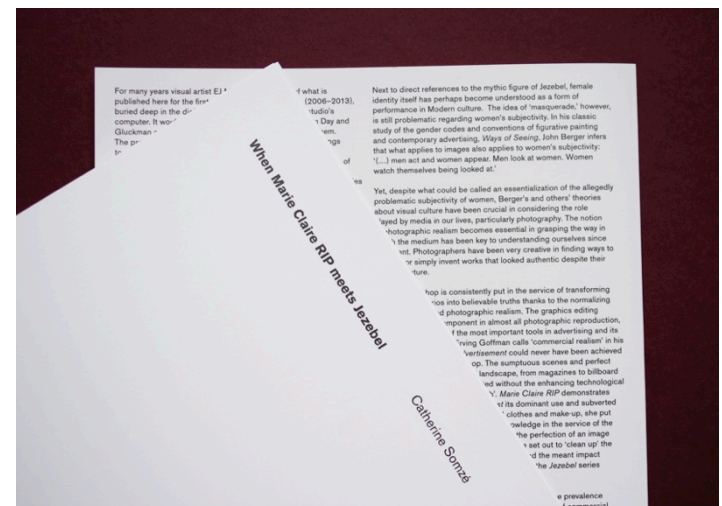
In 2013 Johkova completed MA in Political Communications, Goldsmiths College with an anthropological research project on media influences and the sense of political belonging in Soviet and post-Soviet Russia; and in 2011 she completed an MA in Fine Art, Royal College of Art with a final thesis on the ontological question of being in architectural space.



EJ Major takes direct action on the media's use and manipulation of personal identity. Her celebrated series *Marie Claire RIP* take, as a starting point, the reproduction in the woman's magazine *Marie Claire* of a collection of police owned mug shots of an unnamed woman, intermittently arrested her for heroin addiction and prostitution over the course of her adult life. Provoked by the unauthorised use of a voiceless woman's identity in the magazine, Major painstakingly reproduced these images using herself as the protagonist. The face alarmingly ages and disfigures as the narrative of her addiction and hard life unfolds.

EJ also produces artist's books, which both complement her photographic works and are works in their own rights. Several of these will be on display including limited editions of *Marie Claire RIP* and *Jezebel* and *Love Is....* These sets of interrelated works expose and objectify the processes used by magazines and mass media. Major's images explore the authority of photography whilst simultaneously creating a haunting narrative that dispels the notion of authenticity.

Born in Hong Kong, EJ studied photography in Nottingham and completed an MFA at Goldsmiths in 2009. She has shown extensively internationally.



Nadege Meriau

Nadege Meriau was born in France and now lives in the UK. She studied at the Royal College of Art.

Nadege works with photography, sculpture and installation. She uses organic subject matter – from bread and milk to mushrooms and most recently snails as a medium in her practice to interrogate the nature of human experience. The works combine visceral subject matter with complex technical skills to produce beautiful, evocative works.

She was shortlisted for the Bloomberg New Contemporaries and the Conran Award in 2011, nominated for the Arts Foundation Fellowship 2012, the Arles Prix Decouverte 2012 and more recently the Prix Pictet 2014. Selected Shows include Minutes Passing Slowly, Brighton Photo Fringe 2014, Academy Now, The Art Defender, Bologna 2014, Au Centre de la Terre, Biennale Internationale de l'Image de Nancy, France, 2014, Mycotopia, Solo Show, Anarch Gallery,



Lexi Strauss

Lexi Strauss provokes us to explore the polarization of empathy through her exquisitely rendered paintings. Drawing on her former experiences and skills as an actor along with her subsequent move to Worcestershire, in the development of her work, Strauss examines belief systems and the notion of the individual, loneliness and the acceptance of difference.

Strauss is a recent graduate from the Royal College of Art and already making waves, being selected for the Bloomberg New Contemporaries (2013), Exeter Contemporary Open, Saatchi New Sensations and Jerwood Drawing Prize (2014) and this year the Catlin Art Prize and the Manchester Contemporary.



Day+ Gluckman

Day+Gluckman both trained as artists, and since 2006 have worked as an independent curating partnership, curating projects and exhibitions. From Museum-based exhibitions to collaborations with old master dealers, the duo has worked with over 200 artists in diverse environments.

FOR SLUICE...

Day+Gluckman present a selection of artists, whose work represents their past and current programme. A major new project, *A Woman's Place*, aims to question and address the contemporary position of women in our creative, historical and cultural landscape and is inspired by an urgent desire to relocate the simple message of female equality into the cultural fabric of today. The project will see new commissions and exhibitions sited within heritage sites including Danson House and National Trusts' Knole House. This curatorial interest in historic architecture and art practice informs the parameters of the works at The Bargehouse, playing with ideas of display in heritage settings.

Referencing the contested role of the plinth in the history of curating and exhibition display, an installation of works are based on, and played off, this conventional elevator of art. Poppy Whatmore's breezeblock plinth, *It Left Me Cold* imbues material, gesture and form with a rueful anthropomorphic narrative. A related work by CJ Mahony presents a geometric sculptural form integrated with a slick, black Perspex base, continuing her exploration of sculptural language and the lived experience. Recent works by Laura White explore the relationship between handling and touch with the plinth acting as a signifier for our separation from objects. Sculptures by Kate Lyddon present works as surreal anthropomorphic trophies, whilst Emily Speed's *Body/Building* series locate her interest in the psychological relationship between buildings and the body. Two units act as additional plinths, housing photographs, paintings and works on paper, and include pieces by Jemima Burrill, Rachel Busby, Emma Critchley, Aly Helyer, Evy Jokhova, EJ Major, Nadège Mériaux and Lexi Strauss.

Showing concurrently at Collyer Bristow Gallery (Holborn), *Liberties* explores 40 years since the Sex Discrimination Act. A group exhibition that presents a snapshot of the evolving conversations which continue to contribute to the mapping of a woman's place in British society. Body, femininity, sex, motherhood, economic and political status are explored through film, photography, sculpture, performance and painting; including artists Sutapa Biswas, Sonia Boyce, Helen Chadwick, Rose English, Margaret Harrison and Carey Young.

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