

EMILY JONES



following

Installation views of *The Muddy Choir*  
at Veda, Florence, IT, 2024

Yearling(s)  
2024

wood, woodwool, welsh wool, live-trap bird traps,  
polyurethane, volcanic rock beads, glass beads,  
LEGO weapons, nails, string, wooden spheres  
215 x 105 x 470 cm

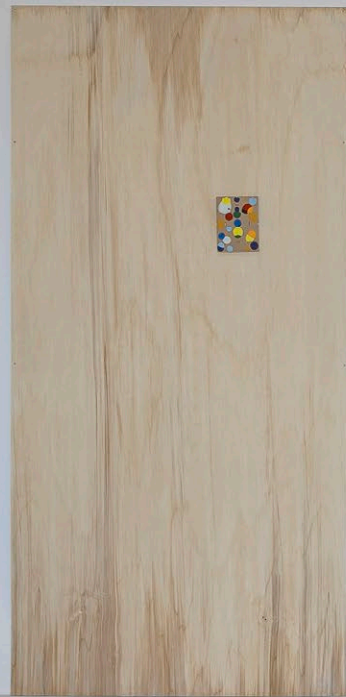
by their fruits ye shall know them  
2024

plywood board, clip frame  
250 x 122 x 4 cm

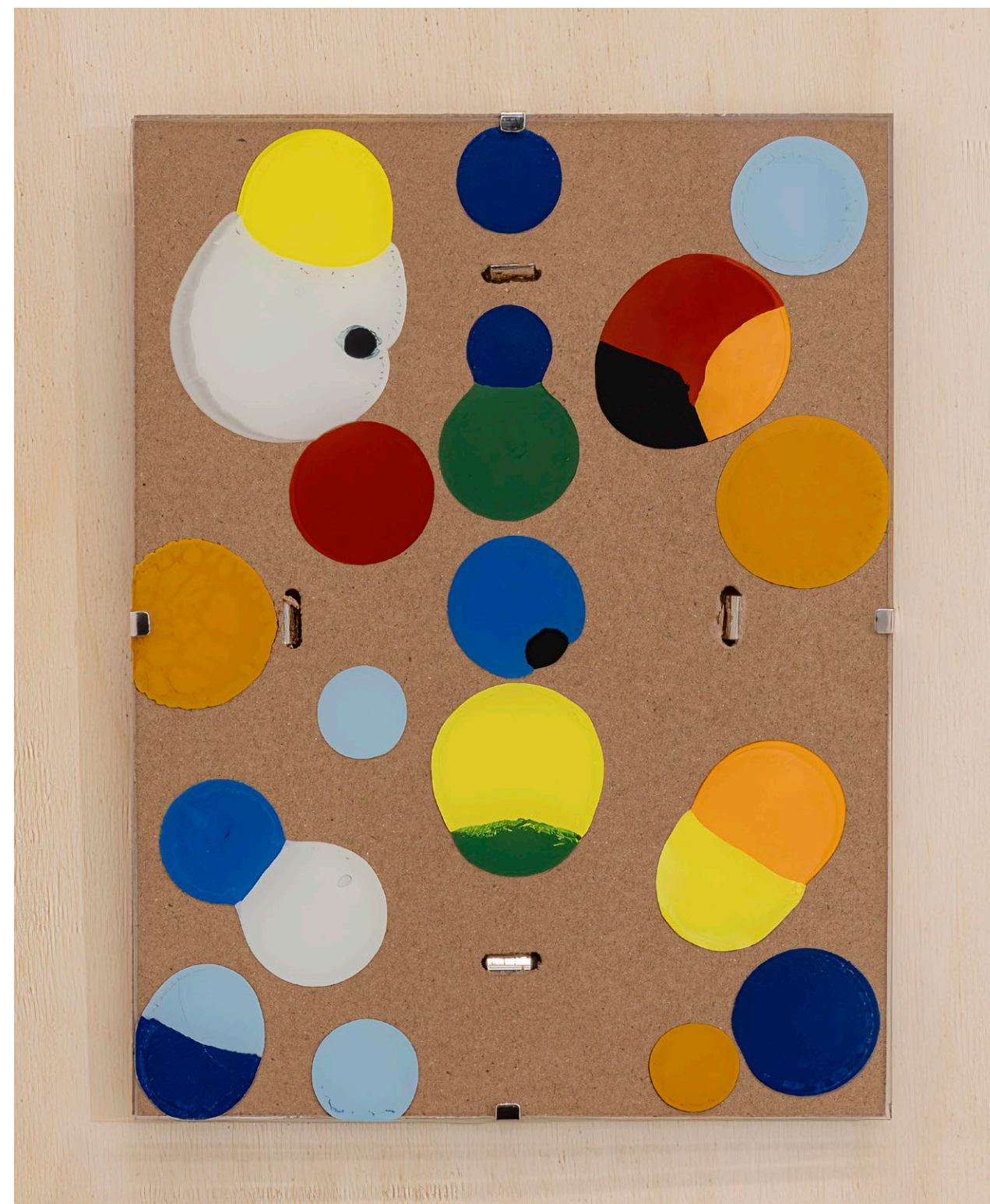
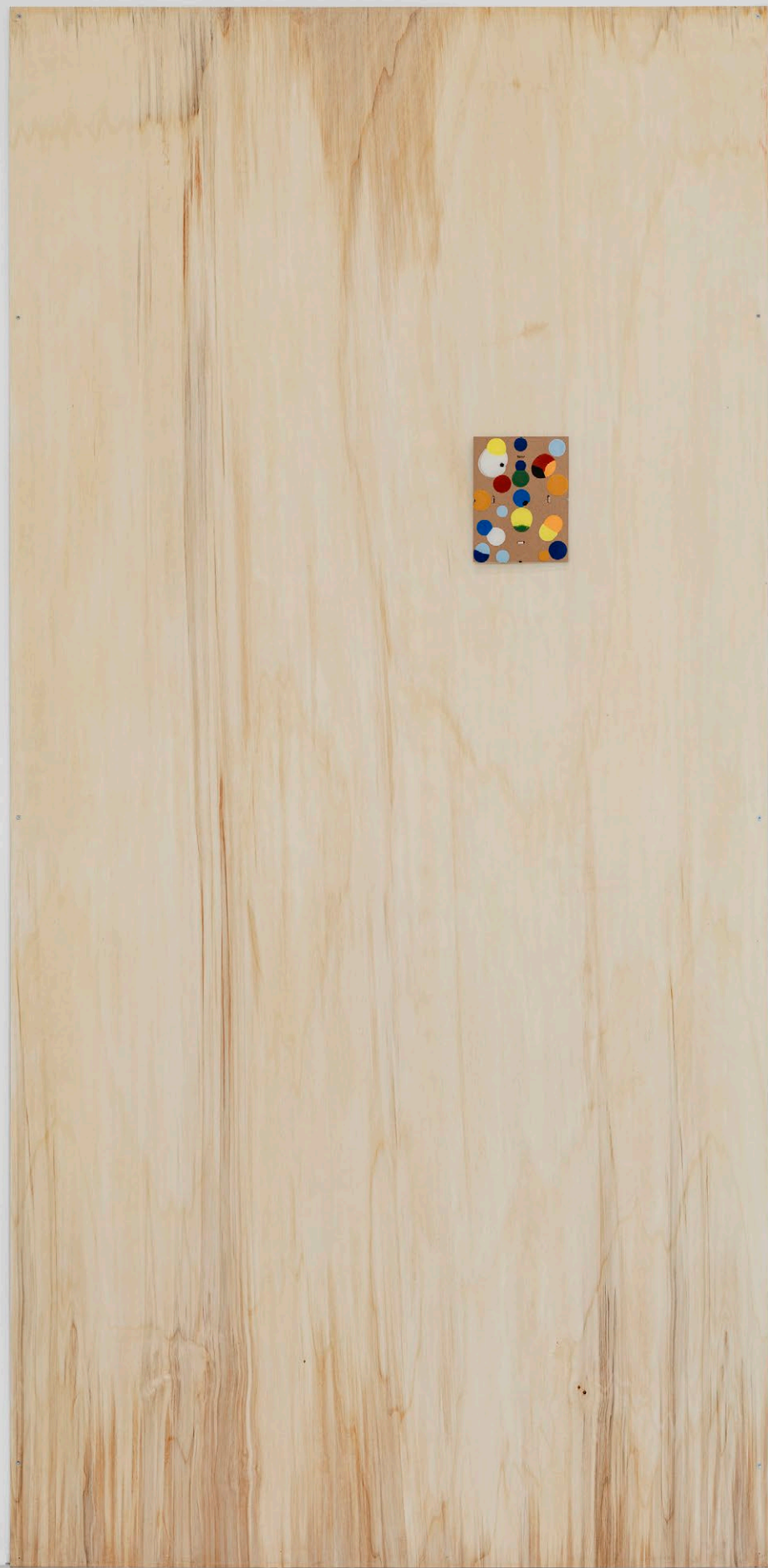
choose your fighter  
2024

display case with black velvet globe pin cushion  
40 x 16 x 16 cm

















### *warming plate*

sensible survival  
residual suffering  
awfully silent  
unequal intimacy  
clinical week  
former everything  
biomass poor  
sensory economy  
lazy river  
earn vigorously

Seeing fractions as division. There is no way to opt out of the scheme. Yesterday or after yesterday. A nose full of apples, apricots and honey. A loose sleeveless cloak or cape. Spend more than a year developing 10 new questions. Lies in state. Fair to say. Safe to say. Heatwaves will be hotter. See how other people feel. Defending planets, hearts pounding. Probably we trained each other. These gates are closed at dusk. Wine water milk jug. How they decide what is most important to them. No one lives in the global average. It's a sample of the world's own heart.

Probably we trained each other.

producing redemption  
mythical commerce  
perfect forgetfulness  
unvoiced sounds  
soft palate  
vivo magis  
scavenging mooncakes  
contattatemi urgentemente  
disproportionally startling  
sacred limits

Honey,

The best way to account for the coherence of our experience is to suppose that the outside world corresponds, at least approximately, to the image of it provided by our senses. I pull three beetles out of my ear. They look like skeletons but then when I put them in water they swim. Can you run out of adrenaline? Hard vs Soft Magic. Don't be afraid to seek support from your bank. In the metaverse surgeons will practise hundreds of times. Forever Chemicals. Surgeons will be able to practise hundreds of times in the metaverse. Turn key anti-clockwise. Anger can sometimes put a person in a frightening situation. Love does not just happen, it is willed.







following

Installation views from *Antarctica From Space*,  
at Aquaporin A/S, Kongens Lyngby, Denmark, 2023

















*following*

Installation views of *purity is not an option* featured in *Anticorps*,  
at Palais de Tokyo, Paris, France, 2020

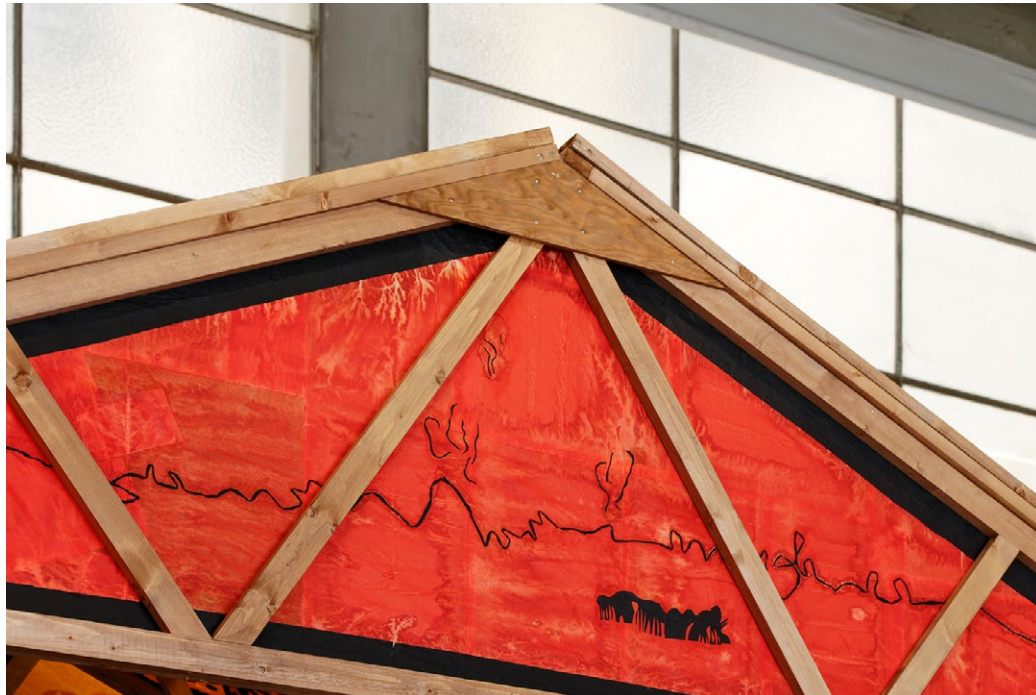
plywood, pine, wrought iron, ceramic tiles, glass, walnut stain, tissue paper, glass jugs, leaves, rope,  
cat food, rainwater, spray paint

Sorso is a play written by Emily Jones. It was performed as part of Anticorps' s exhibition program,  
with Maud Lescure as *Lingua* (tongue), Lou Cunha as *Ghiaccio* (ice) and Monique Gudin as  
Narrator. Duration 42min. Translated by Daphné Boxer.













following

Installation views of *tilt-elk-luck-warm*  
at Veda, Florence, Italy, 2020

wool, papier-mâché, toothbrushes, breeze blocks, LED screen, cotton rope







and they knew themselves to be as one in  
7,673,452 forms

A fig tree in a car park. It's August. The tree is low but with thick far reaching branches. There's a feeling when you go towards the trunk of being enveloped, protected, held. There are ripe figs falling on the floor, being squashed by cars and feet and also just the heat causes them to collapse. A pungent smell, chewed green and fermentation. Stacked against the trunk are cardboard boxes full of empty crimson red votive candles.

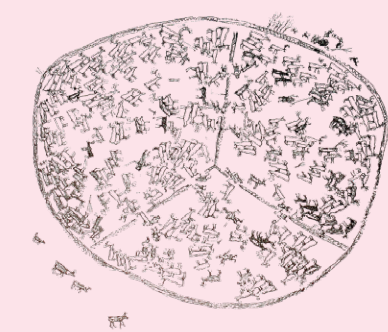
The longest pier in the UK, it takes 10 minutes to walk down to the end. Turn left and walk along next to a wooden clad wall, many names are scratched into this wood. Noah, Micah, Joe, Clive, Jessica. It's a really foggy day. The fog is thick and the tide is out. Wet sand. Bleak. Past the wooden clad wall is a small tower, a narrow path leads around the tower and you can stand here and look out to the sea. It seems here that it's just you and the sea. The sun is shining so bright but the fog still hangs heavy. A foghorn is sounding periodically from the pier. A ship which is invisible to us through the fog is sending back the signal. On the way back down the pier there's a wooden ramp leading into the sea. The tide is coming in now. It's slowly washing over more and more of the ramp. A big crowd of small sea birds, sit on the ramp.

A person in France buys battery chickens that would otherwise be killed because they are at the end of their laying life, he takes them to the small wood where he lives, and

they roam around, pecking and having mud baths, living their best life, he doesn't lock them up at night and so usually within a few days they are eaten by foxes.

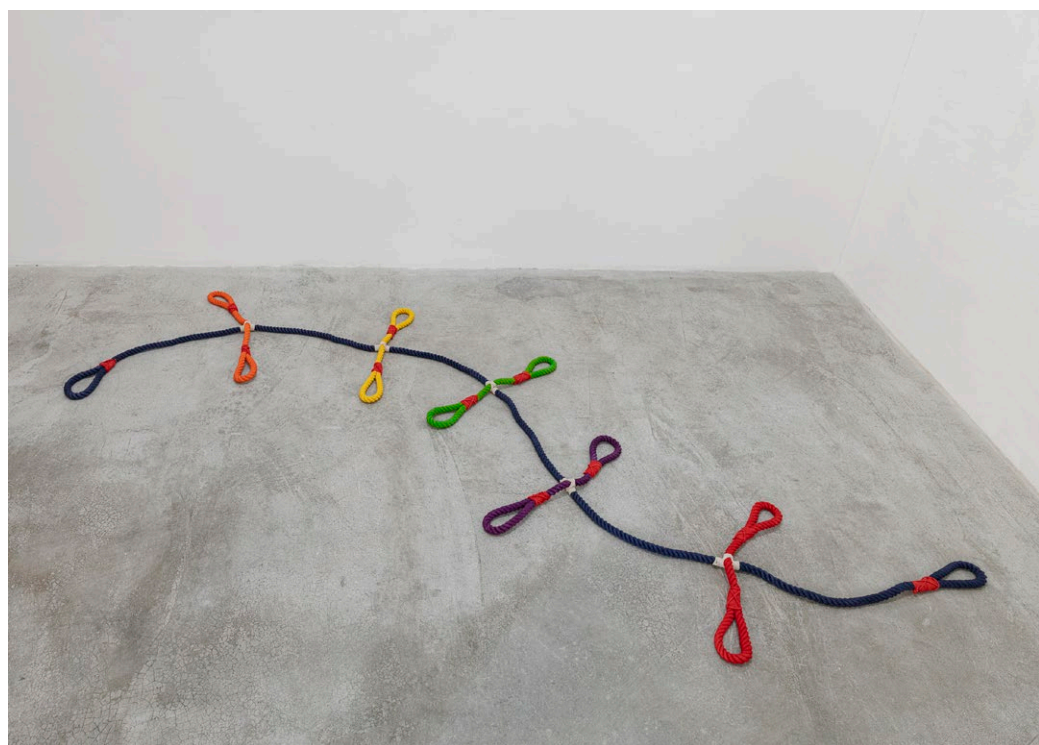
I was sitting on a bench talking with a friend in Hampstead London, opposite a row of victorian terrace houses, I ask him if he has been reading the news and he tells me he hasn't for months, I start automatically updating him and I realise the ivy growing up one of the houses opposite is also growing in through the window and deep into the bedroom at the top of the house.

Happy New Year



if you collect too much treasure in one land  
it will become dangerous









following

Installation views of *Showshoe Hare and Allies*,  
at Almanac, London, United Kingdom, 2019

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

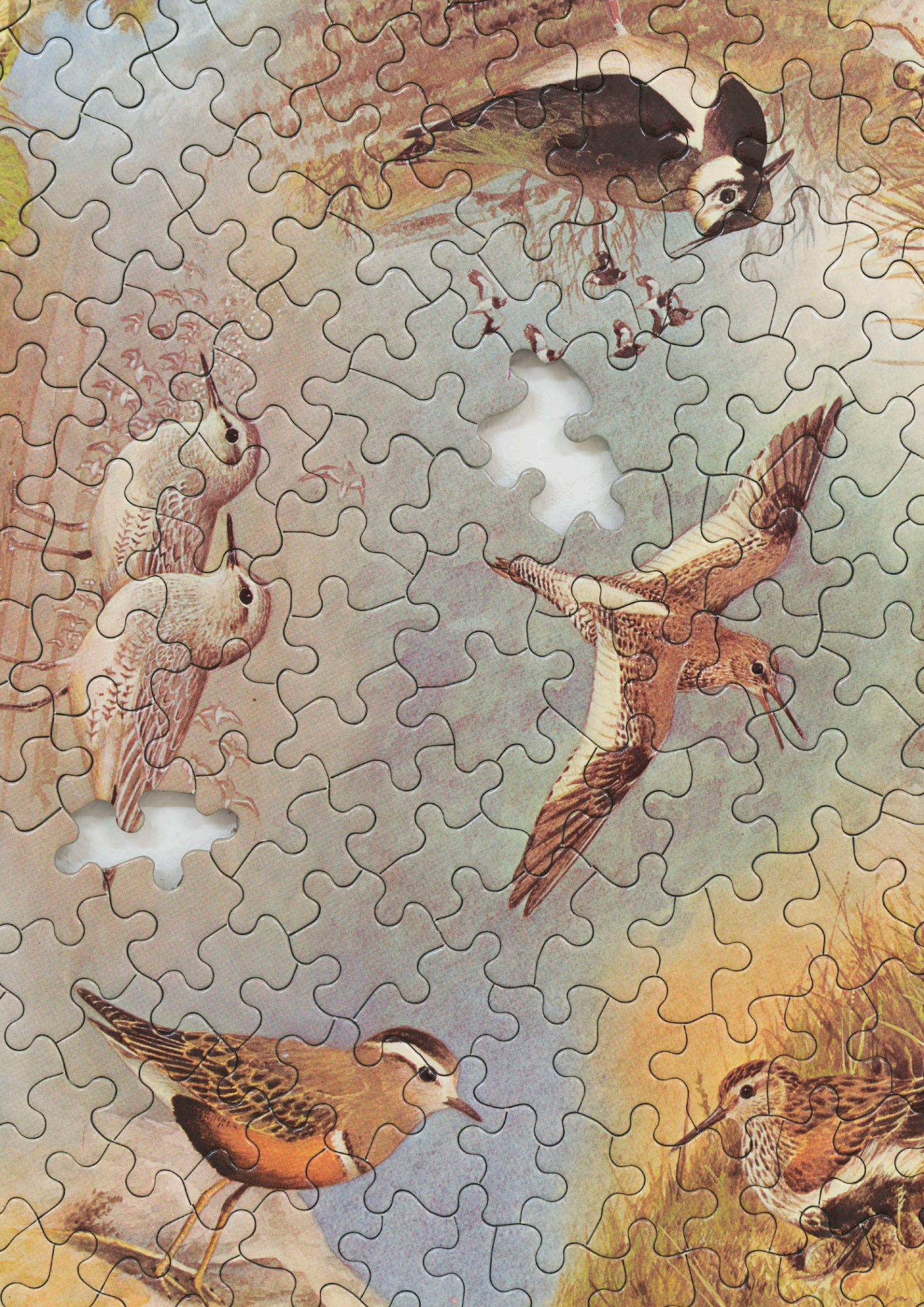












following

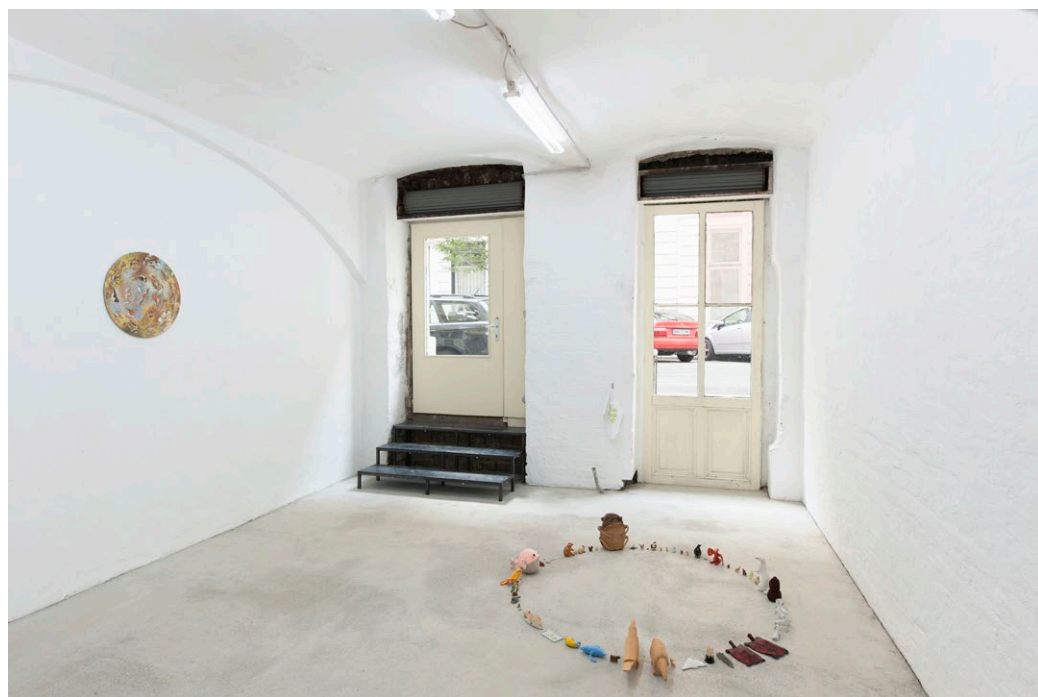
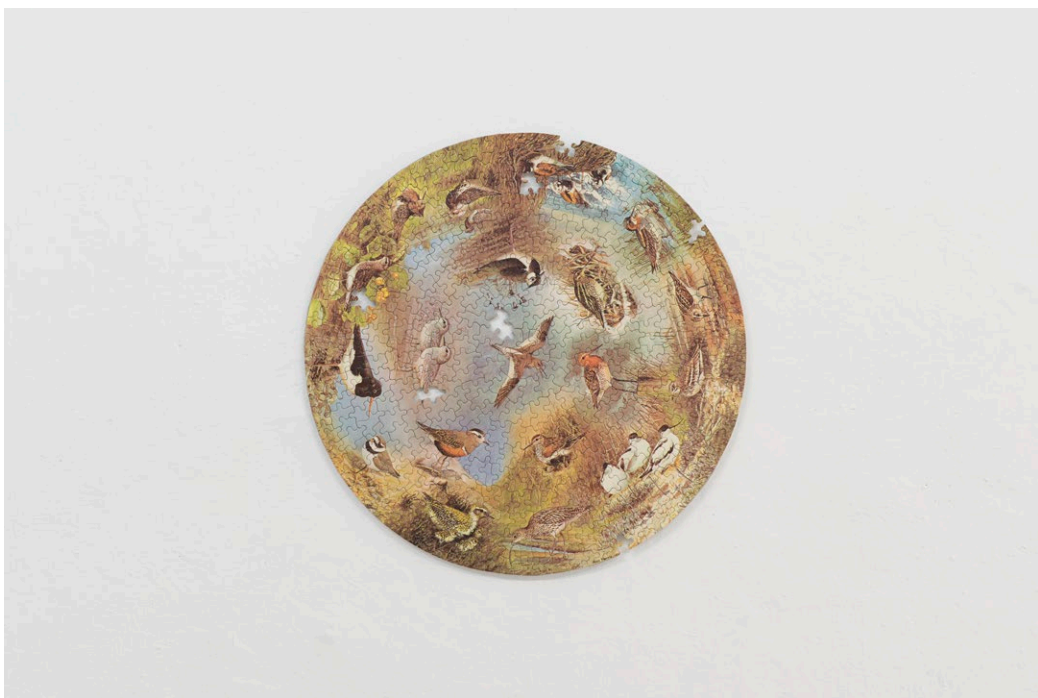
Installation views of *All God's Children Could Be Led Astray*,  
at Pina, Vienna, Austria, 2019

*British Waders*  
puzzle

*The Lookers*  
porcelain, glass, wicker, plastic, rubber, cotton & wooden animal figures, licked 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







*following*

Installation views of *as a bird would a snake*,  
at Centre d' Art Contemporain – Synagogue de Delme, Delme, France, 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 *Ghiaccio* (ice) and Monique Gudin as Narrator. Duration 42min. Translated by Daphné Boxer.











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 coeur  
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 coeur 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















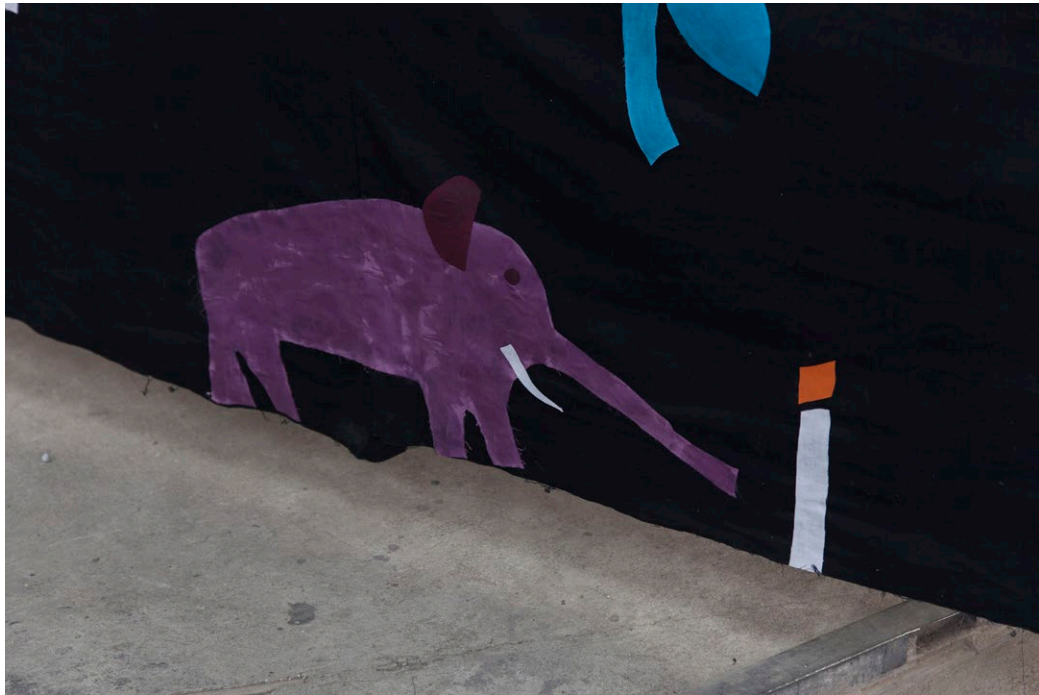
following

Installation views of *Folk Hall for a Village*,  
at Vie D'Ange, Montréal, Canada, 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









following

Installation views of *Sand Dollar Sea Biscuit*,  
at Prairie, Chicago, United States, 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

Oaoaaooa'a-ist

## Atmoterrorism

Acheiropoieta

*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.

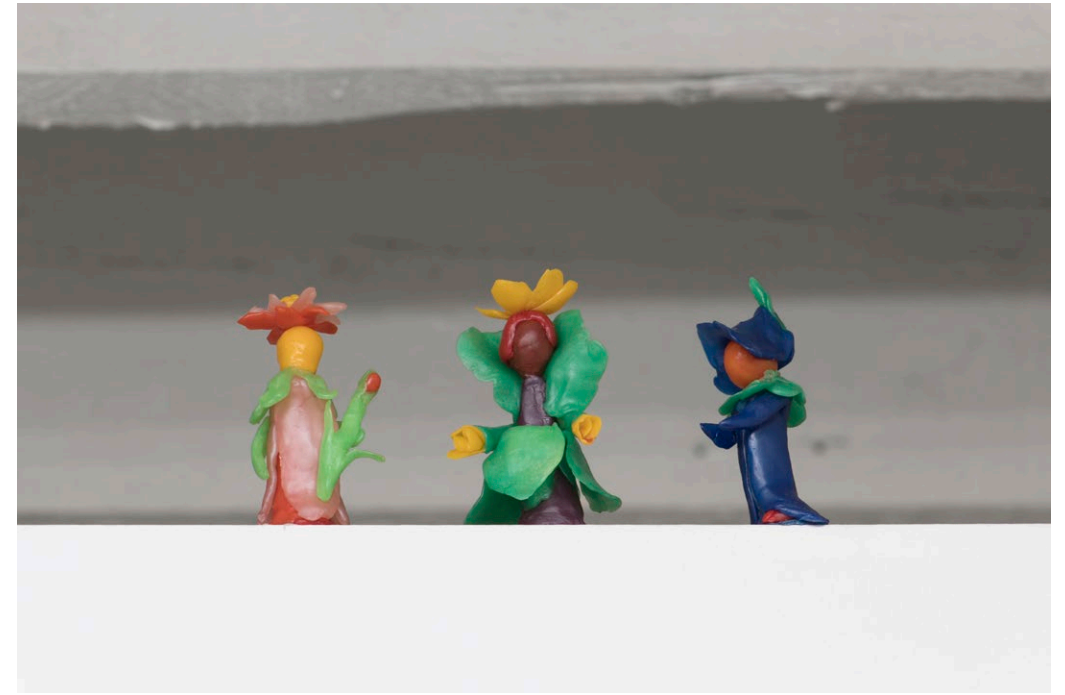
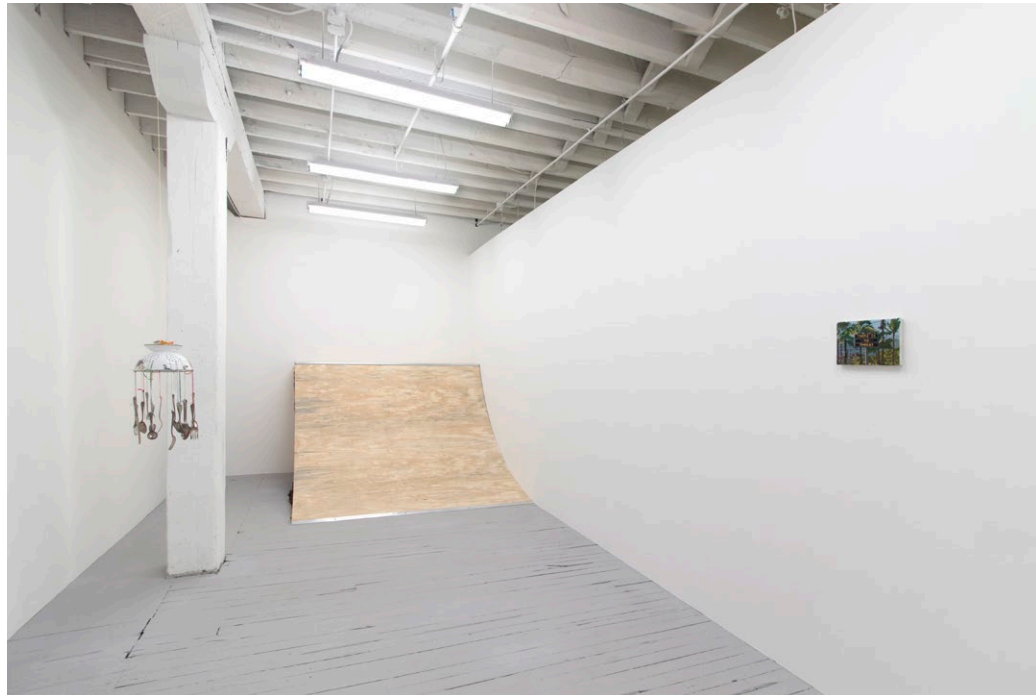
The identically same object is exchanged back and forth between partners.

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

Yours Forever,











following

Installation views of *Just Us*,  
at First Continent, Baltimore, United States, 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









*following*

Installation views of *Half-Earth*,  
at Veda, Florence, Italy, 2017

mosaic 500x300 cm, chewed bread, glue, ball-jointed doll



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*















Yalancılar

following

Installation views of News from Nowhere,  
at Cordova, Vienna, Austria, 2016

stone dent in wall, 15 x 15 cm, drip sandcastle, 300 x 60 cm,  
thrown tomatoes and stones, glass painting, text reads yalancılar (Turkish for liars)







CURRICULUM VITAE

EMILY JONES

Lives and works in London

SOLO EXHIBITIONS

- 2023 Antarctica from Space, Aquaporin A/S, Kongsen Lyngby, DK
- 2020 tilt-elk-luck-warm, Veda, Florence IT
- 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

- 2020 Anticorps, Palais de Tokyo, Paris FR
- 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 Asdzáą 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

- 2020 Flash Art Italia, “tilt-elk-luck-warm”, October, Online
- 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, Asdzáą Nádleehé, January, Online  
DIS, Asdzáą 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







VEDA