

Jeremy Deller
The Modern Institute, Osborne Street
13 September - 25 October 2014

Stemming from an uninvited walk onto a Scottish grouse moor, Jeremy Deller's exhibition at The Modern Institute focuses on land. By definition land, is used to describe great shared expanses: rural locations, countries, nations, even fantasy faraway places. On the other hand, land also determines areas of personal territory, property or estate. Through several correlated works Deller incites and celebrates our historical, political, social and cultural environment, drawing attention to events and individuals that form a part of it.

Photographs taken while on an uninvited stroll on the Glenmazeran Grouse Moor, August 2014

Glenmazeran Estate, Inverness-shire is a grouse moor owned by Richard Benyon, Conservative MP and former Parliamentary Under-Secretary of State at the Department for the Environment, Food and Rural Affairs. Known for his part ownership of the De Beauvoir Estate in East London, his family company is currently involved in a managed eviction of the New Era estate in Hoxton, East London¹. Benyon is also strongly associated with shooting interests and owns a pheasant shoot in Berkshire as well as the Glenmazeran Estate. The photographs depict views of the moor and foliage throughout the estate.

Monarchs of the Glen, 2014

In 2012, Richard Benyon was cited to have refused a request from Senior MP's to ban the possession of the deadly poison Carbofuran, which is used to kill raptors². He has also suggested the trapping and re-nesting of buzzards due to their predation of pheasants³.

The painting 'Monarchs of the Glen' depicts Benyon laid out on his moor at the mercy of five raptors: Hen Harrier, Golden Eagle, Buzzard, Red Kite and the Peregrine Falcon, angered by these decisions.

Jill - Isle of Lewis, 2012

'Jill - Isle of Lewis, 2012' is a short film of the artist, writer and performer Jill Smith. Previously known as Jill Bruce, formally one half of the performance art duo 'Bruce Lacey and Jill Bruce', she performed large-scale spectacular, ritual, ceremonial and elemental celebrations at outdoor venues in the 1970s and 80s. Jill now lives on the Isle of Lewis, the film shows her walking amongst the prehistoric megalithic structure Callanish III (Cnoc Filibhir Bheag). Standing amidst peat cuttings on a low ridge, east-south-east of the main Callanish Standing Stones, Callanish III consists of two concentric ellipses with eight stones remaining on the outer circle, and four on the inner circle, several further stones are now fallen and buried.

¹ Multiple sources, 2014, including: Hackney Citizen, Mirror, Huffington Post and The Eastender

² Source: The Independent, 18 October 2012

³ Source: The Guardian, 24 May 2012

**Justified and Ancient, 2014 (Screenprint on birch plywood with Neolithic implements)
Parts 1-9**

*All bound for Mu Mu Land...
They're Justified, and they're Ancient.
And they like to roam the land.*

It's a time for a Neolithic Rave.

Jeremy Deller (b.1966, London; lives and works in London) studied Art History at the Courtauld Institute and at Sussex University. He began making artworks in the early 1990s, often showing them outside conventional galleries. Deller won the Turner Prize in 2004 for his work 'Memory Bucket', and represented Britain in the 55th Venice Biennale in 2013. In 2012, he was commissioned by Glasgow International Festival of Visual Art and the Mayor of London to produce the public work 'Sacrilege'. Originally shown on Glasgow Green during Glasgow International Festival of Visual Art 2012, 'Sacrilege' toured throughout the UK and has been shown at events across the world. In 2014, Deller will be curating 'Love is Enough' a major exhibition at Modern Art Oxford, which will examine the prolific careers of William Morris and Andy Warhol, bringing together rarely seen works by these two figures. Taking on the roles of artistic producer, publisher, filmmaker, collaborator, curator, parade organiser, and cultural archivist, Deller has invented new ways of exploring the social landscape. Referring to his work as 'social realism', Deller focuses on people, icons, myths, folklore, cultural and political history.

Deller has exhibited extensively worldwide with selected solo exhibitions including: 'English Magic' (2013), British Pavilion, 55th Venice Biennale, Venice, touring to William Morris Gallery, London; 'Joy in People' (2012), Hayward Gallery, London, touring to the Institute of Contemporary Art, University of Pennsylvania and the Contemporary Art Museum St Louis; 'It Is What It Is: Conversations About Iraq' (2009), New Museum, New York, Hammer Museum, Los Angeles, and Museum of Contemporary Art, Chicago; 'Procession' (2009), Cornerhouse, Manchester; 'From One Revolution to Another' (2008), Palais de Tokyo, Paris; Jeremy Deller (2005), Kunstverein, Munich; 'Folk Archive' with Alan Kane (2004), Palais de Tokyo, Paris and Barbican Art Gallery, London; 'After the Goldrush' (2002), Wattis Institute, San Francisco; and 'Unconvention' (1999), Centre for Visual Arts, Cardiff.