

*A brief history of girliness*

Jennifer Bailey

18/03 – 23/04/16

Seeing people build things

Dealing with one's completion,

from desk to desk, to doctor's office, to passenger seat.

Undisciplined alternatives slide out through slip roads and arteries, their heads fan heaters and their midsections paper mulch, pinned together and seen not exactly as they are but as the lens through which they are viewed or as their foregrounded parts.

There were other things I wanted to include, like plug sockets, socks, shoes, self-esteem, purpose, seborrhoeic build-up, motherhood, hormones, jobs, money, but these things are set too close, and I am too tired to focus.

Jennifer Bailey, March 2016

List of works:

(Clockwise from door)

'S'

Inkjet print mounted on aluminium, 2014 - 2016

*Things bigger than ourselves*

C-type print, 2016

'R'

Inkjet print mounted on aluminium, 2016

*Barriers like gels and creams*

C-type print, 2016

*What are you waiting for?*

C-type print, 2016

'ON' and *Beam in mud sticker*

Gloss stickers, 2016

An arrangement of steel bars and Kee Klamps

Jennifer Bailey's practice is about the permeability of art production to patriarchal structures, desire, capital and paid work, and an investigation into the visual codes that constitute authenticity. The work often reveals the conditions of its making. She sometimes takes her family, particularly her sister, as participant, subject or material.

*A brief history of girliness* is Bailey's second solo exhibition at Space in Between. Bailey's practice explores the permeability of art production to patriarchal structures, desire, capital and paid work. She often takes her family, particularly her sister, as subject or content.

The exhibition comprises two new bodies of work: an installation of steel bars secured to the wall and floor of the gallery, and a series of photographic works.

The bars are conventionally used as exterior handrails or as a method of dividing urban spaces. The horizontal bars are installed at 5 feet, the traditional 'midline' for hanging artwork on the wall. They are intended to create a physical obstruction to viewing the wall-based work and prevent it from being viewed all at once. The photographic works' domestic scale means that they can only be properly viewed by navigating the steel bar structure.

One series of photographs shows activities on building sites close to Bailey's studio building in Glasgow, an area of rapid urban re-development, which is echoed in Space in Between's location in Hackney. The images were clearly taken at a physical remove, or through surfaces like glass or urban detritus, often creating abstract obstructions to the primary image. One image is printed as a series of stickers, as if pieced together, brick-by-brick.

A second series shows medical imagery of the skeletal structure of the human body taken from MRI scans. The highly technical, or technological images of the human body alongside those of the construction works are intended to create visual analogy between the skeletal structure of the body, the support structures of buildings, and the handrails.

Bailey is interested in the effects of gentrification and urban development and their implications for forms of mobility and access in public space. Her recent work has used imagery and materials from managed, circumscribed and highly productive spaces for work and capital in order to consider how power and bodies are organised in these spaces. It is hoped that the viewers' physical experience of the exhibition reflect these concerns.

Jennifer Bailey received an MFA from Glasgow School of Art in 2013. Previous exhibitions include: *Flats*, Intermedia, CCA, Glasgow, 2015; *That's Genetic*, 16 Nicholson St, Glasgow, 2015; *Mood is Made / Temperature is Taken*, Glasgow Sculpture Studios, 2014; *Display*, Flip Project Space, Bari, 2014; *Sarah*, Space In Between, London, 2014; *Marbled Reams* (edition) and *Quantum Leap*, Embassy, Edinburgh and Malmö Konsthall, Malmö, both 2013; Bloomberg New Contemporaries, Liverpool Biennial and Institute of Contemporary Arts (ICA), London, 2012. She has a forthcoming solo exhibition at Collective, Edinburgh and will participate in the Autumn Residency at Hospitalfield, Arbroath. In April, Bailey will present a screening programme of content related to *A brief history of girliness* at RM Base, Munich.

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Artist in Conversation, 23/04/16, 4pm

(This event is free and booking is not required)

Gallery open Fridays & Saturdays 12–6pm, or by appointment to  
[info@spaceinbetween.co.uk](mailto:info@spaceinbetween.co.uk)

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