

FUTURE FOR THE ARTS

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Last chance to see @Serpentine Galleries: Cerith Wyn Evans and Trisha Donnelly

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Cerith Wyn Evans – Coloum (Assemblages) IX 2010 Private Collection Sao Paulo

For those of you who happen to be in London or intend to visit the city this weekend, my advice is not to miss out on the last chance to pop down to the **Serpentine Galleries** at Kensington Gardens to see the two solo exhibitions: **Trisha Donnelly** at Serpentine Gallery and **Cerith Wyn Evans** at Serpentine Sackler Gallery.

"Some of the objects are sounds; some of the sounds are drawings, but I think that the drawings that I do are more of a physical realisation of what I am thinking than of myself." *Hans Ulrich Obrist, 'Trisha Donnelly: She Said', Flash Art, March–April 2006, p.60.*

As illustrated in the Directors' Introduction, American artist Trisha Donnelly's practice is a cross-medium work, ranging from videos and drawings to sculpture. Her production however seems to overcome the traditional canon of the term "medium", as bi-dimensional drawings are perceived as three-dimensional objects and videos appear as metamorphosing sculptural pieces.

Like most of her production, Trisha Donnelly's exhibition at the Serpentine – whose project's discussions began in 2009 – is a site-specific show, where all the installed pieces are conceived as specifically responding to and reacting to the gallery space. The artist drew inspiration from the 1994 photographs detailing the renovations to the gallery – that was built in 1934 as a tea room for Kensington Gardens – when the original brick structure was modified through the building of modern false walls. This new awareness of a different architecture beneath the actual design, lead her to make changes to the space, not to reveal but to impact the gallery rooms by altering the architecture and the lighting, opening another entrance and modifying windows.

The altered space encounters her work: a series of projected videos and stills, sculptures and a sound piece all exploring integral relationships between object and space.



As Cerith Wyn Evans put in his own words, his major solo show at the Serpentine Sackler Gallery is a site-specific installation “responding to the spaces which examine the transformative ‘Site/Sight /Cite’ effects that light, sound and duration can have on both spaces and their occupants. The site of the gallery, the perception of sight, the citation of references are multiple and swarming.”

His exhibition forms part of a series of Serpentine shows reflecting on British artists at significant points in their careers, and follows recent surveys of Rebecca Warren, (2009), Richard Hamilton (2010), Phyllida Barlow (2010), Mark Leckey (2011) and Jake and Dinos Chapman (2013).



Ca' Rezzonico 2014 Chandelier (Galliano Ferro) Courtesy of the artist and White Cube

The body of work brought together in the show incorporates neon tubes bent into quotes, column-shaped lighting elements, ornate chandeliers, pendant lamps, video projections, directional speakers, audio devices and even amethyst geodes and plants in an enticing journey among light, sound and acoustics.