



Serpentine Gallery

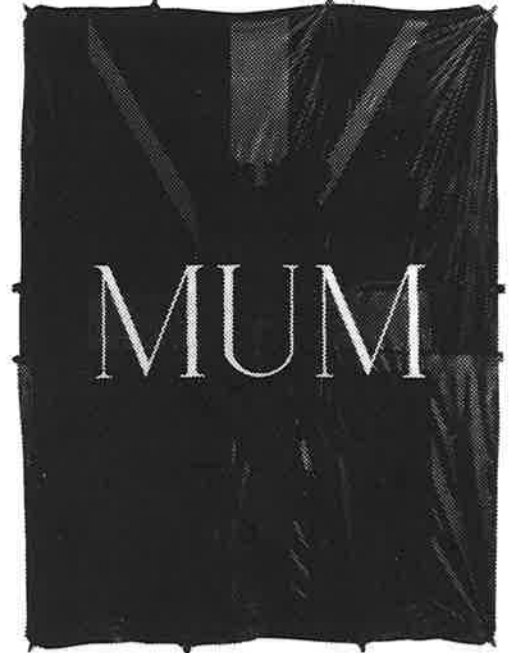
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3

STUART BRISLEY: Georgiana Collection

17 January – 22 February

The four artists in this exhibition confront in their work the realities of recession and unemployment, of homelessness and the arms race, and the unacceptable face of nationalism. They consider it to be a vital part of the cultural enterprise to tackle these current threats to a humane and dignified way of life. **Stuart Brisley's** work, in particular, engages with the visual images and symbols of our society that bear witness to a deteriorating (and often alarming) environment. Alerting us to what is going on, the work serves as a timely warning. Brisley provides a bleak commentary on a society that tolerates such injustice and inequality, but he also suggests that there is a potential for change. His **GEORGIANA COLLECTION** takes various forms — performance, video, tape/slide, sound, photography, installation and sculpture. Three of the Serpentine's galleries are filled with four of his large 'object installations' — cage-like structures in wood and metal, some incorporating huge photographs. The works on display may be seen as a metaphor for the confrontations that inevitably occur between the private and the public sphere, between subjective experience and empathy with others, between memory and myth. The spectator has the opportunity to become actively involved in their argument. Political and social debate takes place — but without words.



Mark Wallinger

17 January – 22 February

Mark Wallinger fits his style and his materials to his message. In an artful 18th century pastiche, **STATELY HOME**, he hijacks the conventions of a topographical engraving for his own provocative ends. His other work exhibited, a triptych entitled **TATTOO**, involves the word 'MUM' stenciled on the national flag, thus subverting two loaded emblems at one stroke.



Ken Currie

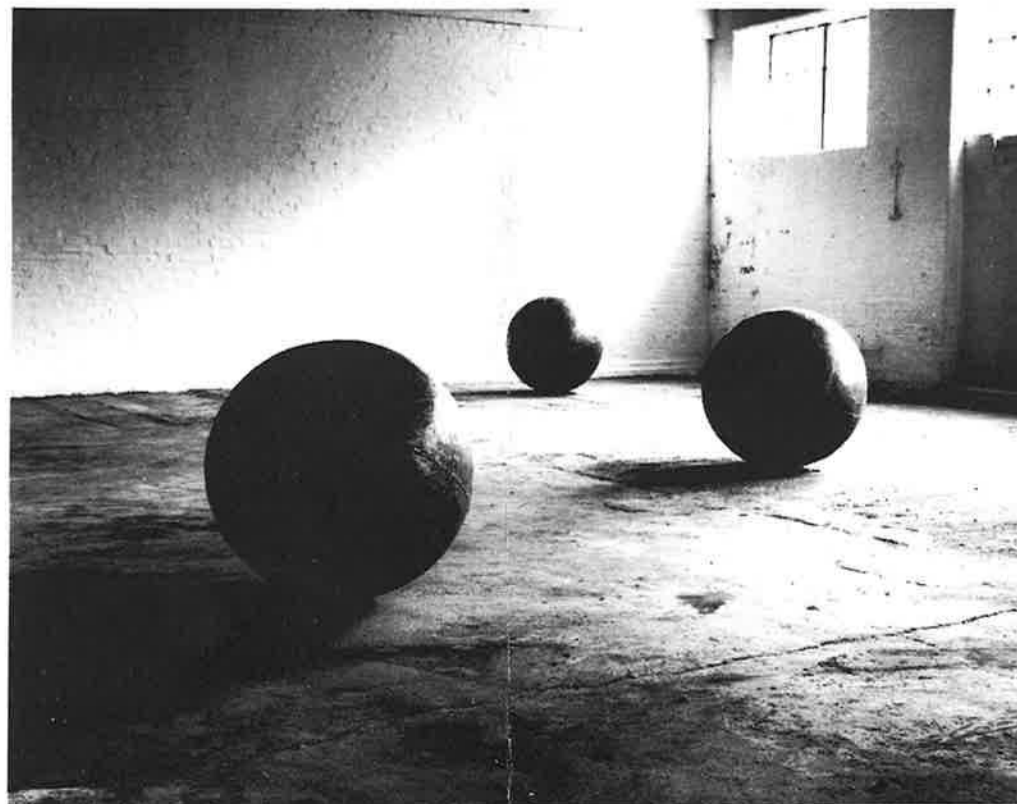
17 January – 22 February

Ken Currie's recent oil paintings, in the muralist tradition, are both accessible and didactic. They seek to tell the history of the Scottish working-class in the twentieth century through the relationship between an old activist, involved in the struggle for jobs and better conditions throughout his life, and an unemployed youth growing up today in Glasgow. In spite of everything, the paintings tell a hopeful story.

Glenys Johnson: The Ground You Walk On

17 January – 22 February

Glenys Johnson's beautiful and mysterious life-size figures are derived from everyday newspaper images — typically, from South Africa. She examines our one-dimensional reading of these images, blurring the boundaries between "art" and "news". Her work recognises that our understanding of the individual experience of people in unhappy, sometimes distant, places is essentially elusive, nearer to fantasy than reality.



ANTONY GORMLEY: Sculptures

28 February – 29 March

Antony Gormley will exhibit one sculpture in each of the Serpentine's four galleries, and one work outside. None has been seen in public before. His aim is to provide 'vessels' for the imagination. In one work, called **ROOM**, he uses the form of a building; in another, entitled **VEHICLE**, that of an aeroplane. The image of the glider is for him an image filled with the kind of freedom that the imagination should have. Implicit in all the works on show is the idea that they are empty shells which only have meaning when inhabited by the participatory imagination of the viewer.