

Serpentine Gallery

Press Release

Cornelia Parker

12 May – 14 June 1998

Open daily 10am – 6pm. Admission free. General enquiries 0171 402 6075.

Sponsored by CREDIT SUISSE FIRST BOSTON

The largest survey exhibition presented in London to date of the British artist Cornelia Parker.

Exploding, burning, shooting, melting, throwing, steamrolling, dissolving, suspending or simply rearranging, Cornelia Parker is an artist who coaxes poetry from the ordinary through dramatic and transformative physical processes. Out of the fragments of these acts of creative destruction emerge eloquent works that reveal the contradictory and layered nature of matter and our complex and symbolic relationship to the everyday things that fill our lives.

The exhibition features well-known signature works and newly created pieces including suspended sculptures, installations, photograms, rubbings, traces, re-contextualised historic objects and "artefacts" associated with "frictions" – actions performed by the artist in which incongruous items are brought into tense proximity with unexpected results. Amongst the sites where these unusual actions have taken place this year are The Tower of London, Madame Tussaud's, the Ashmolean and The London Zoo.

The artist has also created *Room for Margins*, a new work specifically for the Serpentine Gallery using margins and liners from the canvasses of JMW Turner. Represented by Parker these usually unseen fragments come enticingly close to being perceived as works in their own right whilst challenging the viewer to conjure the originals in the minds eye.

Cornelia Parker has exhibited widely in Britain, Europe and North America. She was nominated for the 1997 Turner Prize for her exhibition *Avoided Objects*, at Chapter, Cardiff in 1996. Last year, she was invited to participate in the prestigious artist-in-residency program at *Art Pace* in San Antonio in Texas. Work created during the residency is currently being exhibited at Deitch Projects in New York. Cornelia Parker was born in Cheshire in 1956 and currently lives and works in London. She trained at Gloucester College of Art and Design, Wolverhampton Polytechnic and completed her Master of Fine Art degree at the University of Reading.

Note to Editors

If you refer to *The Maybe*, Tilda Swinton and Cornelia Parker's collaborative project at the Serpentine Gallery, September 1995, it is essential to use the correct accreditation below.

The Maybe was conceived and performed by Tilda Swinton in an installation for the Serpentine Gallery created collaboratively by Swinton and Cornelia Parker in September 1995.

April 1998

Press enquiries,

Kathy Stephenson, Press Officer, Serpentine Gallery

Serpentine Gallery
Kensington Gardens
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New commission in the Serpentine Gallery grounds by Ian Hamilton Finlay

As part of the Serpentine's £4 million renovation programme, the Royal Parks have collaborated with the Gallery to integrate its grounds with the surrounding park. At the heart of this scheme is a permanent commission by the Scottish poet and artist Ian Hamilton Finlay, his first in London. Comprised of eight inscribed benches, a tree-plaque, and a large and complex inscription at the Gallery entrance, Finlay's contribution is characteristically both of this time and securely within the English landscaping tradition which he so much admires.

An artist and poet of international reputation, Ian Hamilton Finlay is also a renowned gardener. His garden at Little Sparta in the Pentland Hills outside Edinburgh, has been acclaimed as one of the most important gardens created in Scotland this century, and one of the most distinctive in Europe. Highly respected in the field of landscape design, Finlay's commissions include works for the garden of the Max Planck Institute, Stuttgart; The Sacred Grove at the Kröller-Müller Museum, Holland; the campus of the University of California, San Diego and the Square of the new Kunsthalle, Hamburg.

Ian Hamilton Finlay's interest in neoclassicism, expressed in classical and pastoral themes, has been the subject of many solo exhibitions including the Serpentine Gallery and the ICA, London, the Tate Gallery, Liverpool and the Musée d'Art Moderne de Ville de Paris.

Landscape architects Colvin and Moggridge, consultants to the Royal Parks, have implemented a scheme to integrate the Gallery lawn into the surrounding parkland of Kensington Gardens. Their design includes reinstating the Bridgeman Avenues which formed part of the original eighteenth century park and the re-alignment of paths leading to and from the Serpentine. Two new catalpa trees have been planted in front of the east facade of the Gallery. In time they will replace the much loved existing trees that are gradually coming to the end of their natural life.

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