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DAVID TREMLETT: MONUMENTAL IN LONDON



British artist David Tremlett (Sticker, 1945) was designed for more than four decades, experimental projects of great depth. Drawing for Free Thinking, built on the walls of the steps of the Tate Britain Manton, is probably one of the most extraordinary works of his career, summary of the plan of the museum and its spatial volume, instinct of color and imaginative capacity. Skilful and balanced compositional direction. artist-traveler, began with the works of matrix "environmental" - think The Spring Recordings, sound installation that reproduces the sounds of the English countryside, presented in the gallery Konrad Fischer in Düsseldorf in 1972 (the year in which he was invited by Harald Szeemann the Documenta 5 in Kassel) - and a personal form of conceptual practice close to Minimalism, as in the essential Drawing in 21 Parts (1976), signs blacks, stripped to the bone, in order to replicate a natural environment and mental transfigured by the memory. In the seventies faces a long journey from England to Australia, hitchhiking and with makeshift equipment, through the territories of Eurasia and the colors, shapes, smells of places, cultures and diverse populations. Experience and memory, space and time.

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The "wall drawing" has become a characteristic instrument of his creative action; crayons rubbed by hand directly on the wall, a metaphor for the desire to leave a mark, a contact, a trace of his thought. Fusion of architecture and nature, inner space and outer space. In the eighties and early nineties, during trips to Africa, performs some wall drawing of abandoned buildings that had particularly fascinated, as Wall Drawing(1981) and Drawing on Derelict Building (1989) in Morocco and Mjimwema Drawing(1990) in Tanzania. Works donated time and history, without commissions, exhibitions or business logic. Pure desire for expression and research. Over the years, many wall drawing - some ephemeral, others permanent - were made for private collections and major international museums, shrines and public spaces. Wonderful stained-glass windows, the symphony of light and form, designed for the church of Saint Pierre et Saint Paul Villenauxe-la-Grande in France (2004-05).

The project for the Tate Britain, opened in September 2011, covers about 470 square meters and will be visible at least until 31 December 2016. The artist, with the simplicity that distinguishes him, said: "Once in a while comes the opportunity to draw on the walls of a museum and generally the life of the work lasts about a month, because the work is associated with an exhibition temporary. The most enduring designs are much more rare for several reasons. 'Drawing for Free Thinking' will run for five years with the possibility to survive longer. With the help of two trusted long-time assistants and three new, but already mature students, all artists, the work was completed in about a month. We worked ten hours a day, seven days a week, with great patience and a lot of effort. The shape of the design is the result of years of interest in architecture, the passing of my time in so many parts of the world (in this case, I was traveling in Japan) and the constant desire to build in any specific place a new structure that transforms the walls in the room or art. "

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The philosopher and art critic John Haldane, exegete Tremlett's work for many years, has analyzed the work both on the "contemporary" is on the "historical" writing with lucid summary: "In one of his commission to David Tremlett wall drawing for one of its main public spaces, Tate Britain has established an aesthetic bridge that links to international concerns of the Tate Modern, across the Thames, and connects to the abstract traditions of continental Europe and beyond. 'Drawing for Free Thinking' is a celebration of the power of geometry and color to liven up the walls and the spaces they define. It is a sign of hope in times of confusion " .

The genesis of the monumental work was made possible thanks to the will of Penelope Curtis, director of Tate Britain, the first woman to hold this prestigious role, which has highlighted the difficulty of the selected site architecture and its "anonymity" now brought to life with extraordinary "spatial" typical of the work of Tremlett, saying: " The scale of the Tate Britain Manton has been recognized since its inception as a space 'difficult'. He had a monumental dimension but somehow lacked a monumental quality. When I saw the exhibition of new wall drawing by David Hamburg was convinced that their new 'authority' could compete with the space and contribute to its transformation. So I asked him, "says Curtis, "if he wanted to propose a project. As I had hoped, he presented a solution to his family constructivist designs that use open systems to create a color plan that revolves around the stairwell, structuring it in both two in three dimensions. The quality of 'calligraphy' David also works very well with the surface of the wall, often in the past seemed too heavy, but now lends itself wonderfully well as a strong support for color.

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The result is a complete success, which finally able to articulate the architectural quality of space, showing its similarity to a huge barn or a church, lit from above and acting like a painting that accompanies our visitors entry to the galleries on the upper floor. The work will be in this space for five years or maybe even more, and at that point, we hope to be considered as an acquisition for our collection " .

The exhibition in Germany cited by Penelope Curtis Drawing Rooms at the Kunsthalle in Hamburg (June 2010 - January 2011), which, together with the previous Space Changeto Bard at Aosta (March-July 2010) were Tremlett experiences for determining the conception of new formal solutions based on modules and square. Pure forms, simple and severe. David Tremlett has always lived with the freedom and the poetry of the lonely traveler, still reading his words receive a sincere declaration of intent: "The titles frequently arise out of nothing, just memories or bright ideas. 'Drawing for Free Thinking' comes from my insistence on privacy and a certain silence. Unlike that 'free movement', 'freedom of speech', 'free market', 'live free' etc., All traceable and recordable, the 'thinking' is private and can not be tracked, it is our freedom of thought which is only without money, what do we do with it is a matter of choice. This design is done in such a way that everyone can look at it, and could perhaps bring the question of 'freedom of thought' in our reflections. Intimately linked to the architecture of the space 'Drawing for Free Thinking' provokes the question: 'because it was designed?' " . A monument to freedom and independence of art.