

Mike Nelson selects from the V-A-C Collection: Again, more things (a table ruin)

This installation brings together a series of sculptural objects that represent or refer to the figure, selected and installed by British artist **Mike Nelson** (b. 1967).

Taking the gallery space as a starting point Nelson constructs a platform from re-claimed wooden flooring to display the works. The walls are left bare and light seeps in from the sky-lights creating an environment that evokes the idea of the artist's studio.

Modern masterpieces such as **Constantin Brancusi's** *First Cry* (1917) dissolves the human figure into elliptical shapes, **Alberto Giacometti's** *Femme Debout* (1957) elongates a woman's body, and contemporary artist **Sherrie Levine's** *Khmer Torso* (2010) defies cultural categorisation by casting a fragment of a Buddhist sculpture from Cambodia. All seem to gather around **Pawel Althamer's** work *Ognisko* (2012), a depiction of two figures around a campfire.

The platform, reminiscent of a **Dieter Roth** work, *The Floor (Studio-floor from Mosfellsbaer, Iceland)*, (1973–1992), and the objects placed upon it, encourage what Nelson calls a 'levelling of sorts, questioning how we look at objects'. The installation blurs hierarchies and temporal categories of art and instead highlights materiality and form, akin to the ideas around matter and its meaning articulated in Boris and Arkady Strugatsky's novel *Roadside Picnic* (1971).

This display is drawn from the V-A-C collection, Moscow, and is part of the Whitechapel Gallery's programme opening up public and private collections for everyone.

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