X

Press Release

**The Surface That Has To Be There For The Shadow To Reveal Itself**

**FINISSAGE, TALK & FILM SCREENING w. ROSE ENGLISH & STINE HERBERT**

**Finissage at Ringsted Galleriet:**  Saturday, December 7th, 1 - 2pm

**Talk and film screening at KINO Kultur Ringsted:** December 7th, 2.30 - 5pm with Rose English & Stine Hebert

**Exhibition period:** October 27 – December 7, 2024

**Opening hours:** Saturdays from 13.00 – 16.00h or by appointment

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**It is with great pleasure that Ringsted Galleriet welcomes you to the finissage of the solo exhibition ‘The Surface That Has To Be There For The Shadow To Reveal Itself’ followed by talk and film screening with Rose English and Stine Hebert at KINO Kultur Ringsted.**

**Rose English** emerged from the conceptual art, dance and feminist scenes of 1970’s Britain to become one of the most influential performance artists of her generation. The exhibition ‘The Surface That Has To Be There For The Shadow To Reveal Itself’ brings two, ground-breaking works ‘The Double Wedding’ (1991) and ‘The Gold Diggers’ (1983) back into the limelight through a new site specific installation that features costumes, photography, and video at Ringsted Galleriet.

For the first time since the creation of ‘The Double Wedding’ English has made a new interpretation of the 90 minutes long performance in interaction with a significant documentation still from the rehearsal scene of 'The Gold Diggers' - a feature film made in 1983 in collaboration with Sally Potter, and which is today considered a feminist masterpiece of 1980s cinema. Behind the film was an all-female crew, every member of which received equal pay.

**WELCOME** to the last event in the exhibition program ‘X’, where you will be able to meet English in the exhibition at Ringsted Galleriet, followed by talk and filmscreening at KINO Kultur Ringsted with art historian and co-director of Heirloom Center for Art and Archives, Stine Hebert. Hebert has a significant insight into English’ work from curatorial projects spanning over a decade. Thanks to Hebert, the work of English has been introduced to a Danish audience through collaborations including exhibitions, screenings and talks at ex. Kunsthal Charlottenborg, Heirloom and Cinemateket.

**FACTS:** Sally Potter and Rose English created the feature film **The Gold Diggers** in 1983, that embraces a radical and experimental narrative structure featuring photography by Babette Mangolte and a score by Lindsay Cooper. Synopsis: Celeste (Colette Laffont) is a computer clerk in a bank who becomes fascinated by the relationship between gold and power. Ruby (Julie Christie) is an enigmatic film star in quest of her childhood, her memories and the truth about her own identity. As their paths cross, they come to sense that there could be a link between the male struggle for economic supremacy and the female ideal of mysterious but “impotent beauty”.

In the late 1980s, Rose English created three full-length shows with extensive casts of performers at London’s theaters: Walks on Water (1988) at the Hackney Empire, and **The Double Wedding** (1991) and Tantamount Esperance (1994) at the Royal Court Theatre. With this trilogy, English created a “total work of art” combining various performance genres and forms, including music hall, circus, figure skating, spoken-word theater, and acrobatics. In each of her leading roles, as showgirl, hostess, and magician, English holds the audience spellbound. With charming self-irony and poetic profundity, she challenges norms and categorizations such as high and popular culture as well as illusion and reality, while foregrounding the ephemeral nature of performance and the conventions of the proscenium, the front of the stage. The exbibition ‘The Surface That Has To Be There For The Shadow To Reveal Itself’ is made possible in collaboration with Museum der Moderne Salzburg, 2024.

**The exhibition program 'X'** **2024** consists of four solo exhibitions by Mogens Jacobsen, Miriam Kongstad, Filip Vest and lastly, Rose English at Ringsted Galleriet including an eventsprogram at KINO Kultur Ringsted - one of Denmark's oldest cinemas. For more information about the cinema and its filmprogram, check out: kinokultur.dk

The exhibition ‘The Surface That Has To Be There For The Shadow To Reveal Itself’ and the exhibition program ‘X’ is kindly supported by:

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**The Surface That Has To Be There For The Shadow To Reveal Itself**

**ARTIST’S STATEMENT BY ROSE ENGLISH**

*As an artist I have worked in sculpture, installation, performance and film. In many cases I have reflected on the power of one artistic form through the constraints of an adjacent, related form.  These reflections, evolving over many years, also have memory – and are memories. How do multiple temporalities fold into and out of different forms?*

*This immersive installation created for Ringsted Galleriet explores two earlier stage and screen works of mine in direct relation to each other, conceptually rekindling the ideas and the practice that produced them.  It is an elegiac meditation not only on my continued interest in the complexity of the two great, inter-related forms of theatre and cinema, but also on my own interdisciplinary histories. The installation brings into dialogue two works, one for stage and one for cinema.*

*My work ‘The Double Wedding’ (1991) is a performance about the conventions of theatrical and cinematic representation, created for a proscenium arch stage and investigating the mechanics, epistemics and psychic phenomena of both forms.  In it, artforms both discover and fall in love with one another.  All the characters in the performance are witness to and attest to very different memories and experiences of the very work they are in – some know it as a film, as a play, as a ballet.*

*‘The Double Wedding’ was a work in itself, and in it I also further developed the artistic preoccupations I shared and explored with collaborators on a film that was made almost a decade before it.  ‘The Gold Diggers’ (1983: Rose English, Lindsay Cooper, Sally Potter) addressed capitalism, film convention, and feminist representational experimentation, among others. A pivotal moment in ‘The Gold Diggers’ is the ‘rehearsal scene’, in which a dancer and an actress prepare to perform, a vast special effects mirror mediating their presence. They are both on stage and off, in a theatre and on a screen.*

*In this installation, there is only a thin membrane between these two early works, vertiginous and evanescent. A ‘silver screen’ shows a projection of a performance, a theatre work captured on early video. Behind it, floating in space, is an image of a mirror at an angled tangent, and an actor: a two-dimensional photograph that brings us abruptly into the backstage. Not the backstage of the projected performance, but rather the backstage of another theatre, a theatre that had become a film set. In the liminal space between these two surfaces - the screen and the photograph – there shimmers my own embodied memory of the one work in the other, the one form in the other.*

**Rose English - Biography**  
Rose English (b. 1950 in Hereford, GB) emerged from the conceptual art, dance and feminist scenes of 1970’s Britain to become one of the most influential performance artists working today. Her uniquely interdisciplinary work combines elements of theatre, circus, opera and poetry to explore themes of gender politics, the identity of the performer and the metaphysics of presence.

English has mounted performances in ice-rinks; at the Royal Court Theatre and Tate Britain, London and Lincoln Center, New York; and collaborated with horses, magicians and acrobats to create legendary site-specific performances and large-scale spectaculars. Her work ranges from her site-specific performances and collaborations of the 1970s including Quadrille, Berlin and Mounting, her acclaimed solo performances of the 1980s including Plato’s Chair and The Beloved to her large scale spectaculars of the 1990s including Walks on Water, The Double Wedding and Tantamount Esperance. English also works in other media such as film and installation and currently has a solo survey exhibition at Museum der Moderne Salzburg. She co-wrote and designed the feature film The Gold Diggers, 1983, directed by Sally Potter. Her works are in collections including Tate, UK and Sammlung Verbund, Austria.