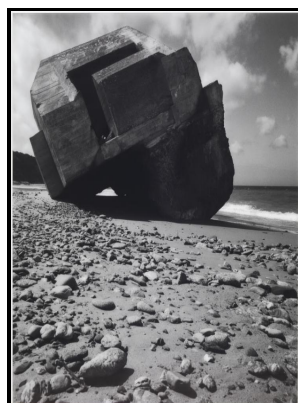


Jane and Louise Wilson [guide].

Serpentine Gallery - people

Description: -

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Internet in public administration -- Congresses.
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Elementary school principals -- Great Britain
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Finno-Ugrian languages -- Grammar, Comparative
Brewing industry -- England -- Manchester (Greater Manchester) --
History.
St. Austell (Cornwall, England) -- Geography.
Wilson, Louise.
Wilson, Jane.Jane and Louise Wilson [guide].
-Jane and Louise Wilson [guide].
Notes: Guide published to accompany the exhibition held at the
Serpentine Gallery, London, 14 September-31 October 1999.
This edition was published in 1999



Filesize: 65.54 MB

Tags: #Jane #and #Louise #Wilson

‘Biville’, Jane Wilson, Louise Wilson, 2006

They were finishing the buildings in 1982 — it was seen as a brave new world — and the disaster happened in 1986. The latter work had a profound influence on Scottish artist when she participated in a 1993 show with the Wilsons.

‘Biville’, Jane Wilson, Louise Wilson, 2006

Installation image of Garage 1989—93 Isabel Stevens: Did where you were living influence your work? Were you one egg or two eggs? They are, they say, happy. Kings Cross had a really transitory population and it was a pretty ropery area.

Double Take: Jane and Louise Wilson

From that moment, they say, collaboration was inevitable. The rather enigmatic presence of the squid now becomes less baffling. We might be amazed at the distance from earth that astronauts attain, the final escape from the limits of our planet, but then when we see film footage of space flights it inevitably involves people encumbered by huge, weighty spacesuits who can hardly move.

Baltic Plus

Face Scripting - What did the Building See? Face Scripting What Did the Building See? Louise: We are very interested in spaces that are microcosms. As the artists unravel monolithic architectural structures into a series of long pathways and tunnels, we witness what we could call an endoscopy of architectural space. Directed by Jane and Louise Wilson.

Jane and Louise Wilson

Stasi City Operating Room, 1997 Isabel Stevens: How did you approach working in Pripyat when you went there? The richly textured images include a kindergarten, a theatre and a swimming pool, all of which explicitly reveal the hurried nature of their abandonment. Isabel Stevens: At the John Hansard gallery these photographs were exhibited alongside two other series of work: Face Scripting 2011 and The Oddments Room 2008-9. In these works, which have a much weightier feel, the twins are, for the most part, absent or figure only as shadowy apparitions.

Jane and Louise Wilson

Often the results looked like crime scenes.

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