



PRATS NOGUERAS BLANCHARD

RICHARD WENTWORTH
Rearview Mirror

Barcelona
Sep 19 - Nov 23, 2024

Prats Nogueras Blanchard is delighted to present *Rearview mirror*, the third solo exhibition at the gallery by Richard Wentworth.

Richard Wentworth's work has reshaped the traditional definitions of sculpture and photography since the late 1970s, establishing the artist as a key figure in the New British Sculpture. Wentworth speaks about the way materials and objects migrate, their meanings merge, separate and reconvene. By transforming and manipulating objects, Wentworth pays attention to their form and function, their materiality and etymology, broadening our understanding of them by breaking the conventional system of classification. This exhibition presents a compendium of fundamental gestures within Wentworth's practice.

Wentworth's London studio houses the layers of 40 years of vocabularies, where the elisions of form and function are manifested—what Wentworth humorously refers to as a kind of “brain scan”.



Installation view at Prats Nogueras Blanchard, Barcelona



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth

Puzzle, 2024

Hand mirror, brackets, piece of ceiling

87 x 137 x 35 cm (34 1/4 x 53 7/8 x 13 3/4 inches)



Richard Wentworth
Our Moho, 2024
Asphalt, polishing felt disc
2 x 85 x 45 cm (3/4 x 33 1/2 x 17 3/4 inches)



Richard Wentworth
The Way We Were, 2024
Mirrors, steel, plastic, globe
90 × 80 × 35 cm (35 3/8 × 31 1/2 × 13 3/4 inches)



Detail



Detail



Richard Wentworth
Vocab, 2024

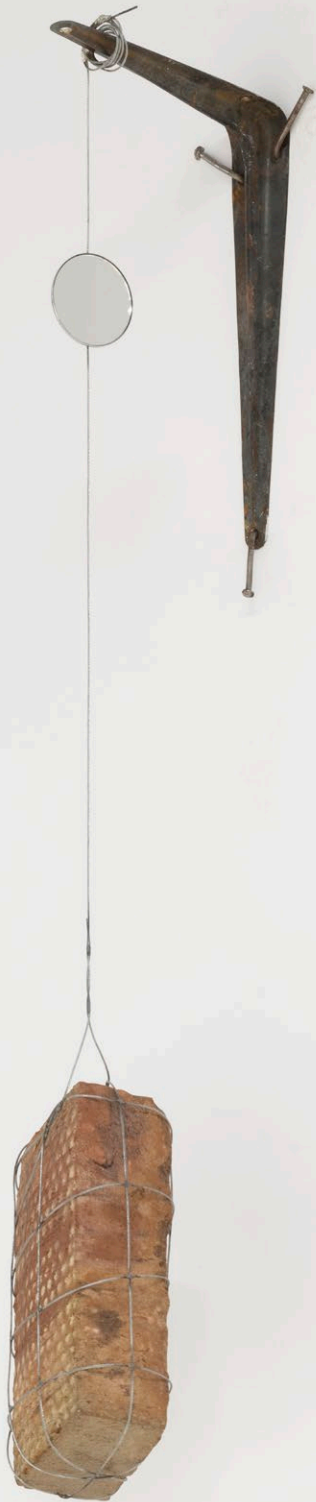
Book, various materials (pens, plastic cups, ropes, cords, spoon, wire...)
18 x 47 x 30 cm (7 1/8 x 18 1/2 x 11 3/4 inches)



Richard Wentworth
Beneath / Cimiento, 2024
Wood, ropes, wires
11 × 24 × 23 cm (4 3/8 × 9 1/2 × 9 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
Course, 2024
Bracket, wire, brick, mirror, nails
85 × 17 × 23 cm (33 1/2 × 6 3/4 × 9 inches)

1st Article. ?

1. Cuba's Second
Line of Defense.
Alligators on a
farm near the
Bay of Pigs.

2. Sloppy Joe's,
haunt of Hemingway
- Our Men in
Havana, survivors
of the revolution.

3. A Russian ship
unloads in Havana.

4. The Bay of
Pigs



Richard Wentworth
A British Government Fable, 2024
Photograph and print
45 x 60 cm (17 3/4 x 23 5/8 inches)



Richard Wentworth
We arrived at Skeuomorphia, 2024
Plastic stools, broomsticks, brick, steel profile
63 x 140 x 55 cm (24 3/4 x 55 1/8 x 21 5/8 inches)



Detail



Richard Wentworth
Sampler, 2024

Brick wrapped with fabric, wire, mirrors
8 x 45 x 50 cm (3 1/8 x 17 3/4 x 19 5/8 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
The Pacific Shore, 2024
Rusty metal barrel, brick, piece of basin, small globe.
40 x 90 x 60 cm (15 3/4 x 35 3/8 x 23 5/8 inches)



Detail



Richard Wentworth
In Sarah's Kitchen, 2024
Stool, metal sphere
38 x 35 cm (15 x 13 3/4 inches)



“London is a city which is always mending itself, really an accident of being a port at the bottom corner of the pocket shaped land known as Britain.

My studio for 40 years is not far from the River Thames, at exactly the point where the River Fleet once flowed. In the middle of the 19th Century, they put the river in a pipe and invented an ‘underground railway’ called The Metropolitan Line. This is what gave the name ‘Metro’ to the world.”

— Richard Wentworth



Richard Wentworth

The Limbs, 2024

Wood sticks

100 × 40 × 20 cm (39 3/8 × 15 3/4 × 7 7/8 inches)



Richard Wentworth
History Lesson, 2024
Cigarettes
22,5 × 18 cm (8 7/8 × 7 1/8 inches)



Richard Wentworth
Phythagoras (For Joan Miró), 2024
Folded can lid
22,5 × 18 cm (8 7/8 × 7 1/8 inches)

Sykes Picot (for Juan Gris), 2024
Cigarette pack
22,5 × 18 cm (8 7/8 × 7 1/8 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
Thought Process, 2024

Wire, cable

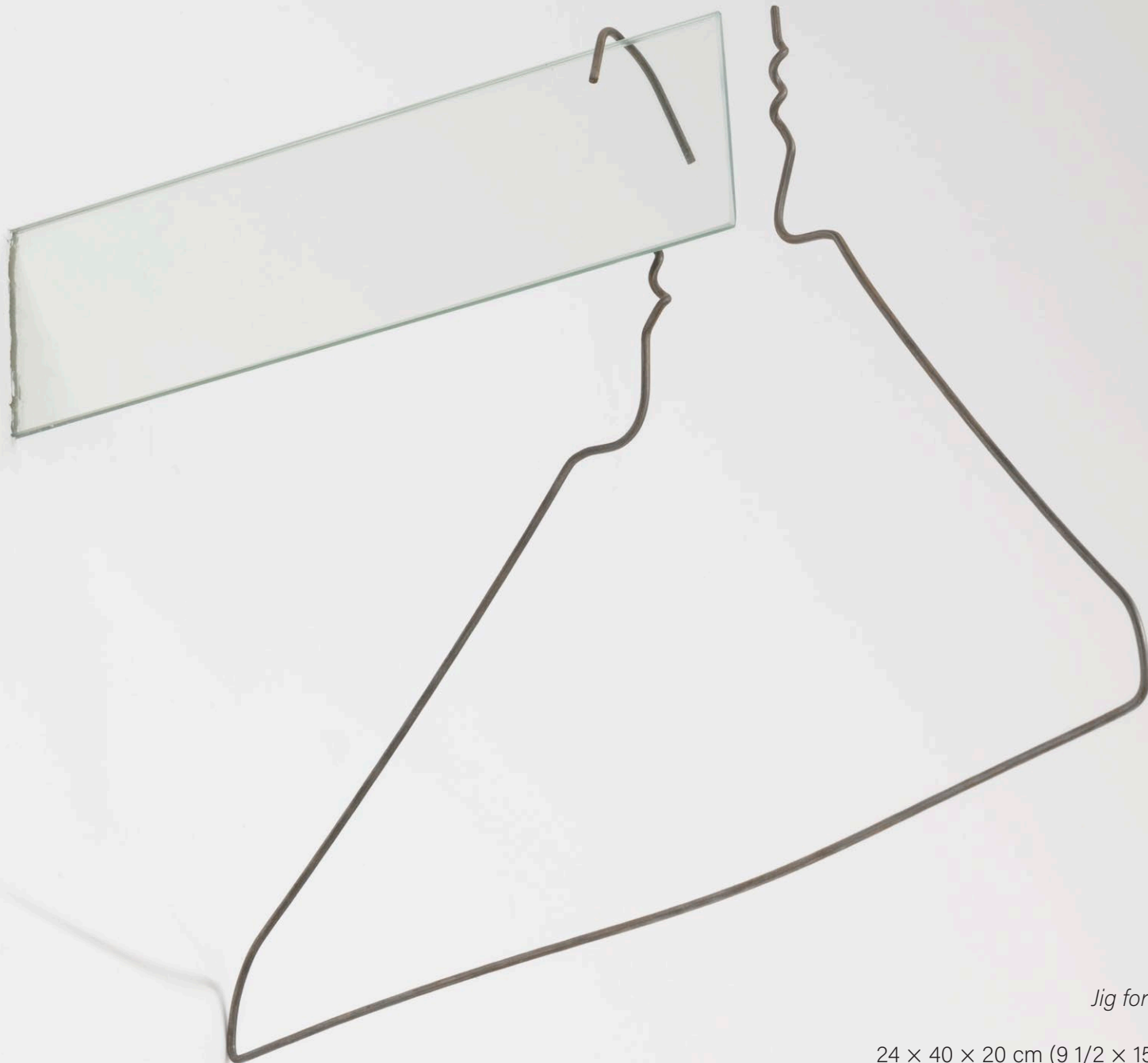
170 × 90 × 70 cm (66 7/8 × 35 3/8 × 27 1/2 inches)



Richard Wentworth
Reliving the Great Game, 2024
Board game, glass, mirror
63 x 60 x 20 cm (24 3/4 x 23 5/8 x 7 7/8 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
Jig for my Maturation, 2024
Mirror, metal hanger
24 × 40 × 20 cm (9 1/2 × 15 3/4 × 7 7/8 inches)



Richard Wentworth
Curtilage, 2024

Metal brackets, glass tube, paper map
26 x 150 x 23,5 cm (10 1/4 x 59 x 9 1/4 inches)





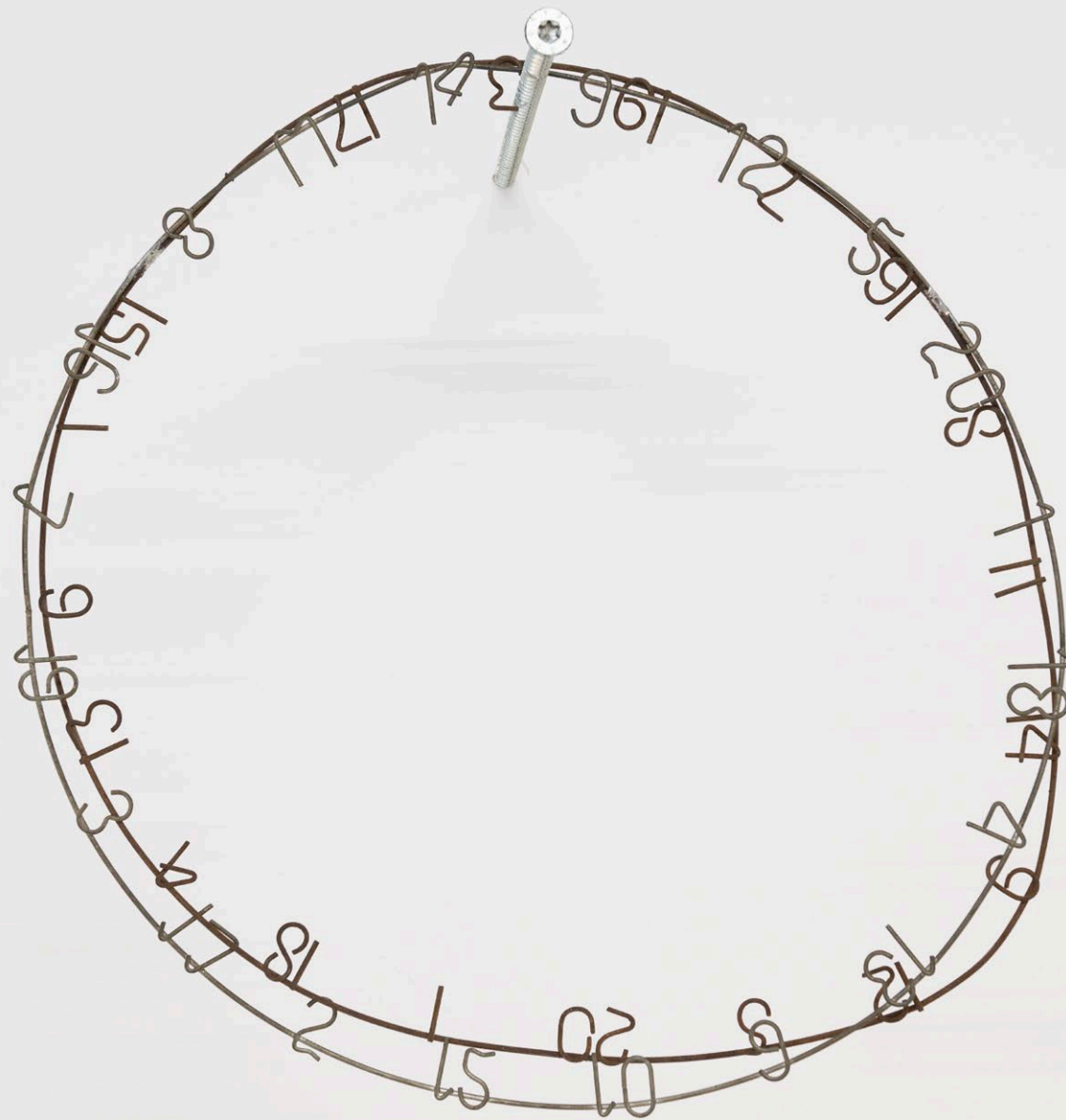
Detail



Richard Wentworth
Broken Column, 1974-2024

Wire, cable, mirror

35 × 65 × 45 cm (13 3/4 × 25 5/8 × 17 3/4 inches)

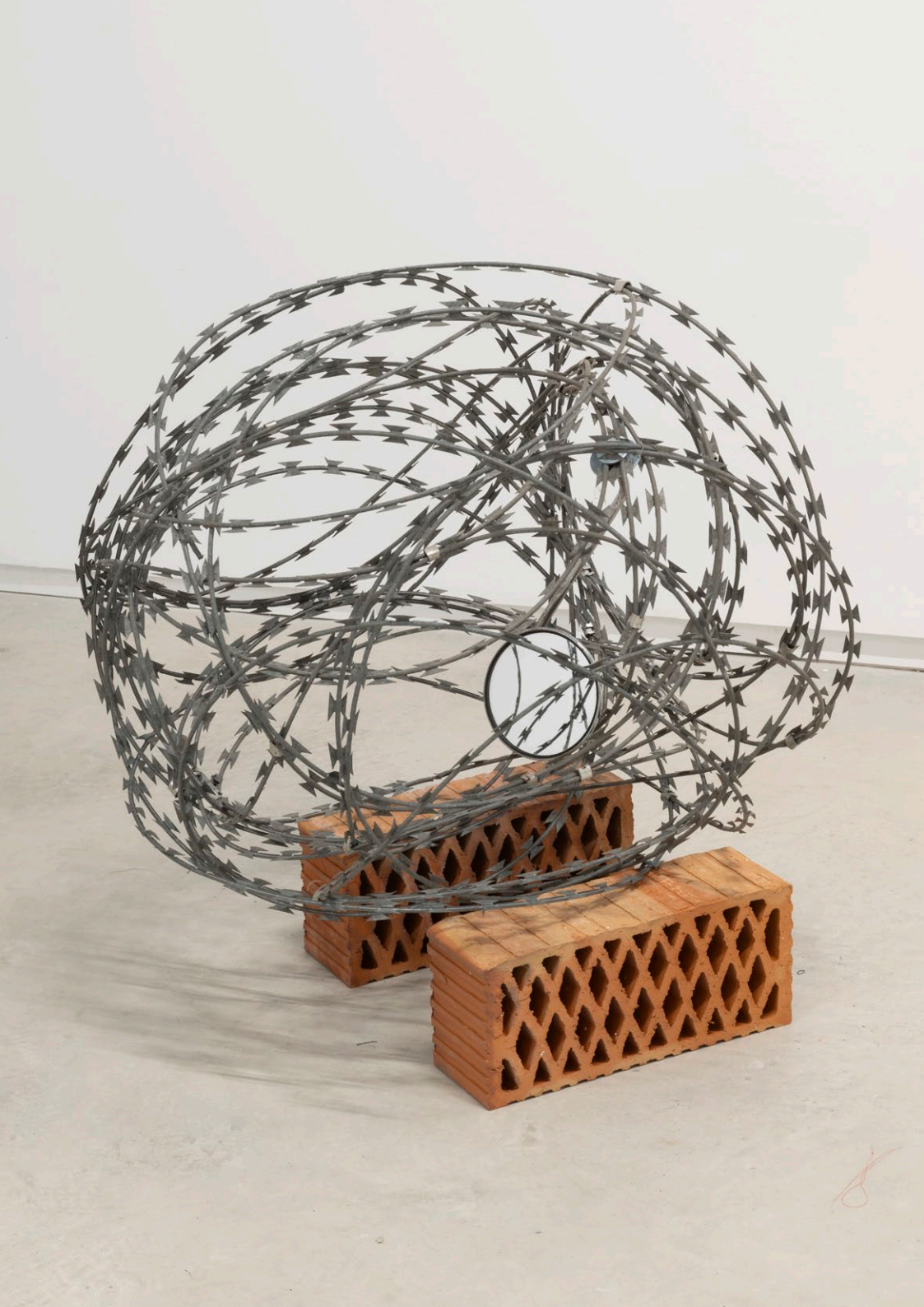


Richard Wentworth
The New Maths, 2024
Screw and wire target

47 x 42 x 25 cm (18 1/2 x 16 1/2 x 9 7/8 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
Here We Are, 2024
Galvanized razor wire, mirror, bricks
60 × 63 × 50 cm (23 5/8 × 24 3/4 × 19 5/8 inches)



Richard Wentworth
Tribute - How we got here, 2024
Camping table, cans, hand mirror, glass pitcher, and book
90 x 73 x 50 cm (35 3/8 x 28 3/4 x 19 5/8 inches)



“My studio overlooks the tube as it came to be known a reminder of the complexities of history and urbanisation every time I look out of the window.

Precisely how anything comes together in any work of art is febrile, and my own ‘method’ is largely a mixture of the haptic and the wanderings of a mature mind.

There is no easy way to explain how I work, but of course I work amongst all the ghosts - the materials, the images, the form, the content and all those artists who I have conversations with across time”

— Richard Wentworth



Richard Wentworth
Learning by Doing, 2024
Chair, cans, broom, brick, cigarette pack
83 × 60 × 50 cm (32 5/8 × 23 5/8 × 19 5/8 inches)



Installation view at Prats Nogueras Blanchard, Barcelona



Richard Wentworth
Derive, 2024
Galvanized steel, mirror
90 × 76 × 27 cm (35 3/8 × 29 7/8 × 10 5/8 inches)



Richard Wentworth
Spoonerism, 2024
2 ladles, clamps and glass
35 × 135 × 30 cm (13 3/4 × 53 1/8 × 11 3/4 inches)



Detail



Richard Wentworth
For psychometricians, 2024
Board game, glass, mirror
58 × 45 × 20 cm (22 7/8 × 17 3/4 × 7 7/8 inches)



Richard Wentworth (1947, Samoa) has played a leading role in New British Sculpture since the end of the 1970s. His work, encircling the notion of objects and their use as part of our day-to-day experiences, has altered the traditional definition of sculpture as well as photography. By transforming and manipulating industrial and/or found objects into works of art, Wentworth subverts their original function and extends our understanding of them by breaking the conventional system of classification. The sculptural arrangements play with the notion of ready-made and juxtaposition of objects that bear no relation to each other. Whereas in photography, as in the ongoing series *Making Do* and *Getting By*, Wentworth documents the everyday, paying attention to objects, occasional and involuntary geometries as well as uncanny situations that often go unnoticed.

Recent solo exhibitions have been held at SWG3, with Victoria Miguel, Glasgow International, Glasgow (2018); Galerie Azzedine Alaïa, Paris, France (2017); Peckham, London (2015); 52nd Venice Biennale (2009); Tate Liverpool (2005); Artangel, London (2002); Bonner Kunstverein, Bonn, Germany (1998); Kettle's Yard, Cambridge (1998); Stedelijk Museum, Hertogenbosch (1994); and Serpentine Gallery, London (1993).

He has also been part of group exhibitions, among the most recent ones: Redcar Contemporary Art Gallery, Redcar (2024); *Beano: The Art of Breaking the Rules*, Somerset House, London (2021); *Found*, Foundling Museum, London (2016); *Double Act: Art and Comedy*, MAC Belfast, Belfast (2016); *History is Now*, Hayward Gallery, London (2015); *Somewhat Abstract*, Nottingham Contemporary, Nottingham (2014). He lives and works in London.

For more information or press images please contact Nuria Garcia
+34 932 16 02 84 or nuria@pratsnoguerasblanchard.com
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Photography: Roberto Ruiz