

Centered around an augmented and appended version of the new multi-screen video work *Ribbons*, Atkins's exhibition transforms the Serpentine Sackler Gallery into a submersive environment of syncopated sounds, bodies and spaces. This is his largest solo exhibition in a UK public institution to date.

*Ribbons* (2014) will have its UK premiere at the Serpentine Sackler Gallery in a site-specific adaptation. Presented alongside installations of text and images, accompanying videos and touretic interjections, the exhibition will underscore the ambivalent relationship that exists between real and virtual objects; between real and virtual conditions.

“The Sackler exhibition will re-possess some sort of sub-horror genre; the old powder rooms, haunted by the phantom smell of gunpowder, paranoia and anticipation of violence, will emphasise a particularly phantasmatic aspect of *Ribbons*; the protagonist's questionable corporeality, their presence, their performance of loss and monstrosity” – Ed Atkins

Sounds from a suite of synchronised projections positioned throughout the Gallery will lead the visitor through the space, with glimpses of song, swells of orchestra, murmuring voices and waves of sub-bass. *Ribbons* is part musical, part horror, and part melodrama; Bach's *Erbarme Dich* and Randy Newman's *I think it's going to rain today* are two of the songs featured. Naked, lonely and misanthropic, the palpable melancholy of Atkins's Computer Generated avatar hero is 'rendered' as HD graphic, troll, voyeur and, perhaps, artist.

Atkins's work draws attention to the way in which we perceive, communicate and filter information. His videos combine layered images with incomplete or interrupted excerpts of singing, speech, subtitles and handwriting. Working with a specialist in computer generated animation, Atkins exploits the hyperreal surfaces produced by new software systems to create complex, nightmarish environments populated by virtual characters, avatars of ambiguous provenance and desires. Atkins has described the male figure that appears in these works as 'a character that is literally a model, is demonstrably empty – a surrogate and a vessel'. Despite the emotive music and poetic syntax of the protagonists, their emptiness serves to remind the three-dimensional, warm-bodied viewer of their own physicality.

The experience of the physical body in Atkins's show will be contrasted with and complemented by the durational performance being undertaken by Marina Abramović, whose exhibition runs concurrently at the Serpentine Gallery.

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