

Elizabeth Wright's work as an artist /copyist includes exhibitions: *YBA & Beyond British Art in the 90s* from the Tate Collection, The National Art Center, Tokyo, Kyocera Museum of Art Kyoto City, Japan (2026); *Poetry of Words*, with Giorgio Sadotti, Chequers, London, UK (2025); *Scale*, Fundación Juan March, Madrid, Spain (2023); *Found Cities, Lost Objects: Women in the City* Birmingham Museum, UK (2022); *Involuntary Works*, Atelier Amden, Amden, Switzerland (2018); *Self Organisation DIY Practice*, Miró Fundación, Barcelona, Spain (2017). Wright's works are held in private and public collections, including Tate and Arts Council England.

Teatro Grottesco, founded in Turin, Italy, and now based in Paris, France, is a self-proclaimed 'giallo' gallery. Previous project presentations in 2025 include Gavin Brown, Paris Internationale and Giorgio Sadotti, Basel Social Club. Exhibitions in 2025 were 'O VS. KIM' by Jesper List Thomsen; 'A História da Arte', Essila Paraiso; 'Drinking the Language of Things', Beatrice Bonino; and 'TOUCHING ITSELF (THE INDISCERNIBLE INTIMACY, NOT DREAMY, INACTIVE OR SENTIMENTAL, NOT COMPLETE, ABANDON)', Giorgio Sadotti.

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Teatro Grottesco presents Elizabeth Wright

Opening Thursday 15th January, 6-9pm
16th-25th January 2026
Thursday-Sunday, 12-6pm

Teatro Grottesco presents works by Elizabeth Wright in Cell Project Space's reading room, adjoining office, and entryway. These intermedial spaces are used to situate the artist's sculptures – copies of objects Wright has reduced in scale or compressed – within the everyday life of the gallery.

In the 1990s, the artist reprinted telephone directories from different countries at sizes subtly smaller than their originals. When first exhibited between 1994 and 1998, phonebooks were instantly recognisable staples of home and office environments, whilst today printed directories have become virtually obsolete now that contact information is digitised.

A selection of directories that Wright previously made for shows in Basel, New York City, London, and Venice are displayed for the first time together. Alongside these, *Yellow Pages* (1995) is installed in Cell Project Space's office

similarly to how the artist first showed the piece on a desk at Karsten Schubert in 1995. In the thirty years since, consumer technology has significantly reduced in size – epitomised by the LED flatscreen monitor and Apple Mac computer, beside which this earlier work is displayed here – while printed matter has also been compressed, most notably with the invention of the portable document format (PDF).

Wright continues to use a variety of reprographic printing techniques to copy objects. Placed beneath the office desk is a new work, *Under Desk Can* (2026) – the artist has used 3D digital modelling software to seemingly make a crushed energy drink can appear partially decompressed. The artist has also used unlabelled aluminium cans to create *Corridor Cans* (2026), which are installed along the narrow entryway leading to the gallery. Designed to be encountered casually, these cans present another means of compression; this



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time from potentially being kicked or crushed underfoot. In this respect, the work refers to the *squeeze*: a process that uses paper to reverse copy epigraphs. Here, a similar yet involuntary method of printing might take place when a can comes into contact with the ground or a shoe, making an imprint on its metallic surface.

Presenting her work in these settings, Wright underscores the empty gallery. By compressing the space in which her work is exhibited the artist primes the viewer and attunes the way in which one encounters objects apparently functioning in their rightful place.

Yard & Entryway

- 1. *Corridor Cans*, 2026
Aluminium cans
Dimensions variable

Reading Room

- 2. *Untitled (telephone book reduced to 70% of the original size, Venice)*, 1995
Reprographic Print on paper
5cm x 15cm x 2cm
- 3. *Untitled (telephone book reduced to 70% of the original size, London)*, 1994
Reprographic Print on paper
15cm x 21cm x 2.5cm
- 4. *Untitled (telephone book reduced to 70% of the original size, Basel)*, 1994
Reprographic Print on paper
13 x 20 x 2.5cm
- 5. *Untitled (telephone book reduced to 65% of the original size, Milan)*, 1995
Reprographic Print on paper
15cm x 15cm x 2cm
- 6. *Untitled (telephone book reduced to 65% of the original size, Rome)*, 1995
Reprographic Print on paper
15cm x 15cm x 2cm
- 7. *Untitled (telephone book reduced to 70% of the original size, Manhattan)*, 1998
Reprographic Print on paper
15cm x 15cm x 3.5cm

Office

- 8. *Yellow Pages*, 1995
Reprographic Print on paper
15cm x 21cm x 2.5cm
- 9. Printed card
Edition of 200
- 10. *Under Desk Can*, 2026
PLA digital print with
aluminium leaf
22cm x 74cm

