

## New works from the Frank Cohen Collection 19 January–1 March 2007



### Artists

Ronan and  
Erwan Bouroullec  
Fernando and  
Humberto Campana  
Dexter Dalwood  
Michael Elmgreen  
and Ingar Dragset  
Zaha Hadi  
Sabine Hornig  
Roger Kelly  
Martin Kobe  
Masakatsu Kondo  
Ross Lovegrove  
Nathaniel Mellors  
Ian Monroe  
Manfred Pernice  
Tobias Rheberger  
Carol Rhodes  
Thomas Scheibitz

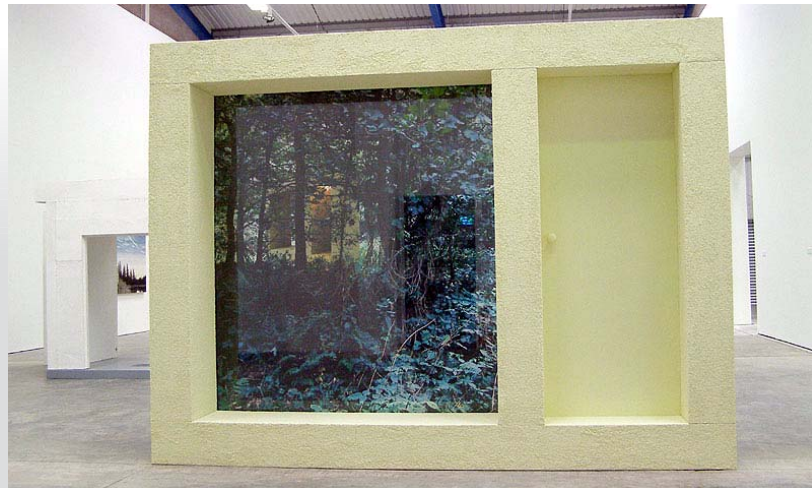
Design For Living is the first exhibition at Initial Access, and presents a selection of new works from the Frank Cohen Collection. The exhibition focuses on art that responds to architecture or the qualities that architecture requires, such as design and structure.

These works are juxtaposed with examples of contemporary furniture design, to explore their interrelationships, and shared concerns and aesthetics. Design for Living includes more than 20 works, previously unseen in the UK, by internationally important and emerging artists and designers including Tobias Rehberger, Zaha Hadid and Nathaniel Mellors.

The exhibition is loosely divided into two parts. The first, in Unit 20 is concerned with buildings and building materials, the home and public buildings. On entering Unit 20 the viewer is confronted by a crate of the sort in which art or, indeed, furniture is transported. It appears to have been dropped from a great height and smashed to the ground. This sculpture by Michael Elmgreen and Ingar Dragset dramatically announces the exhibition and a series of paintings, installations and sculptures that explore conditions in the built environment that surround people and affect the way they live. These include the landscape by Roger Kelly in which a log cabin nestles under the night sky, Masakuto Kondo's view of an apartment block from its surrounding garden, reminiscent of Le Corbusier's idealistic vision for public living and, the only interior reference in Unit 20, Dexter Dalwood's log cabin interior.  
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## Design for Living at INITIAL ACCESS

Standing in the centre of Unit 20 are two large installations by Sabine Hornig, one contains a transparent photograph, the other is constructed to be seen through. Made in real scale, they refer to public buildings while also revealing the interior of the space (Unit 20) in which they sit. In front of them stands a domestic scale sculpture by Manfred Pernice. Fabricated from scrap materials, this semi-minimalist work also refers to urban public building, a sculpture that is the model of a building.



At the back of Unit 20 sits Nathaniel Mellors' installation that consists of stacks of material used for building. It is an elegy to the culture of home improvement.

In Unit 19, the mood alters. This space is largely devoted to the interior although Carol Rhodes' aerial views are reminiscent of the larger landscape in which all domestic interiors sit. Martin Kobe's huge painting emphasises

open-plan living and compresses interior and exterior views while, on the same wall, Ian Monroe's work, a monochrome surface of hi-fi speakers, is actually fabricated from the material so popular in the post-war home, vinyl. Thomas Scheibitz's paintings feature the mundane, a flower, an apartment building, a stairwell. This subject matter is then thoroughly abstracted so that only the vestiges of its structure shine through. The relationship between art that quotes the domestic interior, for example the sculpture of Tobias Rehberger, that is clearly based upon bedroom furniture, and furniture that quotes sculpture, forms the thematic link in Unit 19. The internationally acclaimed architect, Zaha Hadid is represented by a wave form table. Other assemblages by Rowan and Erwan Bouroullec stretch the idea of furniture so far that it hovers on the edge of sculpture. It is hard to imagine these objects ever functioning fully as furniture in the home. Ross Lovegrove's landscape intended as an outdoor seating arrangement, is indistinguishable from contemporary formalist



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sculpture. Easier perhaps to consider sitting on the toy covered chairs of Fernando and Humberto Campana, they approach function more closely than any other works on show.

Initial Access is a new exhibition space in Wolverhampton that will provide 10,000 sq feet of exhibition space, and present different aspects of the Frank Cohen Collection in a programme of exhibitions curated by David Thorp, former director of the South London Gallery and curator of contemporary projects at the Henry Moore Foundation. The programme is designed to mount shows of new acquisitions to the collection, explore themes among works that may not have been seen before and create an opportunity for the public to see more of the Collection, currently in store. Frank Cohen grew up in Manchester, and has been collecting art for over thirty years.



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### Visitor Information:

Initial Access Units 19 & 20,  
Calibre Industrial Park, Laches Close,  
Off Enterprise Drive, Four Ashes,  
Wolverhampton, WV10 7DZ  
Website [www.initialaccess.co.uk](http://www.initialaccess.co.uk)

Hours Monday-Thursday 11am-4pm,  
Sat. 10am-4pm Admission Free  
Visitor info: +44 (0) 1902 798999,  
[info@initialaccess.co.uk](mailto:info@initialaccess.co.uk)

**Train/Taxi** Wolverhampton Station is on a direct route from Birmingham and London Euston. Initial Access in Four Ashes is a ten minute drive from the station

### Car

At the M6 J12:  
from the North take the first exit OR  
from the South, take the third exit,  
on to the A5 heading east towards  
Brownhills & Cannock.  
After approx 200 meters sign-posted "Four  
Ashes Industrial Estate", turn first right into  
Vicarage Road, which incidentally is not  
signposted!  
Continue straight for approx 1.5 miles,  
taking the third left into Enterprise Drive and  
right into Laches Close, continue round and  
turn right at the multi-coloured sculpture,  
where you will find us on the left.  
On-site parking is free.