

Ian Hamilton Finlay & Cerith Wyn Evans

**From Saturday 20 October until Saturday 27 October
(during the exhibition the gallery will be open everyday from 10am to 5pm)**

We are delighted to announce the ninth in our series of 26 exhibition pairings: a previously unseen wall painting by Ian Hamilton Finlay and a neon installation by Cerith Wyn Evans.

Ian Hamilton Finlay (1925 – 2006) needs little introduction. A unique and at times controversial figure within 20th century British art, Finlay remains one of our greatest artists. He created what is arguably his most important work, the classical garden at Little Sparta, in the bleaks hills at Dunsyre to the south of Edinburgh, and is now widely held by the Scottish art world to be our “greatest work of art” (Scotland on Sunday, 2004).

Our forthcoming exhibition will see one of Finlay’s most celebrated early visual poems, **star/steer** realised as a wall painting by his long-standing collaborator Les Edge, alongside a new neon representation of a rose made in response to Finlay’s work by **Cerith Wyn Evans**. The neon will be installed on the gallery ceiling and beneath, Wyn Evans will place a small digital radio, tuned to catch the local shipping forecast. In his tribute to Ian Hamilton Finlay, Wyn Evan’s specific reference is to the rose as it makes its most frequent appearance within Finlay’s work: in the names and numbers of fishing boats (TUDOR ROSE OB220 / XMAS ROSE A635 / TEA ROSE FR346 / ROSE VALLEY KY45) and as a symbol of the boat tossed tragically onto the rocks: A ROCK ROSE.

Wyn Evan’s emblematic rose is originally sourced from the logo of a Japanese department store but refers, obliquely in this instance, to the long history of the rose as an artistic motif; from Medieval literature, to Duchamp and to Gertrude Stein whose “a rose is a rose is a rose” is itself borrowed by Finlay in his garden at Little Sparta: “a rose is a rose is a rose...is a watering-can”).

star/steer evokes a poetic idea of the sea - the word star is repeated line after line, falling down the wall in a rippling column suggestive of starlight on water; and at the bottom, riding the waves, is the word steer, the boat itself. The shape is a zigzag - the passage of a boat tacking left to right....the rose guided by the stars.

IAN HAMILTON FINLAY was born in Nassau, Bahamas in 1925. He emerged in the 1960s as a leading figure in the Concrete poetry movement, and over the following 40 years earned a reputation as one of Scotland’s most distinguished artists, a poet, philosopher and gardener. His work is held internationally in private and public collections. Recent exhibitions include *Sentences* at Inverleith House, Edinburgh and *L’Idylle des Cerises* at Ingleby Gallery, in 2005. Ian Hamilton Finlay died in March 2006. Ingleby Gallery continues to represent his estate and to distribute his printed works published by the Wild Hawthorn Press.

CERITH WYN EVANS was born in Wales in 1958 and began his career as a filmmaker, initially as an assistant to Derek Jarman before making short experimental films. Since the 1990s, his practice has incorporated installation works, sculptures, photography, film and text. His work explores the potential of language to open a range of allusions and suggestions – moments of “rupture and delight” that offer a conceptual mirror to the world of reality. Recent exhibitions include MIT List Visual Arts Centre, and Museum of Fine Arts, Boston (2004), Kunsthaus Graz (2005), BAWAG Foundation, Vienna (2005), and Musée d’art moderne de la ville de Paris, Paris (2006). Cerith Wyn Evans lives and works in London.

We would like to thank White Cube, London for their help with this exhibition.

For further information or images, please contact Caroline Broadhurst or Daniel Smernicki on 0131 556 4441 or email: info@inglebygallery.com