

London
2-25 April
2026

GAVIN WADE: L IS FOR LANDSCAPE

**c/o The
Florence
Trust**

with **Jo Berry, Bonnie Campbell, Gordon Dalton, Elisha Enfield, Wapke Feenstra, Jane Hayes Greenwood, Mishka Henner, Utagawa Hiroshige, Banele Khoza, Henry Moore, Harun Morrison, n:u (melissandre varin), Harold Offeh, Yelena Popova, Carol Rhodes, Emma Talbot, Joanne Tatham & Tom O'Sullivan, Hayley Tompkins, Markus Vater, Richard Woods**

L is for Landscape is an evolving exhibition set within, on and around artist-curator Gavin Wade's new L-Type Display Unit (After Kiesler & Krischanitz) (2026). This large scale landscape / sculpture / curatorial-artwork continues his A-Z Display Unit series initiated in 2015 and adds to an alphabet of model positions for exhibiting art.

The exhibition brings together contemporary artists working across many forms, including sculpture and painting, to explore the evolving idea of landscape, its representation, politics, and poetics.

The invited artists' practices intersect with themes of place, territory, environmental change, memory, and materiality. A dynamic balance of sensibilities, processes and materialities is navigated across open ended scales from working studio models, biological studies and social commentaries to Palestine wall drawings and sublime contemporary seascapes.

Wade has also inserted a new work that incorporates six framed Hiroshige woodblock prints of Night Rain at Karasaki (1835) to synergise with the L-Type Display Unit as both a physical support and conceptual device. The prints capture a dark rainy night over the famous sprawling black pine tree in Karasaki, with its many tree-props highlighted and evidencing an older functional

poetic of support structures in Japanese culture. Wade is fascinated with the night rain nature of this Hiroshige print leading to wild differentials in how each print edition results – the impact of many hands and decisions influencing a range of atmospheres and environments.

Wade's A-Z Display Units are upcycled from the artist and architect Frederick Kiesler's 'L and T-Type Display Units', made in Vienna in 1924, as an exemplar of the power of display, and of the avant-garde's radical ideas of space and social transformation. Re-enactments and interpolations of these two display units are made by borrowing from Adolf Krischanitz's 'Secession Mobile Wall System' of 1986 – an elegant and inventive update to Vienna Secession, the oldest artist run space.

This new L-Type is an improvised form made with recycled parts of his Mobile Wall System for Eastside Projects and new plinth surfaces with Birmingham landscapes cut into acoustic wood wool panelling that builds on his acoustic panel propositions for the future Smithfield Market in Birmingham. Wade's conflation of the two or more systems is intended to breed a new display alphabet for future realities.

L is for Landscape
Co-curated by Gavin Wade and Nat Pitt

Private View: Thursday 2nd April 5-8pm

c/o The Florence Trust Holy Trinity, Cloudesley Square, London N10HN
Opening times Thursday, Friday 2-6pm, Saturday 10-5pm
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