

Ottica TV: Exhibition Review

Bernice Donszelmann: 'Three Tides Passed'

Coleman Gallery, Bermondsey, London. 24/02 to 24/03 2024

'Three Tides Passed' is a solo installation exhibited at the Coleman Gallery, a contemporary art gallery next to London Bridge, by Bernice Donszelmann. She is a London based Canadian artist combining an exploration of human histories and the dynamics of video performance.

The Coleman space is a former shop occupying the ground floor and extending to the rear incorporating a blacked-out extended annex.

The front gallery is occupied fully by an installation that is a super-position of the existing wooden plank flooring. Except in this case it is laid at right angles to the original floor. There is a narrow gap around the edge but it is intended that visitors should launch directly across the installation to explore the space. The installation is minimal in nature with no other information or extensions to give a clue as to its nature or rationale.

It takes several minutes of contemplation for the work to start to take hold in the imagination. In the accompanying information sheet the artist refers to the concept of autochthonous or 'something tied to its original site'. In this case it refers to the 'black murky waters' of the River Thames. In this context the cross-aligned planking could allude to the cross-currents of the Thames and their vertical distribution over its tidal range. And at the bottom of this phenomena is the ever present presence of the basal mud.

Passing through the kitchen area and garden, and entering the rear darkened space there are two synchronised screens each with videos of black shapes moving in slow motion against a pearlescent background. At first it is difficult to determine what is being presented until the shapes resolve into figures but imaged from unusual orientations. They traverse the screens in ultra slow

motion; appearing from the edges and floating across to disappear into the opposite frame.

The sense is of looking down (or up) through layers with the figures moving in glutinous gestures. It is as if they are in a liquid more like oil than water – or indeed; more like a negative image of the muddy 'black murky waters' of the Thames.

Gallery website: <https://colemanprojects.org.uk/>