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Gladstone will present sculptural work by Sarah Lucas and Cerith Wyn Evans in New York this November

Gladstone will present *Je Pense*, a two-person exhibition bringing together works by Sarah Lucas and Cerith Wyn Evans opening November 12 in New York. Longtime friends whose practices have developed in markedly different formal directions, Lucas and Evans share an abiding interest in the body as a sensing, desiring entity.

The exhibition brings together suspended light-based sculptures by Evans and bronze sculptures by Lucas, establishing a contrast between the luminous and abstract and the physical and corporeal. Despite these differences in material and form, both artists approach the body as animated by movement and energy.

Evans will present suspended neon sculptures from his *Neon Forms (after Noh)* series, which originate in kata diagrams—notational records of the highly codified gestures of Japanese Noh theater. Translating these diagrams into three dimensions, Evans renders movement as illuminated lines in space. A mirrored wall at the rear of the gallery reflects and doubles the works throughout the space.

Lucas's sculptures remain emphatically grounded on the gallery floor. Her Bunnies, originally developed from stuffed hosiery arranged across chairs and other found objects, transform the familiar contours and gestures of the human body into figures that slump, spread, twist, and recline. The works in *Je Pense* extend this vocabulary through figures positioned on chairs and other objects, including a crashed and burnt-out pickup truck. Among them is *Venus Victoria*, a smaller iteration of Lucas's 2026 public sculpture commissioned for the New Museum.

The idea of exhibiting together has long been a topic of discussion between Lucas and Evans, often prefaced in their conversations with the phrase “je pense...,” French for “I think,” followed by a string of unrealized ideas. The exhibition realizes this longstanding conversation, bringing their distinct approaches into dialogue through an attention to the perceiving body and the relationship between thought, sensation, and desire.

Exhibition Details

Sarah Lucas and Cerith Wyn Evans

Je Pense

November 12, 2026 – January 19, 2027

530 West 21st Street,

New York, NY 10011

About Cerith Wyn Evans

Cerith Wyn Evans was born in 1958 in Llanelli, Wales. He lives and works in London and Norfolk, England. Evans studied at St. Martin's School of Art in London and the Royal College of Art in London. He began his career as a short and experimental filmmaker, before turning to visual and conceptual art in the 1990s. Evans makes work in a variety of materials, notably neon, sound, photography, and glass. His work seeks

GLADSTONE

to create an immersive environment that challenges the viewer's notions of perception and reality.

Numerous international museums have devoted monographic exhibitions to Evans' work, including the Centre Pompidou-Metz, France (2024); and the Museum of Contemporary Art Australia, Sydney (2025); Aspen Museum of Art, Colorado (2021); Pirelli Hangar Bicocca, Milan, Italy (2019); the National Museum Wales, UK (2018); the Museo Tamayo, Mexico City (2018); Tate Britain, London (2018); the Haus Konstruktiv in Zurich (2017); the Museion Bolzano (2015); the Serpentine Sackler Gallery in London (2014); the MUSAC in Leon (2008); the Institute of Contemporary Art in London (2004); the Massachusetts Institute of Technology (MIT) and the Museum of Fine Arts in Boston (2004). In France, his work was shown in 2006 in the solo exhibition *In Which Something Happens All Over Again for the First Time* at the Musée d'Art Moderne de la Ville de Paris, and previously at the Centre Georges Pompidou in 2004. Evans also participated in Documenta 11 in 2002 and was the first artist to represent Wales at the Venice Biennale in 2003. His works are part of the permanent collections of such international institutions as the Museum of Modern Art (MoMA) in New York; the Tate Modern in London; the Centre Georges Pompidou; the Fondation Louis Vuitton; and the Musée d'Art Moderne de la Ville de Paris.

About Sarah Lucas

Sarah Lucas (b. 1962, London) lives and works in Suffolk and London. She studied art at The Working Men's College (1982–83), London College of Printing (1983–84), and Goldsmiths College (1984–87) in London. Lucas' work has been the subject of recent solo presentations at Kiasma Museum of Contemporary Art, Helsinki (2025); Kunsthalle Mannheim, Germany (2024); Tate Britain, London (2023); The Perimeter, London (2021); the National Gallery of Australia, Canberra, Australia (2021); Le Consortium, Dijon, France (2020); Red Brick Art Museum, Beijing (2019); Hammer Museum, Los Angeles (2019); and New Museum, New York (2018). Her work is in major public collections including: ARKEN Museum for Moderne Kunst, Copenhagen, Denmark; Centre Pompidou, Paris; Daegu Art Museum, South Korea; Guggenheim Museum, New York; Los Angeles County Museum of Art (LACMA), California; Louisiana Museum of Modern Art, Humlebæk, Denmark; Metropolitan Museum of Art, New York; Museum of Contemporary Art Chicago, Illinois; Museum of Contemporary Art, Los Angeles, California; Museum of Modern Art, New York; National Gallery of Australia, Canberra, Australia; National Portrait Gallery, London, England; San Francisco Museum of Modern Art, California; Tate Modern, London; Walker Art Center, Minneapolis, Minnesota, among others.

About Gladstone Gallery

Gladstone is known for its commitment to artists whose prescient approaches and experimental practices have defined the contours of contemporary art. The gallery has long been an active partner in the cultivation of iconoclastic careers, fostering a roster of artists recognized for their ground-breaking contributions. Headquartered in New York and including outposts in both Brussels and Seoul, Gladstone's impact extends globally, enabling both the presentation of new bodies of work, and an amplification of the international reach of its artists. Alongside its work with contemporary artists, the gallery is steward to the legacies of pivotal historical artists and serves as an advocate

G L A D S T O N E

for the enduring power of art. Gladstone is led by a team of partners who spearhead its long-term vision and program, building on the values of its founder Barbara Gladstone.

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