



The Moment

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Now Expanding | Wapping Project

By JILL SINGER



Courtesy of Wapping Project Bankside

"Emre's Umbrella," 2008, by Elina Brotherus.

Since it opened nearly a decade ago, the [Wapping Project](#) in London — perhaps best known for a 2003 Richard Wilson exhibit in which the artist crushed and then reconstructed a Cessna 150 aircraft on-site — has often invited comparison to its more famous upriver neighbor, the Tate Modern. After all, both are contemporary arts centers seated along the Thames and housed inside abandoned power stations. Last week, Wapping's founder and creative director Jules Wright upped the ante even further, planting a flag in the Tate's backyard with the [Wapping Project Bankside](#), a new gallery devoted to film, photography and video, just a stone's throw from the museum.

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Aside from its foodie-magnet cafe, the original Wapping Project's charm has always come from its gritty sense of industry, its restored water pipes and columns seemingly always on the verge of bursting into a hiss of steam. By contrast, the new 3,000-square-foot gallery is more reminiscent of a Soho loft, all windows and white walls, installed on the ground floor of the Bankside Lofts building. Wright was encouraged to open a gallery devoted primarily to photography because she sees it as an underrepresented art in Britain.

The gallery opens with works by the Finnish photographer Elina Brotherus, who creates domestic self-portraits and melancholy landscapes. Wright intends to mount 10 shows per year, focusing on American and European photographers, heavy on fashion, always with a storytelling component; exhibitions on Deborah Turbeville and Lillian Bassman, in collaboration with New York's Staley Wise gallery, are in the works.

The Wapping Project Bankside, 65a Hopton Street, London SE1 9LR; 011-44-0-20-7981-9851. Elina Brotherus will be on view until Nov. 14.