

The Financial Times, Life & Arts: 'Critic's choice', by Jackie Wullschlager, September 29-30, 2018

Life & Arts

FT Weekend

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★ FT Weekend
29 September/30 September 2018

Critics' choice

Life & Arts

Visual arts Jackie Wullschlager

Sublime Hardware
Luxembourg & Dayan, London
An all-male line-up of big names that considers materiality, grandeur and transcendence: this is a provocative, refreshing move, almost a guilty pleasure, for a Frieze week opening.

Francesco Bonami curates a confrontation between two major postwar works created within two years on opposite sides of the Atlantic. "Cannone Semoviente" (1965) is part of Pino Pascali's artillery of life-sized hyper-realist replicas of high-tech weapons made from scraps of wood – arms transformed into innocent, over-large toys, in an oeuvre centred on ideas of play as a critique of European political power games. Dan Flavin's fluorescent tubing "Monument" for V Tatlin' (1967) belongs to a series in which the minimalist evokes the never-built Utopian tower of Russian constructivist Vladimir Tatlin, whose attempts to unite art and technology Flavin echoes in the entirely different milieu of the industrially booming US.

Pascali's work is a vision of destruction, Flavin's of light –



but formally and conceptually the similarities between them are pronounced: each is a thrusting symmetrical form that invades the gallery space, each declares everyday materials as vehicles for unconventional expressions of the sublime.

You feel here the energy of the 1960s paradigm shift towards immersive sculptural installations, the use of found objects, towards art making new demands on the viewer.

In his light fixture compositions, Flavin sought out the poetic in everyday hardware while nonetheless looking back to the 19th-century American sublime – hanging at right angles to "Monument" is a sunrise landscape by John Frederick Kensett, Flavin's favourite Luminist painter.

Also on display is Anri Sala's video "Natural Mystic (Tomahawk #2)", a portrait of a person mimicking the noise of an artillery bomb: a response to Pascali's consideration of the relationship between war and play, make-believe and reality.

luxembourgdayan.com
October 3-December 8

Dan Flavin's "Monument" for V Tatlin', (1967)

Ribera: Art of Violence
Dulwich Picture Gallery, London
Bondage, flaying, the martyrdom of saints, the vengeance of ancient gods: the first UK show devoted to the Spanish baroque painter of violence and pain is a dramatic tour de force, with glowing monumental compositions and exquisite red chalk and black ink drawings, all posing uneasy questions about the voyeurism of suffering and beauty in cruelty.

dulwichpicturegallery.org.uk
to January 27

Kathleen Ryan
Josh Lilley, London
Bronze vines with jade leaves creep around a stone block, 80 clay parrots perch on a satellite dish, gem-encrusted lemons begin to decay, a hanging basket of industrial iron callipers encloses fruit: a fresh, energetic take on sculpture of the everyday from this lively young Californian, playing speed against slowness, gravity against weightlessness, noise against stillness.

joshlilleygallery.com
October 5-November 10

Yayoi Kusama
Victoria Miro, London
Irrepressible, inventive, fuelled both by a fascination with human smallness amid cosmic infinity and the need to declare her private obsessions, Kusama continues to delight as she approaches 90. A large-scale new "Infinity Mirror Room" with paper lanterns will be a highlight here, alongside painted bronze pumpkins and flower sculptures.

victoria-miro.com
October 3-December 21

The Everyday and Extraordinary
Towner Art Gallery, Eastbourne
The diverse, unexpected appearances of the quotidian object in recent sculpture: Tony Cragg's rainbow-hued "New Stones Newton's Tones", Bill Woodrow's folding black umbrella "Crow and Carrion", Yoko Ono's pacifist "White Chess Set", and Hew Locke's "Jungle Queen II", a silhouette of the Queen created from bright, cheap consumer items.

townereastbourne.org.uk
to January 6

Doris Salcedo
White Cube, London
The distinguished political Colombian sculptor, an eloquent voice of mourning, takes over Bermondsey's South Gallery with "Palimpsest", a floor of rectangular stone slabs with names, appearing intermittently, of those who have died in the migrant crisis. Also displayed are new "Tabula Rasa" sculptures about sexual violence, featuring destroyed and reconstructed wooden tables.

whitecube.com, to November 11

A New Spirit Then, A New Spirit Now, 1981-2018
Almine Rech Gallery, London
Norman Rosenthal revisits his defining 1981 show, which instigated a new consideration of figurative expressive painting, to consider recent work by the featured artists. Some (Frank Auerbach, Susan Rothenberg) have stayed the course persuasively; others (Julian Schnabel, Malcolm Morley) less so. A welcome addition is 1980s work by Maria Lassnig.

alminerech.com
October 2-November 17