

Exhibitions

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More exhibitions, including Ray Atkins and ‘The London Open 2015’

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Also ‘Sculpture in the Close 2015’ and ‘Two St Ives Masters’

Ray Atkins, Art Space Gallery, London

Atkins was a pupil of Frank Auerbach and like him looks straight back to Cézanne. Now in his late seventies, Atkins continues to paint en plein air before the motif, which in recent years has been the forest near his home in the Pyrenees, a landscape of dramatic seasonal changes — brilliant mauve Michaelmas daisies, rich autumnal “Haricots, Tarbais and Sweetcorn”, frozen ground and frothy skies in “Le Grand Froid” — radiantly evoked in thick impasto underpinned by strong compositional structure.

artspacegallery.co.uk, 020 7359 7002, to July 24

The London Open 2015, Whitechapel Gallery, London

The Whitechapel has run an open submission exhibition for London artists since 1932. It is now a triennial with a very broad sweep: the 48 works here include a functioning fish counter by multimedia artist/ fishmonger Sam Curtis, a brick sculpture built on-site by father-daughter bricklayers Brian and Demelza Watts, and Nelmarie Du Preez’s video of a robotic arm programmed to stab a knife between her fingers, alongside a range of abstract and figurative painting.

whitechapelgallery.org, 020 7522 7888, from Wednesday to September 6

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Sculpture in the Close 2015, Jesus College, Cambridge

Five of Britain’s most innovative sculptors at this excellent biennial: Eva Rothschild’s enormous black-red-green interlocking triangles “This and This and This”, contrasting cool geometrical balance with startling colour; Thomas Houseago’s bronze “Striding Figure II (Ghost)”, monumental, only half-human, ungainly, frail; James Capper’s vibrant mechanical sculptures, which also seem half-human, “Ripper” and “Tread Toe”; Lucy Skaer’s quarried blocks of limestone; Roger Hiorns’ large steel plates rusted with urine.

jesus.cam.ac.uk, 01223 339 339, to September 27

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Two St Ives Masters, Jonathan Clark Fine Art, London

St Ives Connections, Art First London

Two sets of lively mid-century almost-abstract British conversations. At Jonathan Clark, John Wells’ spontaneous, sensuous off-set drawings, where paper coated with wax and ink is laid down on the primary sheet and strokes pressed through it, are in dialogue with Bryan Ingham’s tough-lyrical collages. At Art First, Wilhelmina Barns-Graham — whose star piece is her dynamic abstracted turquoise glacier “Splinter No 2” — is contextualised with artists she admired: Roger Hilton, Bryan Wynter and the inventive Wells again, here represented by more strictly geometric painting.

jcfa.co.uk, 020 7351 3555, to July 31; artfirst.co.uk, 020 7734 0386, to August 14