

Paul's Art World

Writer and curator Paul Carey-Kent sets out a rolling ten recommended contemporary art shows in London now. He currently writes freelance including for Art Monthly, The Art Newspaper, Frieze, artcritical, Photomonitor, STATE and Border Crossings, and has a quirky weekly online column at FAD Art News - see www.fadwebsite.com/?s=carey-kent+.

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Tuesday, 19 May 2015

CHOICES UP NOW

The latest in my rolling top ten, together with previous choices which you can still see...

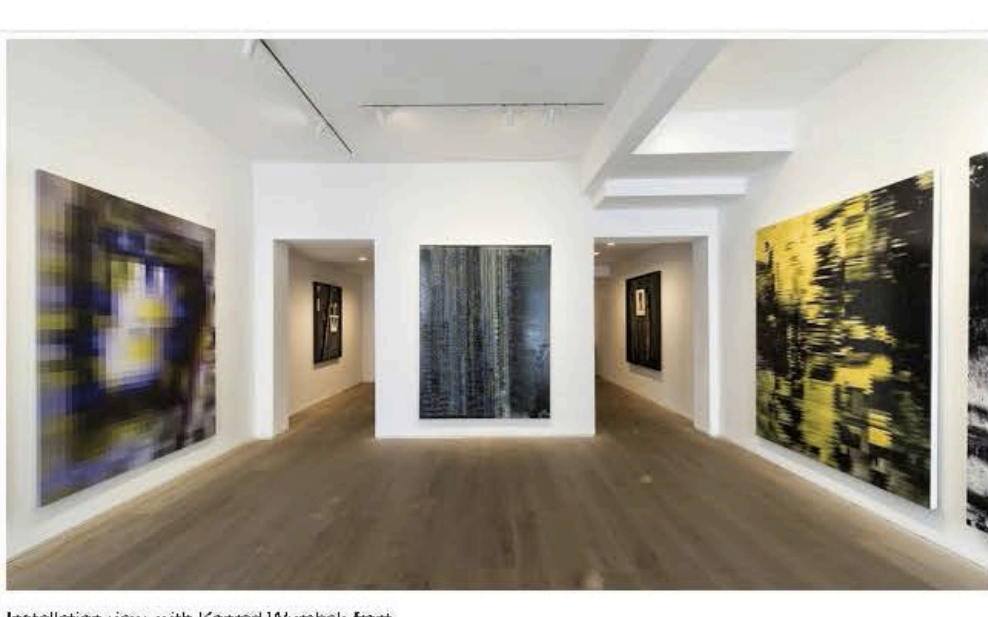
Sheree Hovsepian and Konrad Wyrebek: The Whole Other @ Kristin Hjellegjerde Gallery, 533 Old York Road - Wandsworth Town

To 6 June: www.kristinhjellegjerde.com



Sheree Hovsepian: *Reveries of a Solitary Walker*, 2015 Archival dye transfer print, graphite, acrylic, silver gelatin prints, wood, ink drawing on paper, brass nails and string, 101.6 x 127 cm

This neat two-hander brings together Iranian-born American Sheree Hovsepian and London-based Pole Konrad Wyrebek, both of whom imply figuration through apparently abstract meets. Hovsepian has found a way to combine the various strands of her practice – the photograms for which she's best known, geometric string drawings, sculptural forms and photographs – into vitrine-like wallworks hinting at personal references which, their background in Gestalt theory suggests, might cohere into a narrative. Wyrebek takes on the modern fact of life that a world reliant on electronic data is also subject to its errors. He uses an elaborate process to mimic the corruption of communications so that his images are fragmented almost to abstraction, painting which generates a large scale beauty which may never have been there in the first place. Again, what is broken down emerges surprisingly whole.



Installation view, with Konrad Wyrebek front

Stirring the Pot of Story: Food, History, Memory @ Delfina Foundation, 29/31 Catherine Place – Victoria

To 13 June: www.delfinafoundation.com



Leone Contini: *Uncanny Histories*, 2015 (detail) - food tins from the WWI Austro-Hungarian front, now in Slovenia

No-one could consume the whole of the recently-expanded Delfina Foundation's four year, multi-disciplinary, residence, research and event-rich programme 'The Politics of Food' - but this six artist exploration of power relations through food is an independently relishable morsel. Three new works commissioned by curator Nat Muller are the highlights: Mexican Raul Ayala Ortega has built the tower of babel out of fat, which will melt in the lights over the show's run to expose a superstructure of bones; duo Cooking Sections propose to ferry bananas in glasshouse-like carry-on luggage; and Italian Leone Contini has spent three years obtaining tins dug up from World War I trenches in order to show them and their iconography in three forms – line drawings, filmed close-up, and the

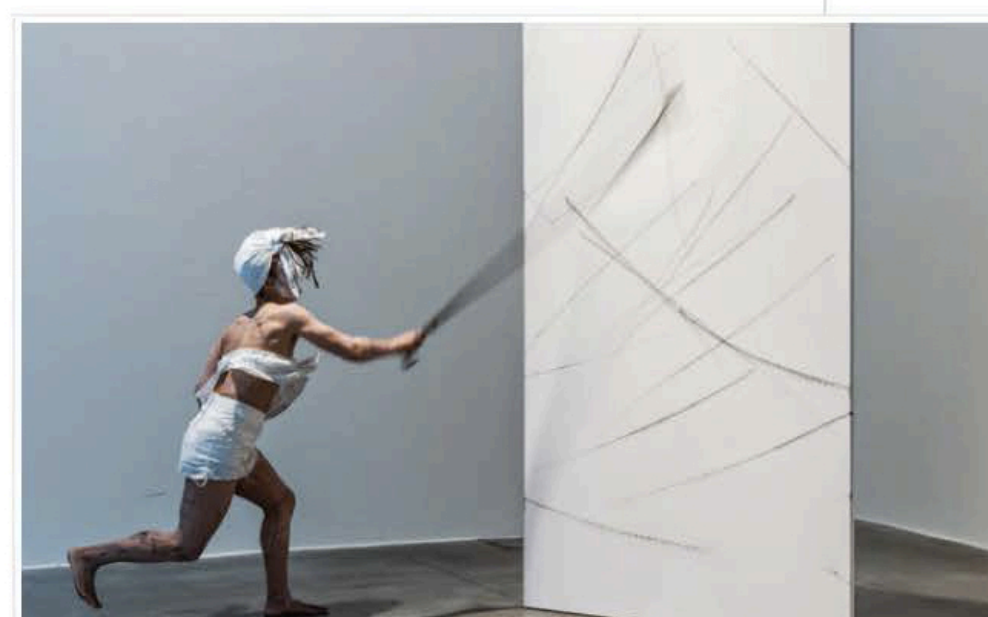
rusting metal itself as arranged to echo the skyline of Tripoli and trigger various takes on Italian history.



Cooking Sections (Daniel Fernández Pascual and Alon Schwabe): *Cases of Confusion*, 2015 (detail) - (50-20-20) and (55-40-20), the Ryanair and Easyjet carry-on trolley maxima

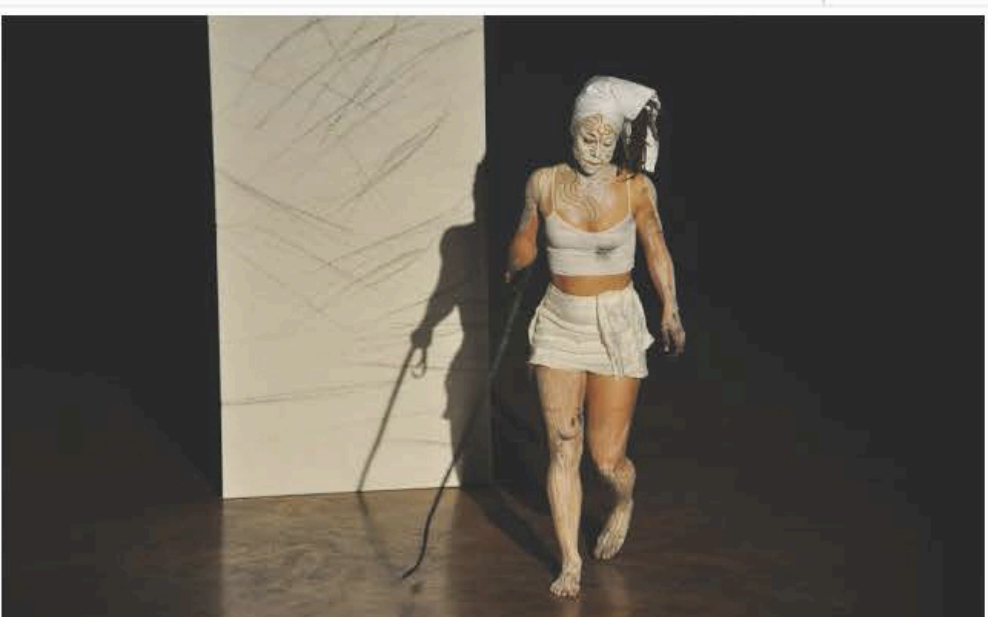
Jeanette Ehlers: Whip It Good: Spinning From History's Filthy Mind @ Rivington Place – Shoreditch

To 20 June: <http://autograph-abp.co.uk/events/whip-it-good>



There can be a fine line between the simplistic and the elemental, and I these three projects by Danish Trinidadian Jeanette Ehlers may fall the wrong side for some: a hypnotic film of the sea, distorted into redness in post-production to suggest the bloody business of the slave trade; a performance in which Ehlers – and audience members, so made complicit – use a whip to apply charcoal to canvas (the resulting charged abstractions are shown alongside); and the harrowing film *The Invisible Empire*, 2010*, which recounts a modern version of slavery through the words of a girl cast into abuse and prostitution. She speaks in the voice and to the agonised image of an old man we take to be her father (but is actually the artist's father) lending a distance which increases the poignancy. That carries a question into the whole show: how much of this truly in the past?

* runs 20 minutes on the half hour



From *Whip It Good* (2015) 8 minute video + 7 canvases of 100x200cm