

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.fadmagazine.com.

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IN ADVANCE OF SEPTEMBER



Aglaé Bassens: 'Painting with a View' from the Bow Arts Open

September brings a rush of shows as the 'season opens' - though mostly not yet, so there's a mixture of ongoing pleasures and reliable previews in the following... starting with the painting above, which suggests a farewell to summer, and moving on to a preponderance of constructions, masking and deception. Among the many other shows opening in September and likely to prove interesting are Shannon Ebner and (in a new space) Ryan Sullivan at Sadie Coles, Uriel Orlow at Seventeen, 'Lunar Sea' at Transition, Sarah McKillop at the Mews Project Space (just 12-15 Sept), Hannah Knox at Ceri Hand, Hannah Maybank at Gimpel Fils, Sarah Anna Boghiguian and Goshka Macuga's responses to Rabindranath Tagore at Iniva, Prem Sahib at Southard Reid, Lutz Bacher at the ICA, Anne Hardy & Stephen Setford at 19 Kinnoul Mansions, Rowhill Rd. Hackney (14-15 Sept), Tacita Dean at Frith Street, Steven Pippin at Dilston Grove, Andy Holden at Anita Zabłudowicz, '2Q13: Women Collectors, Women Artists' at Lloyd's Club and 'Long ago, and not true anyway' at Waterside Contemporary.



Dorothy Cross: Gravity, 2011 (detail)

I also like the feel of **Flash 500**. Artists increasingly use text in work - sometimes well, sometimes embarrassingly - and here's a timely project which provides a platform for 32 commissioned artists to write exactly 500 words without tying them in to anything else. I've already seen a few: Dorothy Cross' conversion of art-making into narrative, and George Shaw as a sort of James Kelman for the art world, both make a good impression. I recommend you sign in to have them delivered free to your inbox daily from 16th September at <http://akermandalv.com/subscribe/>.



Clare Mitten: Yellow Mantel Mantel Fort - a new version will be in the show

This 19 artist extravaganza curated by Cullinan Richards in a charitable cause should prove lively. Certainly it contains a couple of bankers in Clare Mitten's cheerfully clunky cardboard processings of the mechanical into the painterly geometries, which find a new way to give the impersonal a personality; and five large paintings by Aglaé Bassens – from the 'outside' range of her work, an odd sort of place which is visibly constructed out of props and paint, for all the yearning in its bodies of water. Bassens' inside view of wigs as a transformative cipher is one of the best things in the patchy 'paper' show still on – until November! - at the Saatchi Gallery.

Marcus Galan: Geometric Progression @ White Cube, Bermondsey



Three Sections

Sao Paulo based Marcius Galan present works developed during a recent residency at Vauxhall's Gasworks across three rooms of the big White Cube: the stand-out is 'Three Sections', which uses light to create an illusion of tilted panes of green glass, which had me prepared to bash my nose as I walked through, mindful of occasions when I've walked into the real thing! And Galan has plenty of other ideas: super-heavy would-be-mobiles; iron bunting origami; a logical progression of erasers wearing themselves out...

Alzbeta Jaresova: A Catalyst For Remembrance @ the Griffin Gallery, 21 Evesham St – Ladbroke Grove



Position X (detail)

London-based Czech Alzbeta Jaresova won the 2012 Griffin Prize of a six month residency leading to this show at Winsor & Newton's gallery. Her unusual combinations of drawing-based paintings and sculptural constructions show people set in – perhaps limited by - geometric-tending environments which prove to be the very constructions which she's made. These positions in contrivances prove atmospheric and quietly authoritative means to provoke such questions as: how does memory operate in forming our personal identities? Is it analogous to how architecture builds up what's distinctive about a city? Is a house the embodiment of our own disposition?

Clunie Reid: In Pursuit of the Liquid @ MOT International, First Floor, 72 New Bond St – Mayfair



In Pursuit of the Liquid
4 videos on 50" flat-screen monitors; 4 inflatable plastic sofas
Clunie Reid, 2013

The rushing liquidity in Clunie Reid's migration of her established collage techniques to a row of four video screens is the result, she told me, of running moving images at 12 frames per second instead of the usual 24, and inserting random still images into the vacated frames. The technique is applied to scrawled slogans ('THINK GET' swam out at me) and cartoons: sugar-sweet girly stuff of the My Little Pony school, and distorted women from pornographic animations - suggesting that the distinction between infantile and sexual has collapsed in both directions. Disorienting... but with a sleek black and candy-pink allure, and viewable from paradoxically laid back and comfortable seating.

Mexico: A Revolution in Art, 1910-1940 @ the Royal Academy of Arts, Piccadilly



Philip Guston: Gladiators, 1940

The views of this show have tended to emphasise the absence of the murals by Riviera, Orozco and Siqueiros which have come to define Mexico's place in the story of modern art. However, this is a superb combination of historical atmosphere and of painters and photographers, both Mexican and visiting, feeding off the revolutionary fervour. *Los Tres Grandes* get a painting each, and Manuel Alvarez Bravo, Henri Cartier-Bresson, Tina Modotti, Edward Burra, Marsden Hartley and Josef Albers are among the highlights. Guston, too, made a mural in Mexico, and it's great to see a darkly humorous and turbulent early painting in which children with their faces hidden beneath improvised hats seem to be fighting a mock battle with the aim of unmasking each other.

The Masks We Wear @ ArtEco Gallery, 533 Old York Road, Wandsworth

About Me



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I was in my leisure time Editor at Large of Art World magazine (which ran 2007-09) and now write freelance for such as Art Monthly, The Art Newspaper and Border Crossings. I have curated five shows in London during 2013-15 with more on the way. Going back a bit my main writing background is poetry. My day job is public sector financial management.