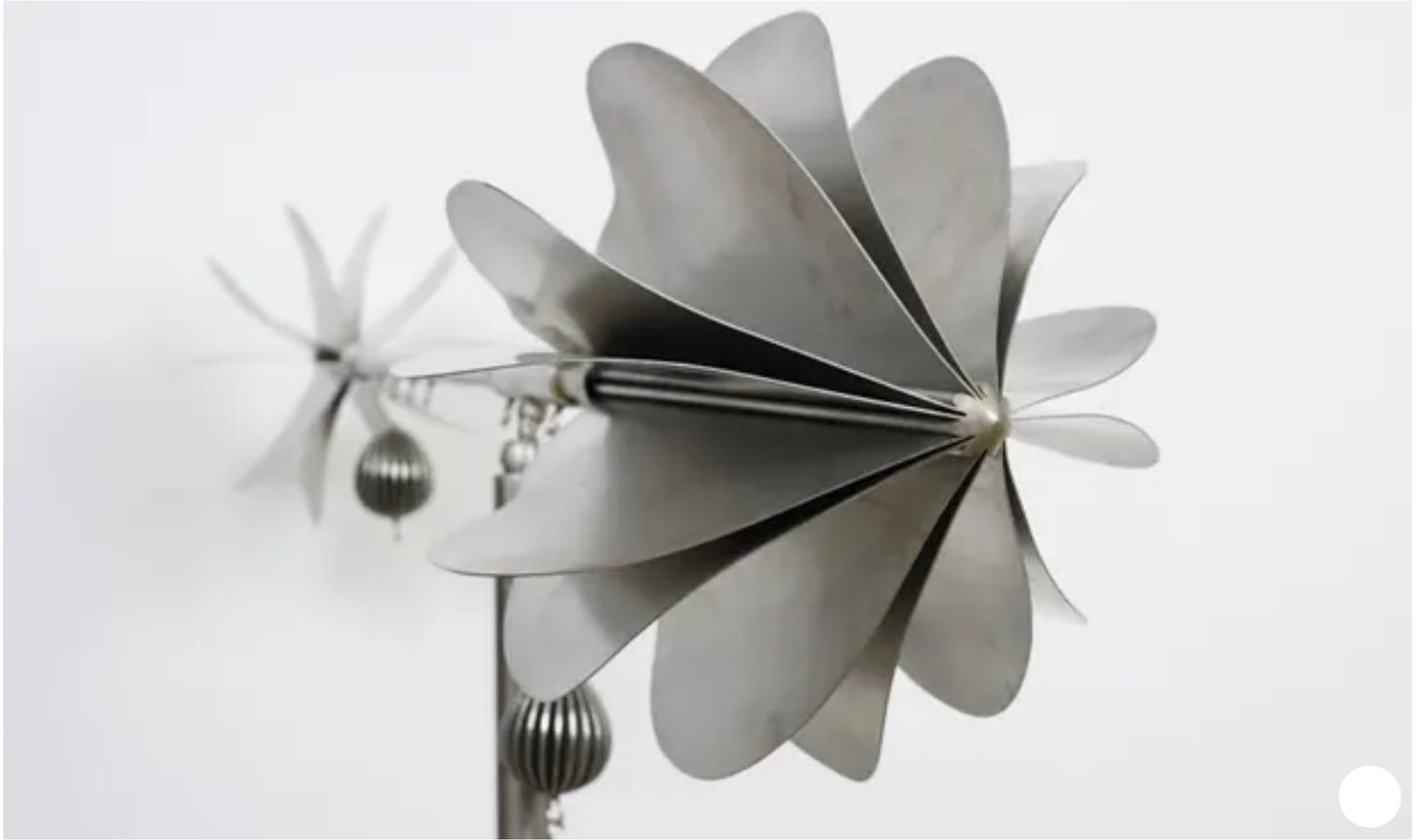


The Guardian



This week's new exhibitions

Hilma Af Klint | Laura Ford | Martin Healy | Ryoichi Kurokawa | Pádraig Timoney | Kalliopi Lemos | A Public Resource

Olvier Basciano & Robert Clark

Fri 4 Mar 2016 13.00 GMT

Hilma Af Klint, London

The art of Hilma Af Klint - psychedelic before psychedelia was conceived; surrealist before surrealism was invented; abstract at the very dawn of abstraction - are matched only in their seductive strangeness by the artist's own biography. While she studied at the Royal Academy of Fine Arts in Stockholm, her graduation in 1887 marked the last time Af Klint involved herself in the mainstream art world. Instead, the artist - who kept her work secret - formed "The Five" with four other female artists, engaging in séances aiming to summon spirits whom they believed wished to communicate through their art. The 193 works that form Af Klint's *The Paintings For The Temple*, which typically include beams of ascending colour and fiery orbs, were an apparent "commission" from one such phantasm.

Serpentine Gallery, W2, to 15 May

OB

Laura Ford, Kendal & Bowness-on-Windermere

Laura Ford infiltrates Abbot Hall's Georgian grandeur and the Arts and Crafts interiors of nearby Blackwell. Her "sculptures dressed as people who are dressed as animals", as the artist herself characterises them, are less reminiscent of any art world contemporaries than of Beatrix Potter, whose faunae also inhabited this part of the world. Why exactly Ford's Adam And Eve, based on Masaccio's Expulsion From The Garden Of Eden, have been metamorphosed into strutting cats is anyone's guess. However, her Medieval Cloud Girls, ankle deep in a pile-up of crimson, do seem at home in Abbot Hall's silk-walled Saloon.

Abbot Hall Art Gallery, Kendal, Fri to 25 Jun; Blackwell Arts And Crafts House, Bowness-on-Windermere, Fri to 4 Sep

RC

Martin Healy, Cork

Using film, photography and sculptural installation, Martin Healy reflects on various forms of perceptual disorientation. Past works have seen him deal with supernatural possession, UFO sightings, the amnesia of fugue states and the phenomena of hearing hidden messages in reversed music, otherwise known as "backwards masking". A central piece here is the single-screen projection *A Moment Twice Lived*, which refers to the precognitive and multi-dimensional dreams in JW Dunne's 1927 book *An Experiment With Time*. While artists who dally with the paranormal often stretch credibility to the verge of cultish whimsicality, Healy frames his dicey subject matter with admirable compositional restraint, his lone protagonists pointing us towards mysteries while resisting any pretence of clichéd conclusions.

Crawford Art Gallery, to 14 May

RC

Ryoichi Kurokawa, Liverpool

This first solo UK exhibition by acclaimed Japanese artist Ryoichi Kurokawa centres on new work *Unfold*, an immersive installation that audiovisually represents how the solar system was created, as well as the subsequent evolution of our galaxy. Based on collaborative research with astrophysicist Vincent Minier, it conjures molecular clouds and star clusters that will leave audiences spaced-out and wowed.

FACT, Fri to 12 Jun

RC

Pádraig Timoney, Glasgow

Past work by the New York-based Pádraig Timoney has involved a pilgrimage to Jerusalem to gather cobwebs and a Guinness drinking session in his home town of Derry while attempting to studiously avoid anyone he knew. More recently he has turned his hand to painting, but this is a form of conceptually generated painting so stylistically diverse as to appear as if it were the work of several distinctly separate painters. The title of this new Modern Institute show is *The Scrambled Eggs Salute The Trifle*, which gives precisely nothing away and the gallery publicity is just an abstract blur. All of which makes some kind of point, of course. In a world in which we are constantly bewildered by seemingly unconnected multimedia impressions and lifestyle role models, Timoney at least signals the obsolescence of the traditional assumption that an artist must aspire - or pretend - to have a recognisable signature style.

The Modern Institute, to 26 Mar

RC

Kalliopi Lemos, London

At times, the Greek-born and London-based artist Kalliopi Lemos's work can come across as overly didactic. Her sculptures and videos - which have in the past featured migrant boats and women's vulvas - brim with political dissent. Arguably, however, the urgency with which Lemos addresses certain issues leaves little room for subtlety: in a video to be shown in this mini survey exhibition, the artist draws attention to the abuse of women by encasing a young female, tightly and claustrophobically, in a large steel ball. Formally, it feels like Lemos is at her best when she provides room for shifting interpretations, as in the contorted clay figurines wrapped in Japanese paper or her series of delicate engraved steel sculptures of seeds; examples from both series are also included here.

Gazelli Art House, W1, Fri to 24 Apr

OB

A Public Resource, London

Political art has got a bad rap of late, whether it's Ai Weiwei recreating the harrowing photograph of refugee Aylan Kurdi or the claims of hypocrisy levelled at curator Okwui Enwezor's reading of *Das Kapital* in the moneyed environs of last year's Venice Biennale. Taking the point that it is very easy to simply aestheticise the problems of the day but harder to effect real change is this show, which features a research and reading room, plus numerous talks. Though there's unlikely to be very much to see, with anti-lobbying group Spinwatch, campaign groups Disabled People Against Cuts and Architects 4 Social Housing contributing, there's bound to be quite a lot to hear.

Cubitt Gallery, N1, Thu to 10 Apr

OB

More people in Greece...

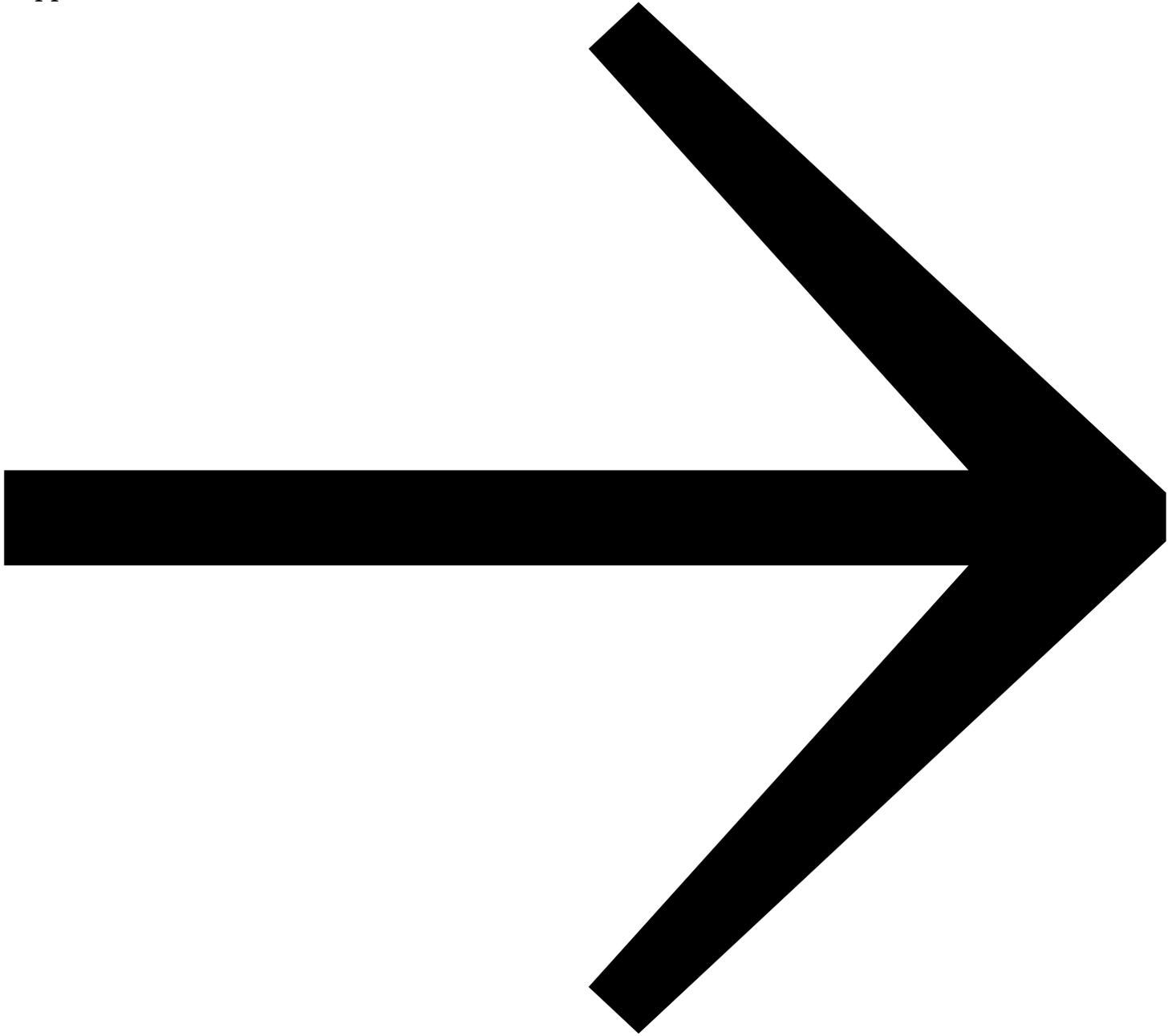
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