



Our pick of this week's art events: 10 – 17 March

Image caption ▼

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From provocative Sarah Lucas sculptures in the Soane Museum to a view of Britain from the perspectives of international photographers at the Barbican, we pick the week's best art events.

Eduardo Paolozzi

Yorkshire Sculpture Park, Yorkshire, until 12 June

Although more renowned for his sculptures, this exhibition looks toward the graphic works of Eduardo Paolozzi RA, which venerate the image-saturated world that emerged with the explosion of popular culture in the 20th century. A fixation with American consumerism was a common trait amongst post-war artists, but Paolozzi added an inventive spin. In collages, appropriated images are arranged with intricacy and thoughtfulness so that they bear resemblance to machines; rationalised and regulated like the methods of mass-production. This eye-popping display imparts the spirit of the age and the genius of Pop Art.



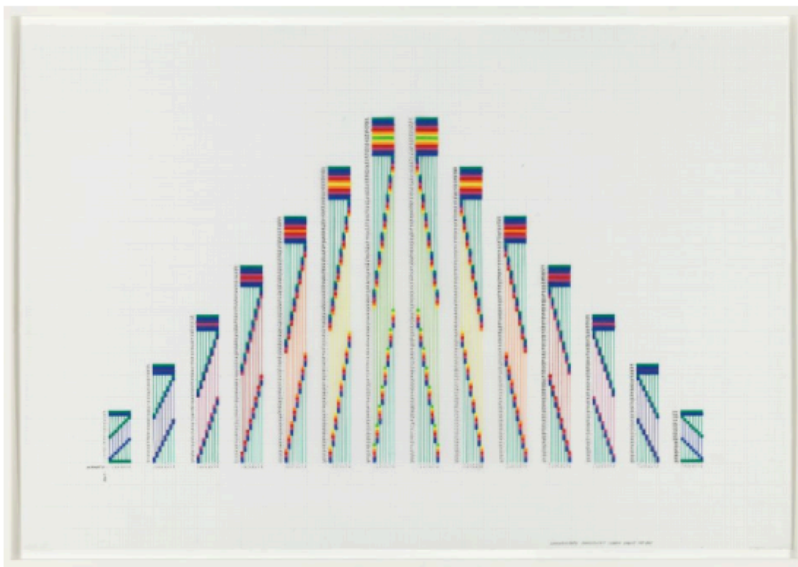
Eduardo Paolozzi,
Hollywood Wax Museum
from Zero Energy
Experimental Pile, 1969-70.

70.5 x 47cm. Image courtesy
Yorkshire Sculpture Park
©The Eduardo Paolozzi
Foundation.

Channa Horwitz

Raven Row, London, until 1 May

Channa Horwitz (1932–2013) has been heralded as a pioneer of Minimalism, working closely with Sol LeWitt during her life. In abiding to simple numerical rules (basing all her work on the number one or the letter eight), there is a strict logic underpinning her work typical of the movement. Yet her aesthetic is highly distinct from that of her fellow Minimalists and is characterised by complex arrangements of strands of bright colour (colour was shunned by the likes of LeWitt) to create a psychedelic effect. Horwitz's series *Sonakinatography* features heavily in the show, its meticulous formal language revealing a deep devotion to art not as a mode of expression, but a commitment to laborious techniques.



Channa Horwitz,
Sonakinatography
Composition XVII, 1987 -
2004.

Casein paint on mylar. Image
courtesy Estate of Channa
Horwitz.

Simon Starling

Nottingham Contemporary, Nottingham, until 26 June

This exhibition at Nottingham Contemporary is the largest display of work by Turner Prize-winning artist Simon Starling to date. Touching on the familiar theme of industry, his works are hauntingly devoid of human presence, forcing us to consider the world of materials and objects and their transmutations through time. His work *Blue Black Boat* (1997) is exemplary of this journey: Starling created a boat from a museum case, subsequently burning it with the intent to use the charcoal to cook fish he had caught in his creation. The skeleton of charred fragments is now displayed at the Nottingham Contemporary, in the completion of a full cycle akin to that of human life.



Simon Starling,
Blue Black Boat, 1997.

Courtesy of the artist and The
Modern Institute/Tony Webster Ltd.
Photo Simon Starling.

Strange and Familiar: Britain as Revealed by International Photographers

Barbican, London, until 19 June

Curated by documentary photographer Martin Parr, this exhibition examines Britain from behind the lenses of a range of international photographers, from Henri-Cartier Bresson to Gary Winogrand. It paints a curious portrait of Britain from a voyeur's perspective, revelling in the nation's idiosyncrasies and unique cultural identity. It looks not only towards defining moments in history, such as the coronation of George IV, but to photographs of everyday scenes, which are shown as equally integral in defining notions of 'Britishness'. In *Strange and Familiar*, disparate strands come together to form a multi-faceted and deeply insightful cultural representation.



Akihiko Okamura,
Northern Ireland, 1970s.

©Akihiko Okamura / Courtesy of the
Estate of Akihiko Okamura,
Hakodate, Japan.

Sarah Lucas: Power in Women

Sir John Soane's Museum, London, until 21 May

Sarah Lucas has never been an artist shy of controversy: her work is unapologetically bawdy, intended to shock and disturb. Her sculptures in particular, consisting of twisted, mutilated anthropomorphic shapes, are often evocative of genitalia. Depicting the female body as limp and lifeless, Lucas parodies the male gaze and reveals its perversity. The three works presented in the Soane Museum, *Yoko*, *Pauline* and *Michele* are composed of dismembered plaster legs arranged on chairs in sexually suggestive poses. The sculptures are reminiscent of the jumbled array of Classical casts that crowd the Soane Museum. Like a headless classical torso, they deny us knowledge of their subject's identity: yet rather than a glorified anatomy, Lucas' bodies are here dehumanised and objectified.



Sarah Lucas,
Yoko, 2015.

plaster, cigarette, chair. 84 x
57 x 89 cm. ©Sarah Lucas,
courtesy Sir John Soane's
Museum. Photo: Graeme
Robertson.