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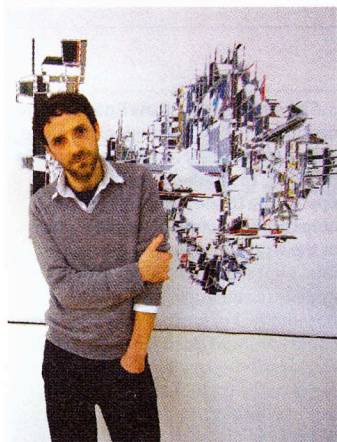
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In the studio *Richard Galpin*



Richard Galpin takes large-scale photographs of the urban landscape and excises them with a scalpel, removing parts of the surface layer of photographic emulsion to create intricate imagery that plays with colour, perspective and figurative/abstract meaning. The works in his new exhibition 'Elevation' are based on images of dense cityscapes, including London and New York. He has a studio in Southwark.

So are you creating images or eradicating them?

'Both. I've always been interested in the process of erasure in art but I'm also interested in the erasure of cities – destroying something old to build something new – and the way that the

imagination can visually fill in the gaps when something is incomplete, to make it whole again.'

Do the new works depict future cities?

'They are more about urbanism than architecture. I wanted to create structures that looked futuristic and possibly post-apocalyptic, but are actually made out of the city as it is now. In these works I also wanted to increase the visual tussle between the perspective of the original image and the false depth I'm creating in the new image.'

Which particular cities interest you?

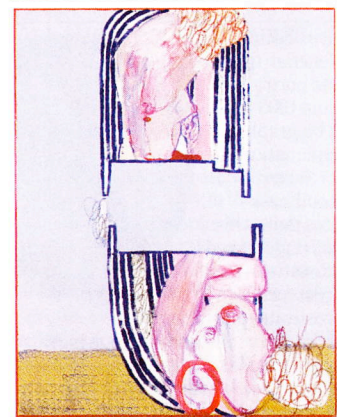
'São Paulo in Brazil is one. A few years ago the mayor banned all outside billboard advertising. When the posters were removed what remained were the empty, scaffolding-like frames, so the city landscape itself looked like it had been excised.'

How fiddly is your working process?

'It's important to me to work physically on the photographs, rather than create the images on a computer, because the finished work retains the different textures and reactions to the light. I used to work with the scalpel very intuitively but now I tend to plan more. In the past I tried, but if the image doesn't work, you can't stick the bits of photograph back on!'

Interview and portrait: Helen Sumpter. 'Elevation' by Richard Galpin is showing at Hales until May 2 (see King's Cross to Shoreditch).

Robert Fry



'Drawing Room Study 5', 2008

★★★★★

Alexia Goethe
Mayfair to Sloane Square

Everyone knows that the best figurative art goes beyond mere likenesses, but what exactly constitutes a captivating image above or instead of mere representation is often difficult to pinpoint. So too is the spark in the relationship between artist and sitter. On one level the work of Robert Fry, a young London painter whose

intriguing solo debut promises great things, suggests that little more than a kind of static fills the air between painter and model. Surrounding many of the figures in these prints and paintings are extended doodles – repeated figures of eight that read as chainmail, or the word 'headfucker' written over again. Yet intimations of distraction, frustration or psychological isolation are not Fry's chief concern. Leading us back to Picasso via the spatial experiments and fine line of David Hockney, Fry extends and contorts space so that often the artist and model appear to morph into one another, while the viewpoint leaves us positioned high above them, looking down.

Fry has found a fruitful way of using the traditional skills shunned by most artists of his age. While his etchings lend themselves to crisp exaggerations of facial expression and posture, the best of his canvases, such as 'Drawing Room Study 5', contain painterly expressionism within highly schematised designs so that the results are map-like abstractions of an encounter. The lighter they become, the more convincing they seem.

Martin Coomer

Exhibitions

How to use the listings

- * Denotes an exhibition or event we particularly recommend.
- FREE** All venues and exhibitions are free unless otherwise indicated.
- NEW** Denotes a new opening.
- 🕒 Indicates a late opening (after 7.30pm).
- ▶ Before a date denotes a closing date; after a date denotes a starting date.

How to be listed

Please send to Art Listings or email (art@timeout.com) details of your exhibition or other event by **12noon Monday nine days** before publication. Information must include any admission charge, times, dates nearest 🚇/rail/bus and telephone number that we can publish. Listings are free but, as space is limited, inclusion is not guaranteed. Late or incomplete submissions will not be included.

Major spaces & institutions

Barbican Centre

- 📞 0845 120 7550. Silk St, EC2Y 8DS.
- 🚇 Barbican. Main gallery Mon, Fri, Sat, Sun 11am-8pm, Tue and Wed until 6pm, Thur until 10pm; The Curve Daily 11am-8pm.
- * **Le Corbusier** £8, concs £6. Major survey of the influential Swiss polymath's interiors, drawings, furniture, paintings and sculpture, in addition to his utopian architectural models and designs. ▶ May 24.
- * **Peter Coffin** Installation of projected video footage of Japanese gardens with sculptures and sound, in the Curve. ▶ May 10.

British Museum

- 📞 020 7323 8181. 44 Great Russell St, WC1B 3DG. 🚇 Holborn/Russell Sq. britishmuseum.org; Sat-Wed 10am-5.30pm, Thur & Fri 10am-8.30pm (selected galleries only).
- World class permanent collection** of art and artefacts from ancient and living cultures.
- The Intimate Portrait** Over 180 British portraits in pencil, chalks, watercolours and pastels, from the 1730s-1830s. ▶ May 31.
- * **Shah 'Abbas** £12, concs and 16-18 years £10. The third in the series of four great reigns explores 'The Remaking of Iran' by seventeenth-century leader Shah 'Abbas. ▶ Jun 14.

Camden Arts Centre

- 📞 020 7472 5500. Arkwright Rd, NW3 6DG. 🚇 Finchley Rd. Tue-Sun 10am-6pm, Wed until 9pm.
- * **Liz Arnold** A posthumous show for the late 1990s London painter. ▶ Apr 19.
- Mircea Cantor** Installation including live peacocks and flying carpets. ▶ Apr 19.

Dulwich Picture Gallery

- 020 8693 5254. 7 Gallery Rd, SE21 7AD. West Dulwich rail. Tue-Fri 10am-5pm, Sat, Sun & bank holiday Mon 11am-5pm; Entry to permanent collection and exhibition £9, seniors £8, concs £4, children free. England's oldest public art gallery's **permanent collection** includes fine paintings by Gainsborough, Murillo and Van Dyck.
- * **Sickert in Venice** ▶ May 31.

The Hayward

- 📞 0871 663 2519. Southbank Centre, SE1 8XZ. 🚇 Waterloo. Daily 10am-6pm, Fri until 10pm; £9; 60+ £8, concs, students, 16-18s £6, under-16s £4.50; under-12s (out of school hours), Southbank members free.

* **Annette Messenger** ▶ May 25.

See Preview

* **Mark Wallinger Curates: The Russian Linesman** The best pieces stand on their own merit and include a tiny photo of two generals caught in the firing line, one of whom shouldn't be in the doctored death squad, and Aernout Mik's collage of below-the-line Bosnian war footage left on the cutting-room floor. There's also a disorienting corridor by Monika Sosnowska and Amie Siegel's wonderful 'Berlin Remake', in which she shoots Communist propaganda films from the East, in post-wall Technicolor. (OW) ▶ May 4.

* **Ujino and The Rotators Free.** Sound sculpture installation made with domestic appliances and DJ mixing decks, in the Project Space. ▶ Apr 24.

ICA

- 📞 020 7930 3647. The Mall, SW1Y 5AH.
- 🚇 Charing Cross. Daily 12noon-7pm, Thur until 9pm.

* **Sean Snyder** In a re-sequencing of a '60s Soviet propaganda film, the point is to question notions of universal artistic values (the film depicts various sorts of art exhibition), though unfortunately the result feels slightly confused and turgid. Much more successful is a study of contemporary war reportage: magazine images and amateur footage from the Afghanistan and Iraq invasions, combined with a thoroughly fascinating commentary about photography's ideological implication within schemes of corporate, commercial and technological colonisation. (GC) ▶ Apr 19.

National Gallery

- 📞 020 7747 2885. Trafalgar Square, WC2N 5DN. 🚇 Charing Cross. Daily 10am-6pm, Wed until 9pm, Fri until 9pm, Sat until 8pm. One of the world's finest **permanent collections** of western European paintings including all the greats – Piero della Francesca, Raphael, Titian, Rembrandt, Velazquez – plus the Impressionists and Post-Impressionists.
- * **Picasso: Challenging the Past** £12, concs/seniors £11, Tues pm/student/unemployed £6, under-12s free. Booking on 0844 2091778. The most prolific of twentieth-century artists was as much a cultural cannibal and old-master magpie as he was a radical innovator of form in painting. See him cribbing from the best when compared with examples from the National Gallery's historic collection. ▶ Jun 7.

National Portrait Gallery

- 📞 020 7306 0055. St Martin's Place, WC2H 0HE. 🚇 Charing Cross. Daily 10am-6pm, Thur & Fri until 9pm. Extensive **permanent collection** of portraits recording 500 years of famous faces from politics, history and culture.
- Constante Portraits: The Painter and his Circle** £5, concs £4.50/£4. Fifty rediscovered and previously unseen portraits by the artist more celebrated for his famous landscapes. ▶ Jun 14.

* **Gerhard Richter Portraits** £8, concs £7/£6. Richter's non-programmatic style has itself become a style, with the portraits currently on show summing up but one particular aspect of his career: the blurred snapshot writ large. Even post-Photoshop, they don't disappoint. Long before the now familiar pixelating of images, Richter dragged his brushwork to gently distort figures and faces into freeze-framed pauses, spectral presences at once on the move and yet planted back in black-and-white time somewhere. (OW) ▶ May 31.

Parasol Unit

- 020 7490 7373. 14 Wharf Rd, N1 7RW.
- 🚇 Old St. Tue-Sat 10am-6pm, Sun 12noon-5pm.
- * **Robert Mangold** Mangold appears acutely aware of paint as both symbol of production and material substance: the echoes of abstraction past as one colour sings against another or the way a patchily rendered swatch might break up a monochrome column and pull the eye into his spatial system. It's fortuitous, perhaps,