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you really have a model for the original's Grand Hyatt in the Big White Tower is even higher than the Big White Tower but it kicks off its 88 single heights from with 55 floors of offices.



The Jumeirah Beach Hotel was the first of this new wave of progress in Dubai, a twisting cascade of glass rising over the Gulf with an instantly recognizable silhouette, even if it somewhat resembles

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On the loose in London by Elspeth Moncrieff

British artists plaster London galleries

Size (small) matters at Spink-Leger

◆ Keith Vaughan is yet another modern British artist who seems to be undergoing a major reassessment. He is the subject of an important exhibition at Julian Lax.

Vaughan was a leading member of the Neo-Romantic movement working alongside John Sutherland, John Minton, Robert McBryde and Lucian Freud in the 1940s. He is best known for his large figure compositions, often placed in an abstract landscape setting. He was opposed to true abstract painting but managed to reconcile both abstract and figurative elements in his work. There are early drawings from the 1940s as well as a series of drawings done during the war when he served as a conscientious objector in the Army Medical Corp.

Among the large scale oils is a painting of 1949 showing male figures in a brooding interior. A homosexual, Vaughan preferred to depict the male figure, preferably standing. ◆ Pop artist, Clive Barker's sense of the bizarre returns in an exhibition of recent work at Whitford Fine Art.

Marilyn Monroe dances on top of a coke bottle and the head of Darth Vader is presented on a plate. A complete wedding cake and Daleks are just some of the other everyday banal images which he has cast in bronze,

coated in chrome and elevated to the status of serious works of art. You could say Barker had not moved on since his days of fame with dealer, Robert Fraser and the



Clive Barker, "Bring me the head of Darth Vader", 1998. At Whitford Fine Art

Brit Pop movement in the 60s but these works are great fun, visually appealing with an anarchic irreverent flavour. While he has always been included in surveys of Pop Art, Barker's work from the 80s and 90s has had no public exposure.

◆ Where does photography end and printmaking begin? Julian Opie's new work at Alan Cristea blurs these distinctions. It is printed on glossy photographic paper using a photographic process but the images are not photographic: they belong unmistakably to the world of Julian Opie. It is a process known as

"lambdaprining". The original photograph is screened into a computer and then manipulated by the artist into the finished image which is then printed using a laser technique to expose the image. They still have something of the look of silk-screens in the way the colours are blocked in and bled into each other. There are eight prints in this new series as well as multiples which are small edition free standing sculptures, blocks of wood, printed with images from the print series; arranged in groups they depict a three dimensional world of Julian Opie.

◆ Anneli Juda celebrates the life and work of Prunella Clough with a retrospective exhibition. A pioneer of the British abstract movement, Prunella Clough died last year having resisted all museum attempts to organise a retrospective of her work; she does not even get a mention in the Macmillan Dictionary of Art. The show focuses on her abstract oils of the last decade but also gives us a glimpse of her work over the last 50 years. ◆ Another retrospective at Marlborough Fine Art pays tribute to the artist Victor Willing and coincides with

the publication of a major monograph on the artist (August, £24.95). Willing was married to Paula Rego, a Marlborough artist, hence the inclusion of much primary source material in the show. Nicholas Serota organised a retrospective of his work at the Whitechapel in 1986 hailing him as "the brightest of a bright generation", but, tragically, Willing died of multiple sclerosis only two years later in 1988. The book and the exhibition will present this extraordinary artist to a whole new generation of painters. Willing's work is highly personal with a strong narrative element. He uses surrealist devices and grapples with his subconscious. He painted often on a very large scale, vast room sets filled with the objects of his imagination. Extracts from Willing's incisive writings and essays by Nicholas Serota and Paula Rego elucidate the vibrant and highly complex images he created.

◆ Spink-Leger this month present an exhibition based purely on size. "Small Pictures" was the idea of Managing Director, Lowell Libson, who believes, "The special joy of small pictures is the intimacy of scale that necessitates the viewer's close and particular attention which in turn creates a bond between artist and viewer". This sounds suspiciously like "gallery-speak", but small pictures do tend to be cheaper and easier to hang and in the case of sketches, can be much more spontaneous and lively than the finished works. Spink-Leger have some corks. They include a François-Auguste Bonheur seascape, a sketch by Reynolds for his swagger portrait of the

- ◆ Keith Vaughan at Julian Lax, 37-39 Arkwright Road, Hampstead, London NW3 6BJ, +44 (0)20 7794 9933, fax +44 (0)20 7431 5845 (14 November-10 December)
- ◆ Clive Barker at Whitford Fine Art, 6 Duke Street, St James's, London SW1Y 6BN, +44 (0)20 7330 9332, fax +44 (0)20 930 5577 (until 8 December)
- ◆ Julian Opie at Alan Cristea Gallery, 31 Cork Street London W1S 3NU, +44 (0)20 7435 1666, fax +44 (0)20 7734 1549 (until 18 November)
- ◆ Prunella Clough at Anneli Juda Fine Art, 23 Dering Street, London W1S 1AW, +44 (0)20 7629 7578, fax +44 (0)20 7491 2139 (until 16 December)
- ◆ Marlborough Fine Art, 6 Albemarle Street, London W1 4A, +44 (0)20 7629 5161, fax +44 (0)20 7495 0641 (2 November-13 January)
- ◆ "Small pictures" at Spink-Leger, 13 Old Bond Street, London W1X 4HU, +44 (0)20 7629 3538, fax +44 (0)20 7493 8681 (9 November-15 December)
- ◆ Roger Law at Rebecca Hosack Gallery, 35 Windmill Street, London W1P 1HH, +44 (0)20 7436 489, fax +44 (0)20 7323 3182 (until 25 November)
- ◆ Leonie Gibbs at Bruton Street Gallery, 28 Bruton Street, London W1X 7DB, +44 (0)20 7439 9747, fax +44 (0)20 7409 7867 (until 30 November)
- ◆ Jennifer Lees at Galerie Besson, 15 Royal Arcade, 28 Old Bond Street London W1, +44 (0)20 7431 1706, fax +44 (0)20 7435 3202 (until 24 November)
- ◆ Patrick Proctor at The Redfern Gallery, 20 Cork Street, London W1X 2HL, +44 (0)20 734 1732, fax +44 (0)20 7434 2908 (until 16 November)
- ◆ Christopher Cook at Hirsch Contemporary Art, 5 Cork Street, London W1S 3LD, +44 (0)20 7495 2565, fax +44 (0)20 7495 7535 (until 18 November)
- ◆ Lindy Galloway at Browne and Darby, 19 Cork Street, London W1X 2LP, +44 (0)20 734 7964, fax +44 (0)20 7851 6650 (until 17 November)
- ◆ Jane Corwell at New Academy Galleries, 34 Windmill Street, London W1P 1HH, +44 (0)20 7323 4700, fax +44 (0)20 7436 3059 (until 24 November)

Duke of Dorset and Ruskin Spear's moody view of Hammersmith Bridge.

◆ Roger Law is half of the famous Fluck and Law team that created the historic and never to be forgotten "Spitting image" series. He has now left the world of latex puppets far behind, emigrated to Australia and become a painter, sculptor and ceramicist. His extraordinarily penetrating observation and grasp of detail are now focused on the Australian landscape and its varied wildlife. The work is on show the Rebecca Hosack Gallery.

◆ Leonie Gibbs's sculpture resonates with the romance of history, myth and legend at the Bruton Street Gallery. "Warrior king: James IV King of Scots" is a natural subject for her, having lived and worked in Scotland for many years, the proud figure turns to look over his shoulder revealing the inner doubts and conflicts which torment him. In this show she departs from the history of the Celts and the Picts into the myths of ancient Greece with her heads of Hermes and Agamemnon. By concentrat-

◆ Jennifer Lee's pots are hand built by pinching and coiling and the colours are achieved by mixing oxides into the clay, not by glazing. Entirely smooth to the touch their forms are defined by a slash of different coloured clay or a rim which "bleeds" into the body of the pot. They have a wonderfully organic sense to them, the colour and texture of rainwater stone or the dried up surface of a river bed. Quiet and contemplative pieces, they combine the fineness of Chinese porcelain with the colours and texture of Japanese earthenware. They have to be touched, their sides caressed and cupped between your hands. An exhibition of her recent work is on show at Galerie Besson.

◆ In June 1999, Patrick Proctor lost everything when the house in Manchester Street in which he had lived and worked for 40 years was destroyed in a fire. This is his first exhibition since then and the work is marked by a new strength and sensitivity. He has returned to familiar themes, still-lives, quirky horse portraits of