

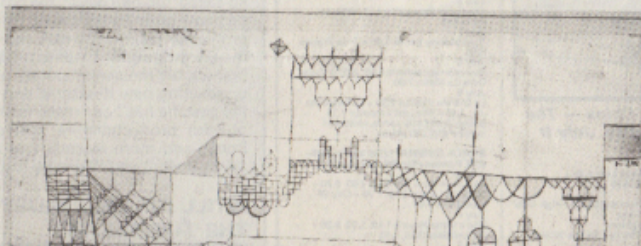
ARTS



Arthur Berman

TAKING A LINE FOR A WALK

An excellent cook and a talented violinist, when not producing some of the most beautiful and extraordinary paintings of this century, Paul Klee would happily while away the hours doing a little bookkeeping. This



Great Hall for Singers, 1930—watercolour and gouache on gesso on paper.
Paul Klee: The Berggruen Klee Collection

last activity may seem a curious form of relaxation for an artist, yet Klee's paintings, however whimsical and unworldly, were always constructed with precision and care of a true accountant.

It's unsurprising then to learn that the same meticulous man kept a detailed daily diary and for 30 years catalogued, classified and priced every single item of his artistic output. 110 of his small works on paper in various paints and inks, the collection of Heinz Berggruen, are now on show at the Tate Gallery.

Set out in broadly chronological order, they move from a detailed pencil sketch of a row of houses, produced in 1893 when Klee was just 13 years old, to a simple caricature of a man dying of drought which shortly presaged his own death in 1940. The intervening journey includes impressions of people, places and events in varying degrees of abstraction that combine to present a kind of fantasy autobiography, a great magical tapestry in scraps and doddies.

Klee didn't paint from life and certainly didn't try to copy what he saw but rather he described scenes

in an ever-changing concoction of shapes and signs in line and colour. While the lines change from spindly scrawl to thick stripes, and the colours from amorphous blobs to ripples and dashes, they always keep to their own distinct boundaries. There's no shading into perspective and indeed, Klee seems forever to be telling stories or recording episodes only as an excuse to explore new methods of representation and to defy formal pictorial conventions. Much of Modern Art has been concerned with finding new means of describing the world within the confines of the two-dimensional plane of canvas or paper but few artists have produced as many marvellous solutions as Paul Klee. The exhibition can be thoroughly recommended.

Paul Klee is at the Tate Gallery, Millbank SW1 821 1313 until August 13 Mon-Sat 10-5.30, Sun 2-5.30 admission £2, concs £1.



Bessy Liddle — 'Seven Sisters Dreaming', 4'x5'

MAPS OF MYTHS

Once again the Rebecca Hossack Gallery is showing a selection of works by contemporary Aboriginal artists in her 'Songlines' exhibition. And once again the paintings are visually stunning as the, by now familiar, dot patterns are re-arranged to relate tales of the dreaming.

Part map and part mythology, the stories of the paintings seem destined to keep their true secrets forever hidden from Western eyes though their purely painterly prettiness has an appeal that easily crosses all cultural divides.

Songlines is at the Rebecca Hossack Gallery, 35 Windmill St W1 409 3599 until July 22 Mon-Sat 11-7.

STATE OF THE ART

BRITISH MUSEUM, Great Russell St. WC1 (636 1555) **Shadow of the Guillotine: Britain and the French Revolution.** Fascinating and turbulent times brought to life through the ribald political prints of the time and other assorted ephemera. Until Sept 3 Mon-Sat 10-5, Sun 2.30-6, adm £2, concs £1.

CHISENHOLE GALLERY, 64 Chisenhole Rd E3, 981 4518. **The Ballad Of The Wing**—a mixed media 'museum' of artefacts by Lubaina Himid, that seeks to highlight the contribution of Black creativity to European culture. Until July 29, Wed-Sat 1-6.

THE DESIGN MUSEUM, Butlers Wharf, Shad Thames SE1 403 6933. **Commerce and Culture**, a survey of values and traditions in art and design, is the inaugural exhibition from this new museum, backed by the Conran Foundation devoted to exploring and promoting good design. Opens on July 8 Tue-Sun 11.30-6.30 admission £2, concs £1.

FABIAN CARLSSON GALLERY, 160 New Bond St W1, (409 0619) **Touching North** the latest photographs of the extraordinary sculptures of Andy Goldsworthy created in snow and ice at the North Pole. Until July 29, Mon-Fri, 10-5.30, Sat 10-1.

HAYWARD GALLERY, South Bank Centre SE1 (261 0127) **Art in Latin America**—massive survey show covering painting, sculpture, folk art, graphic art and photography from the South American continent with works from 170 artists. Until August 6 Mon-Wed 10-8, Thur-Sat 10-6, Sun 12-6 admission £4, concs plus all day Mon, Tue&Wed 6-8, £2.

INSTITUTE OF CONTEMPORARY ARTS, The Mall SW1 (930 0493) **The Situationist International 1957-72**, the bizarre mixed, multi-media extravaganza of the SI group of artists and architects. Until August 13, every day 12-8, Admission 75p.

NATIONAL PORTRAIT GALLERY, St Martin's place WC2 (930 1552) **10th John Player Portrait Award**: the latest in the annual exhibition of contemporary portraiture which always proves interesting. Until Sept 3, Mon-Fri, 10-5, Sat 10-6, Sun 2-6.

PHOTOGRAPHER'S GALLERY, 5 & 8 Great Newport St, WC2 (831 1772) **Rubbish and Collections**—20 years of portraits, landscapes and conceptual games playing from Keith Arnatt. Until July 15, Tues-Sat 11-7.

ROYAL ACADEMY, Piccadilly W1V (439 7438) **The 221st Royal Academy Summer Exhibition** with 1,185 works by British artists in painting, print and sculpture which provides the annual mixture of middle-of-the-road mediocrity and occasional winner. Until August 20, open every day 10-6, admission £3, concs and Sun am £2.

