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Emma Dexter And Rebecca Geldard Choose Their Favourite Shows Of The Year



EMMA DEXTER Director of Exhibitions, Timothy Taylor Gallery, London



Lindsay Seers

1. Lindsay Seers: It has to be this way, Matt's Gallery Lindsay Seers

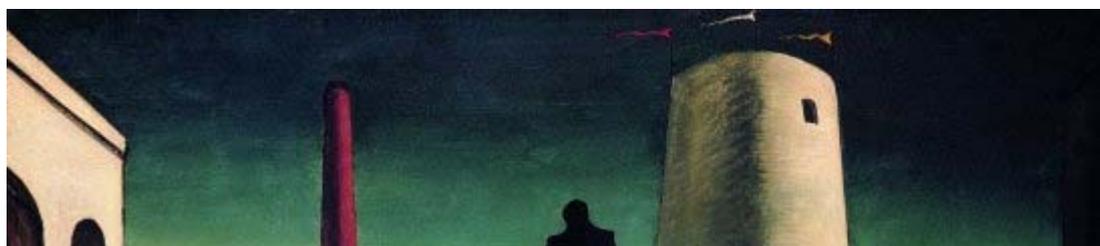
presented a complex multi-layered narrative, using video projection and sculptural installation, which explored the nature of the self – via the intersection of contemporary and historical concepts such as the theory of vision and alchemy – in a work that operates at the meeting point between art, science and philosophy.



Gregorio Fernández in The Sacred Made Real

2. The Sacred Made Real, National Gallery, London
Examining the interconnections between painting and sculpture in 17th century Spain – this exhibition brings to London for the first time some of the masterpieces of Spanish polychrome sculpture by Gregorio Fernandez, Martinez Montanes, and Pedro de Mena, set alongside the 2D output of more famous colleagues such as Velasquez and Zurbaran. This is a branch of European art history often derided, misunderstood and

certainly under appreciated. Intellectually the exhibition plays off the interrelations and puzzles of representation and reality in the depiction of devout subject matter, while emotionally the intensity of the imagery and its ability to have a profound effect on the viewer is undisputed.



Giorgio De Chirico, L'énigme d'un jour (II), 1914

3. De Chirico: The Dream Factory,



Musee d'art moderne de la ville de Paris
This exhibition was one of the strangest and bravest I've ever visited. It showed De Chirico's output in all its long and glorious madness – and it raised important

questions for me about the role of a monographic exhibition. This exhibition testified to the bravery of the artist, and the bravery of the institution to mount such an exhibition. It was the most poetic distillation of what it means to be an artist, and what it means to take risks.



Martin Kippenberger, Untitled, 1996

4. Deadlines, Musee d'Art Moderne de la Ville de Paris

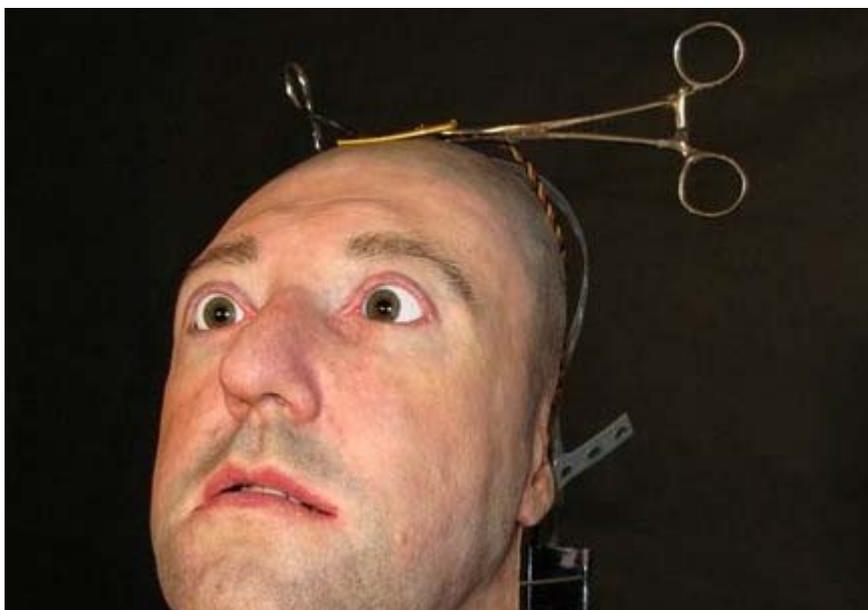
The current exhibition at the Musee d'art moderne de la ville de Paris, this exhibition brings together the last works of artists such as Kippenberger, Immendorf and Chen Zhen and Joan Mitchell as they approach their coming demise, and continue to make work in response to and in defiance of that impending moment of reckoning

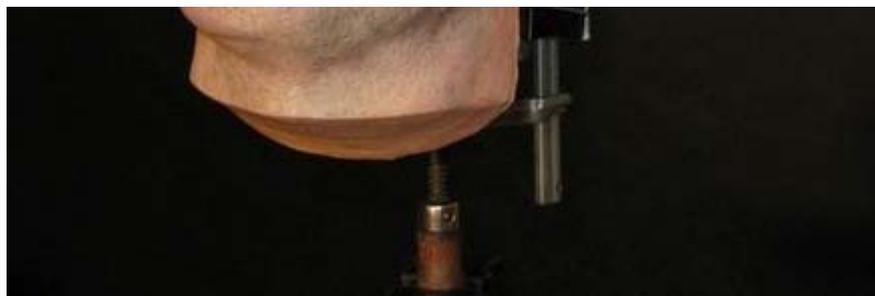
Natahaniel Mellors in 'Altermodern'

5. Altermodern, Tate Triennial, Tate Britain
Curated by Nicholas Bourriaud this was the best so far of the regular survey of younger contemporary practice in the UK. Standing out from the crowd though were the sophisticated offerings from Peter Coffin, Lindsay Seers and Nathaniel Mellors.

Robert Kusmirowski

6. Robert Kusmirowski, Bunker, Barbican Art Gallery
Kusmirowski lived in the bowels of the Barbican to produce this immersive environmental show: the best use of the Barbican's difficult Curve Gallery by far. Kusmirowski has turned the





Curve into a deserted soviet era industrial complex – complete with offices, dials and dingy lighting – all handmade by the artist from wood and paint.

Michael Patterson Carver

7. Michael Patterson Carver – Galerie Laurence Godin, Paris

Patterson Carver is an untrained artist whose drawings pack a powerful political and human punch. Two different styles predominate: one in which massed ranks of people hold placards demanding their rights; and the other in which more complex dramas in pen and ink depict the machinations of power and the real state of things, from secret service operatives, politicians and prison guards. Patterson Carver is resolutely on the little person's side.

Mark Pearson

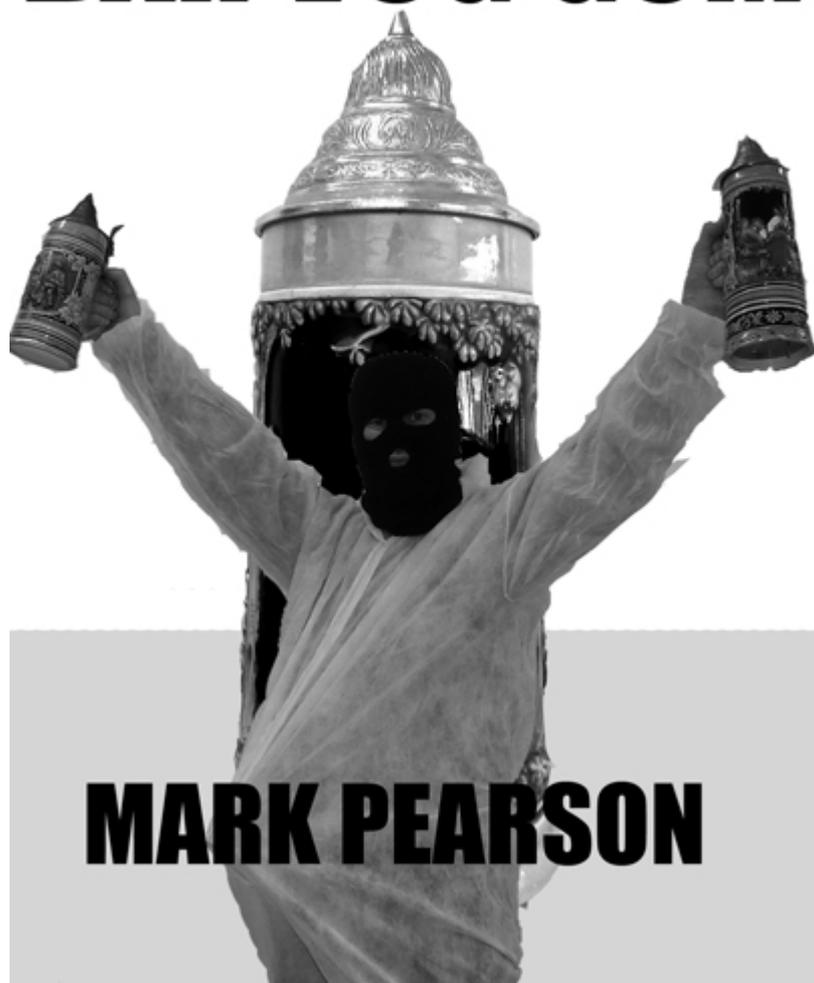
8. Mark Pearson, Bar Vug Gum, Moot, Nottingham



Mark Pearson's irreverent DIY style sculptures and works on paper are noted for their combination of punk inspired lyrics and materials bound up with witty and colourful references to popular culture. Moot is an artist-run space well worth noting.

9. Bernard Buffet, Paintings for a Museum 1995-1999, Maurice Garnier Gallery, Paris
Continuing the theme of last

BAR VUG GUM



works, this posthumous exhibition presented Buffet's last paintings – in which the artist's knowledge of forthcoming death is evident amongst the death's heads, clowns and terrorists, all drawn in heavy impasto. The gallery itself, unchanged since its inauguration in the 1950s, is well worth a visit, dedicated as it is entirely to the oeuvre of Buffet, France's now neglected former star of post-war painting.

REBECCA GELDARD freelance critic and writer

Josephine Flynn

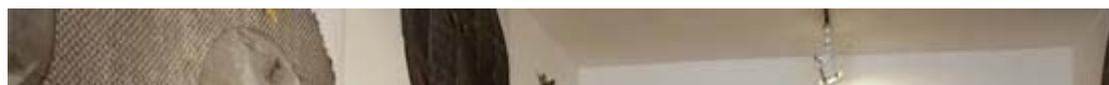
Josephine Flynn created an uncomfortably brilliant small solo exhibition at Limoncello in January. The Leeds-based artist used gobs of treacle-dark humour and chewing gum in her video-dominant installation 'Shitfish' to cement the equally odd institutional zones of the mental facility, the art venue, the office and daytime TV.

Lindsay Seers, 'Black Maria'

Lindsay Seers' 'Black Maria' was a major highlight of Nicholas Bourriaud's Tate Triennial in April and her solo project at



Matt's Gallery just after did not disappoint. Fact and fiction collided in this insanely complex, hugely rewarding installation of docufilms, a scale model of Shakespeare's Globe Theatre and a novella – all built out of information relating to the





alleged disappearance of the artist's step-sister.

David Claerbout

Another exhibition to get lost in for hours was David Claerbout's time-based deconstruction of sound and vision at Hauser and Wirth over the summer.

Claerbout's

tecnically stunning narratives – concerning lost walkers, an immigrant cleaning a Modernist villa and the reanimation of the frozen frames of a musical performance – made one acutely aware of the means through which film production techniques influence experience of it.



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