

Damian Nelson

Bund (Upcoming)

This is an exhibition of a single work – a Blackpool golf course replicated in miniature. The 32-foot-long model is constructed from wood and papier mâché and covered in modelmaker's grass: flock. A few years ago, miniaturising was an interesting strategy; now it seems whimsical. Apologists might argue that, to make 'Travelling Valise', Marcel Duchamp copied his entire output in miniature – an example that provides enough reason for young artists to engage in lilliputian projects. But whereas Duchamp was ironising the reductive tendencies of museums, present-day models simply look cute.

Damian Nelson's golf course is well made, but not obsessively so. A neurotic approach might have saved him; instead, he deals in generalities. The trees, either evergreen or deciduous, sit on little bases; for all I know, they may be repositioned every day. The flags are stiff, blown by an imaginary gale that doesn't affect the trees. The model is made in sections that butt together poorly. Incompetent construction offers possibilities – emphasising the artificiality of the golf course as landscape, or playing up the absurdity of attempting a perfect copy – but neither option has been explored. Nelson made the model in the final year of a painting degree, but it doesn't refer to the business of putting colour on canvas or offer a worthwhile alternative. I think he was bored. *Mark Currah*

Clyde Hopkins

London Institute (Museums)



In our postmodern times, there is something endearingly old-fashioned about such insistently Modernist pictures – paintings that believe in painting. Though the vigour of the gestures remind one of a younger painter, such as Fiona Rae, there is no knowing pastiche or artful irony. Rooted in art history, they borrow their language from the collages of Braque and Picasso, take on the spatial awareness of Ben Nicholson and the freedom of Roger Hilton's line and remind one of Peter Lanyon's aerial views. The faintly nostalgic aura is reminiscent of seaside boarding-houses with flying ducks on the wall. The colour and patterning suggest '50s wallpaper or the curtain fabric from an 'Ideal Home' catalogue circa 1968. Even the surreal titles seem to belong to another era: 'Englander – The Coachman of Existentialism'; you can't get more '50s than that!

But the titles usually frustrate and flirt with you, challenging you to vain recognition – if you look hard enough, these abstract compositions might just turn out to be still lifes. There are exceptions. With its spatial divisions and horizontal lines, 'Egyptian Guitars in Space' refers to early cubist images of deconstructed guitars and the works with 'Head' in the title remind one that these essentially abstract images flirt with figuration. *Sue Hubbard*

Art

Selections & Reviews

● Advice for readers

Galleries are grouped under headings; **Museums and Public Spaces** contains major museums that have permanent collections and galleries. **Upmarket** lists the main commercial dealers – geared to selling work by famous names; their exhibitions are **free** and open to everyone. **Upcoming East** consists of galleries showing young or unknown artists located in alternative venues in the East End. **Upcoming: the Rest** includes alternative venues elsewhere. **Photography, Architecture & Design** lists specialist venues. **Talks** relating to an exhibition are listed with the show and are free to ticket holders unless stated; other events – lectures, performances, screenings and workshops – are listed under **Events**. **F** Means that admission is free. **D** Means that discounted admission is available on production of this magazine. **▶** before a day denotes the closing date; after a day, denotes a starting date.

● Advice for contributors

Please send or fax (0171 813 6193) details of your exhibition or event to Art Listings by Monday, **eight days** before publication, indicating which section is appropriate (see above). Listings are free but, as space is limited, inclusion is not automatic. To help us make our selection please include slides or other visual material.

Museums & Major Spaces

F British Museum 0171 636 1555

Great Russell St, WC1. **⊕** Tottenham Court Rd tube. Mon-Sat 10am-5pm, Sun 2.30-6pm.

Princes, poets and paladins: Islamic and Indian paintings from the 14th to 20th century, from the Aga Khan's collection ▶ Apr 13

Padua in the 1450s: life in the city when it was a leading artistic centre ▶ Apr 13

Dulwich Picture Gallery 0181 693 8000

College Rd, SE21. Dulwich BR. Tue-Fri 10am-5pm, Sat 11am-5pm, Sun 2-5pm. £3 (OAPs and students £1.50; **F** unemployed, disabled people, kids and everyone Fri).

A fine **permanent collection** including paintings by 17th- and 18th-century masters. **Italy in the age of Turner:** Italian landscapes from the 19th century by artists such as Turner, Samuel Palmer, Edward Lear and John Ruskin Mar 4 ▶ May 24

Estorick Collection 0171 704 9522

Northampton Lodge, 39a Canonbury Square, N1. **⊕** Highbury & Islington. Tue-Sat 11am-6pm. £2.50 (£1.50) free everyone Tuesday.

The **Estorick Collection of Modern Italian Art:** the Italian Futurists plus Modigliani, Marino, de Chirico and Morandi.

Hayward 0171 960 5226

South Bank, SE1. **⊕** Waterloo. Daily 10am-6pm, Tue & Wed until 8pm. £6 (£3.50) Season ticket £10 (£7) Advance booking 50p fee 0171 960 4242.

When **Francis Bacon** died, he was considered a genius. Was he an heir to Velázquez, Degas and Matisse or has he been vastly over-rated? 23 paintings represent each period. A favourite Bacon device was to place people in a space frame that implies a physical or emotional state – fear, disgust, loneliness or paranoia. His prime innovation was to set his figures spinning on their own axes – the embodiment of anguish. After years of repetition, though, the devices become clichés, and their disquieting undertow is dispelled. In place of rage and disgust, we have the trappings of self-loathing. Once the backgrounds assert themselves as elements in their own right and the colours get brighter and prettier, emphasis shifts toward elegant décor. (SK) ▶ Apr 5 **Bacon talk** Tue 6.30pm choreographer Javier de Frutos; free to ticket holders.

Henri-Cartier Bresson ▶ Apr 5. See *Photography and Preview*

ICA 0171 930 3647

The Mall, SW1. **⊕** Charing Cross. Daily 12noon-7.30pm, Fri until 9pm. Annual membership £25 (£15); Day membership Mon-Fri