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Wednesday 8 Apr 2015

**gB**

## Louisa Buck: The Buck stopped here: this week's must-see shows

### "Five Issues of Studio International", Raven Row, until 3 May

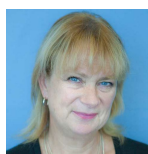
This rigorous and revealing exhibition revisits a crucial time of transformation and radical reassessment in both British and international sculpture as viewed through the prism of five key issues of the art magazine *Studio International*, taken from its glory decade between 1965 and 1975 under the visionary editorship of Peter Townsend. It is a treat to have a direct encounter with many great works by the likes of Naum Gabo, Barry Flanagan, William Tucker, John Latham and Mary Martin—as well as a glorious early video compilation of seminal Land Art films—all of which originally featured on the pages of *SI* as flashpoints for vigorous debate on the nature and parameters of art and public space and the role of sculpture as an agent for political change. But the show is worth a visit alone for the fabulous psychedelic sound and light show provided by Chronos 10, Nicolas Schöffer's groovy clockwork *gesamtkunstwerk*, on a very rare public outing.



Installation view with Nicolas Schöffer's *Chronos 10*, 1962, from the collection Eléonore de Lavandeyra Schöffer. Photo: Marcus J. Leith

### "Nick Waplington/Alexander McQueen: Working Progress", Tate Britain, until 17 May

Essential viewing for either before or after immersion in the V&A's Alexander McQueen extravaganza, this series of photographs taken by Nick Waplington documents every stage of the designer's iconic 2009 Autumn/Winter collection from first fittings to final moments before heading down the runway of the Paris show. Not only does this provide a fascinating behind-the-scenes insight into McQueen's working processes and the slog behind the glamour, but Waplington's photographs are also simply terrific images in their own right. Carefully constructed and with some killer details, this underbelly of couture is further counterpointed by striking and surprisingly beautiful landscape photographs taken from recycling and landfill sites, which chime with McQueen's ironic use of the finest Italian silk to emulate bin bags and domestic waste. The fact that McQueen died in the following year gives them an especially bitter bite: waste indeed.



Louisa Buck is The Art Newspaper's contemporary art correspondent and the co-author of *Owning Art: The Contemporary Art Collector's Handbook* and *Commissioning Contemporary Art. A Handbook for Curators, Collectors and Artists*.

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Nick Waplinton, *Untitled*, 2008-2009

**"Leon Golub: Bite Your Tongue", Serpentine Gallery, until 17 May**

This hugely important survey charts Leon Golub's lifelong and often highly unfashionable commitment to depicting the human body as a vehicle for themes of oppression, violence and the misuse of power. This began with his earliest allegorical figurative works made in the 1950's in response to the atrocities of the Second World War and extended through to the smaller but no less hard-hitting oil stick drawings of mythological figures and beasts made in 2004, the last year of his life. In between, the Serpentine resounds with four decades of monumental and uncompromisingly political paintings, which fuse images taken from the Vietnam War, American foreign policy and the rise of Paramilitary soldiers in South and Latin America with figures from the art of Classical antiquity, sometimes resulting in gargantuan, almost flayed figures, which fight and gesticulate across enormous floor-to-ceiling unstretched canvases. Although they often referred to specific events, Golub also saw his troubled subjects as "universalised" and detached from their time—and certainly they seem utterly recognisable and relevant to ours.



Leon Golub, *Vietnam I*, 1972. Courtesy The Nancy Spero and Leon Golub Foundation for the Arts

**"Drawing Biennial", Drawing Room, until 30 April**

A comprehensive show of more than 200 multifarious works on paper donated to the Drawing Room by some of the most significant figures working today, each of whom has been invited to make an original drawing in any medium on an A4 sheet of paper. Hung in democratic rows along the gallery walls, each artist is given equal prominence and they are all for sale in an online auction between 16 and 30 April to raise funds for the Drawing Room's excellent programme. Whether it's Michael Craig-Martin's chic bike helmet encasing a human brain, Chantal Joffe's fluid nudes, Phyllida Barlow's trio of vivid shapes leaning against a fuscia wall, James Capper's fantasy machines or even Cornelia Parker's most minimal of sanguine self portraits consisting of two lines drawn in her own blood, there really is something here to accommodate all tastes and budgets.

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Phyllida Barlow, *Untitled: 3 Objects against a Wall 2015, 2015*

Published Wed, 18 Mar 2015 18:10:00 GMT

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