

Christmas Art Books

'The Century of the Body'

William A Ewing
Thames & Hudson £36

In the exhibition, 500 photographs are arranged in categories such as Enquiry (scientific investigation), Icon (the idealised body) and Fiction (dream and fantasy). The show isn't coming here, but these 100 pictures provide an impressive resumé of its range and quality. Chronological rather than thematic arrangement leads to difficult juxtapositions, though. Horst P Horst's elegant *Vogue* ad of a corseted woman is sandwiched between Hans Bittner's chilling panorama of an SA Parade in Nuremberg and John Phillips' shot of bodies heaped in a Nazi concentration camp waiting to be made into soap.

Each picture is a classic of its kind, so most are familiar favourites. I didn't know Roger Parry's extraordinary close-up of thick, anthropoid lips, though, or Gerard Luthi's moving contrast between the gnarled legs of his ageing father and the new flesh of his toddler son. Francesca Woodman, Nan Goldin, Rotimi Fani-Kayode, Robert Doisneau and Manuel Alvaris Bravo are absent but, given the constraints of a year-by-year anthology, omissions are almost inevitable. Not all nudes, but extremely desirable nonetheless. *Sarah Kent*

'Chromophobia'

David Batchelor
Reaktion Books £12.95

We adore colour – 2,000 colours are available in the standard computerised mixing system used in paint shops – but we also fear it. 'Colour spreads flows bleeds stains floods soaks seeps merges,' writes David Batchelor, contaminating everything with its insidious delights – unless, that is, you severely restrict it. Drawing on painting, writing, philosophy and film, Batchelor (an artist who works with coloured light) charts our

puritanical anxieties about colour and the delirium and sensuality associated with it. 'Colour is dangerous,' he writes. 'Seen as the property of some "foreign" body – usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological – it is a drug, a loss of consciousness, a kind of blindness...'

A hugely entertaining guide to our ongoing obsession with white. *Sarah Kent*

'Video Loupe'

Catherine Elwes KT Press £14.99

A collection of essays by and about the artist and critic Catherine Elwes, which builds a solid yet evolving portrait of her work in video and performance since the 1970s. Moving reflexively between what can be perceived as 'feminine' narrative and 'masculine' formalism, Elwes explores the artist's personal and political roles. She writes with openness and clarity about her rejection of performance art for the more controlled environment of video, and applies broad issues within feminist discourse to the perception of imagery. *Sally O'Reilly*

'Outsider Art'

Colin Rhodes
Thames & Hudson £7.95

With its own collectors, connoisseurs and magazines, outsider art has long been an insider's pleasure. Colin Rhodes traces the recent history of the genre from when Expressionists and Surrealists championed art produced by mental patients, to Jean Dubuffet's passion for what he called 'Art Brut', to work by contemporary Outsiders such as the Reverend Howard Finster. The implications of acknowledging images produced by non-artists as art are interestingly explored, but the book's real bounty is its profusion of illustrations; invariably they are vibrant, visceral and wired to the psyche. *Martin Herbert*



'US Navy' by
Vanessa Beecroft

'Fresh Cream'

Gilda Williams Phaidon £29.95

Like its predecessor *Cream!*, *Fresh Cream* looks set to soak up several design awards. This soft pink dream book comes packaged in an inflated pillow; to read it, you have to burst the bubble. Ten curators each chose ten emerging artists, so offering an overview of the international scene.

In an internet conversation, curator Apinan Poshyananda points out that there are certain ephemeral qualities about cream. Like the dairy product, it must be consumed fresh, otherwise it will go sour. Vasif Kortun adds that their list-making approach 'implies a "here today gone tomorrow" attitude akin to much of the work pro-

duced today which is perishable, stored away or recycled.

'When I look at the pages of magazines published only a year ago,' Kortun continues, 'I feel as if I am looking at prehistory. The past immediately becomes passé, like fashion, film and the rest of the entertainment business. In accepting that the newness of *Fresh Cream* is its weakness as well as its strength, ironically, they both emphasise the importance of grabbing a copy quickly.'

To be dipped into rather than swallowed whole, this anthology fascinates and frustrates in equal measure; it brings new work to view, but demonstrates the limitations of words and stills in giving a sense of performances, videos and any work that is not already familiar. *Sarah Kent*

Art

Listings

Galleries are grouped under headings; **Museums and major spaces** contains major museums that have permanent collections and galleries. **West End** includes centrally located, commercial dealers; their exhibitions are free and open to everyone. **East End** consists of commercial galleries, and alternative venues showing young or unknown artists in the East End. **South and Elsewhere** include galleries south of the river and further afield. **Photography, Film, Video and Architecture & Design** list specialist venues. **Talks** relating to an exhibition are listed with the show and are free to ticket holders unless stated; other events – lectures, performances and screenings – are listed under **Events**.

☐ Means that admission is free.
☒ Indicates a discount for *TO* readers on presentation of this magazine.
▶ before a day denotes the closing date; after a day, denotes a starting date.

● Advice for contributors

Please send or fax (020 7813 6193) to Art Listings, or email (art@timeout.com) (no attachments please) details of your exhibition or event by Monday nine days before publication. Listings are free but, as space is limited, inclusion is not guaranteed. Information for **issue 1585** Jan 3-10 must arrive by Friday December 15.

Museums & Major Spaces

Barbican 020 7638 8891

Barbican Centre, Silk St, EC2. ☉ Barbican. **The Wilde Years:** exploration of Oscar Wilde's role in the cultural life of London and Paris; also **Rock Style:** celebration of the influence of rock musicians on modern style. ▶ Jan 14. Mon, Tue, Thur-Sat 10am-6pm, Wed 10am-8pm, Sun 12noon-6pm. Ticket for both shows £7, concs £5.

☒ **Brian Griffiths:** new sculptures made from paper and expanded foam; also **Kenji Yanobe:** sci-fi sculptures made from industrial detritus. ▶ Jan 14. Mon, Wed, Fri, Sat 10am-7.30pm, Tue & Thur 10am-6pm, Sun 12noon-7.30pm.

☒ **British Museum** 020 7323 8000

Great Russell St, WC1. ☉ Tottenham Court Rd. Sat-Wed 10am-5.30pm, Thur & Fri 10am-8.30pm.

Great Court: designed by Norman Foster and Partners, the courtyard transforms the space surrounding the former Round Reading Room. (Mon-Wed 9am-9pm, Thur-Sat 9am-11pm, Sun 9am-6pm; the Reading Room keeps museum opening times.)

Picasso: 13 linocuts. ▶ Jan 7
Correggio and Parmigianino: drawings by Renaissance masters. ▶ Jan 7

Saga: ceramics from Japan. ▶ Jan 14
Voices of Southern Africa: contemporary art from South Africa, Zimbabwe and Mozambique. ▶ Jan 28

Human Image: a thematic introduction to the whole range of the Museum's collections based around representations of the human face and body. ▶ Feb 11

☒ **Camden Arts Centre** 020 7435 5224

Arkwright Rd, NW3. ☉ Finchley Rd. Tue-Thur 11am-7pm, Fri-Sun 11am-5.30pm.

Martin Creed: a selection of the artist's objects, statements, musical scores and other things; also **Simon Starling:** three projects including video documentation of a journey to repatriate Rhododendrons from Scotland to their native Spain. ▶ Jan 14

Dulwich Picture Gallery 020 8693 5254

College Rd, SE21. West Dulwich rail. Tue-Fri 10am-5pm. Sat & Sun 11am-5pm. £4, senior citizens £3, students, unemployed, disabled people, children free; Fri free to everyone.

England's oldest public art gallery's **permanent collection** includes fine paintings by Gainsborough, Murillo and Van Dyck.

The Art of EH Shepard: retrospective of the artist best known for illustrating AA Milne's 'Winnie The Pooh'. ▶ Jan 21

Estorick Collection 020 7704 9522

39a Canonbury Square, N1. ☉ Highbury & Islington. Wed-Sat 11am-6pm, Sun 12noon-5pm. £3.50, concs £2.50.

The giveaway

Ellipsis Art books

Thanks to its willingness to take chances on unlikely texts, Ellipsis is among the most interesting publishers of art books.

'No FuN Without U' is a biography of art impresario Joshua Compston. Tracing the story of his brief but energetic life set in the milieu of early Brit Art, in which Compston operated as organiser, gallerist and gadfly, Jeremy Cooper fires out facts and reminiscences at a relentless pace. It's ironic, though, that this affectionate biography of the invariably broke Compston costs £35.

The reissue of Stephen Willats' 'Art and Social Function' rescues a terrific conceptual-art text from obscurity but, at £15, one wonders how many copies will sell.

Rita Hatton and John A Walker's 'Supercollector: A Critique of Charles Saatchi' (£12) is a leftist analysis of the collector's buying habits, which is particularly strong on artists' reactions to the block-buying and re-selling of their work.



Martin Coomer's updated 'Art London' (£10) is a readable, wide-ranging and, at times, acerbic guide to the capital's galleries. 'Invisible London' (£10) is a sardonic photographic tour of the city conducted by the 'invisible museum' (sic), a floating organisation that places artworks in unlikely places. *Martin Herbert*

'Time Out' has ten copies of 'Invisible London' to give away to the first readers who correctly answer the following question: Who is the barfly pictured above?

Answers on a postcard to the Art Section at the usual address, please, plus your name and address by December 22.

Fortunato Depero: retrospective of work by Italian painter and polymath. ▶ Dec 22

Hayward Gallery 020 7928 3144

South Bank, SE1. ☉ Waterloo. Daily 10am-6pm, Tue & Wed until 8pm. £8, concs £5.50, season ticket £16, concs £12. Advance booking 020 7960 4242. £1.50 booking fee.

Spectacular Bodies: you can enjoy this impressive collection as a cabinet of curiosities – a house of horrors far more grisly than the London Dungeon. Better still, it might make you rethink some of your suppositions about being human. (SK) ▶ Jan 14. Talk by Louise Wilson, Tue 6.30-7.30pm. Performance in Bet B's installation, every Tue 6.30-7.45pm.

ICA 020 7930 3647

The Mall, SW1. ☉ Charing Cross. Daily 12noon-7.30pm. Mon-Fri £1.50, Sat & Sun £2.50. Closed Mon.

Aernout Mik: a series of disorientating scenarios featuring film, architecture, sculpture props and performance. ▶ Jan 7

☒ **Italian Cultural Institute** 020 7235 146

39 Belgrave Sq, SW1. ☉ Hyde Park Corner. Mon-Fri 10am-1pm, 2pm-5pm.

SoItude ▶ Dec 22. See Reviews

National Gallery 020 7747 2885

Trafalgar Sq, WC2. ☉ Charing Cross. Daily 10am-6pm, Wed until 9pm.

☒ One of the world's finest **permanent collections** of Western European painting including all the greats – Piero della Francesca, Raphael, Titian, Veronesi, Rembrandt, Velazquez, plus the Impressionists and Post-Impressionists.