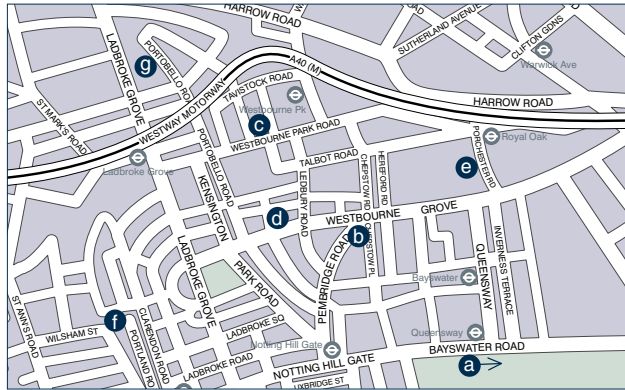


JAN 11 LOCAL ART FEED: WESTBOURNE GROVE / NOTTING HILL



MAP 21 LONDON WESTBOURNE GROVE & NOTTING HILL



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THUMBnails



M.F. Husain
'Untitled' (late 60s)
oil on canvas

An early, and probably only surviving, member of F.N. Souza's Progressive Artists' Group from 1947, M.F. Husain is one of the most remarkable, and now hugely controversial, figures of 20th C. Indian Art, so much so that last year he had to take up

Qatari nationality. He is also now the most sought after – his paintings sell regularly for \$2m – so this opportunity to see examples of his vividly coloured and powerfully conceived paintings at **Kings Road Gallery** is a rare pleasure. **NU**

EVELYN WILLIAMS

Caroline Juler



Twenty-two strong, these new paintings by Evelyn Williams at **Martin Tinney** – all from 2010 – show this octogenarian Welsh artist continuing the compelling and treacherous (subversive?) themes that have fired her imagination for decades. In a nutshell, which is how she presents them, they are about loneliness, helplessness, fear of the void and of imprisonment, and the limitations of love. Her paintings have limpid colours, light tones blazing against velvety darks. Her drawing is funny, childlike and clean-cut, working against the hopelessness and chaos that threaten to engulf her – and us – when we stop to look inside ourselves.

Some of her pictures are reminiscent of Masaccio's frescoes. The sobriety of his work is there, but she is of our time not his, and her concerns cannot be solved by looking back. The surprise, pain and isolation in the faces of her people, the vulnerability of their naked and boneless-looking bodies, the pathetic openness of the simple landscapes with their stick-like trees, the doll-like quality of the girls who wear necklaces set against intricately patterned and pulsating backgrounds, are all of today and all the more powerful for being naively painted, by her at any rate.

Evelyn Williams introduces us to a world of dreams and nightmares, of childhood disappointments that endure long into adulthood. The majority of paintings on show (most measure 4ft x

4ft or more) are of people. The landscapes look like childhood memories. Her titles are enigmatic: *The girl in a wood, A gathering, Tipped, Night bathing, Hallucination.*

By confronting these horrors – the shoals of people like sardines perishing in a trawler's net, the faceless beings raising their arms in mechanical supplication to an unseen controller – she offers consolation, of a kind. Take nothing for granted. Go and see it.

PHILIPPE PARRENO

Pryle Behrman

Since Philippe Parreno works with such an eclectic range of materials – including film, sculpture, performance and text works – he has frequently been given the rather clumsy title of a 'post-medium' artist, but for his current show at **Serpentine Gallery** the focus is very much on one medium alone: the gallery itself. This exhibition of four short films is conceived as a single theatrical experience, with electronically-controlled sound and lighting that gently prods you to move sequentially from one room to the next. Travelling in unison with the other visitors creates a feeling of communality, another perennial strand in the artist's work that has seen him labelled (using another

rapidly-fading buzzword) as a 'relational' artist.

The works themselves combine real communities with imagined ones. *Invisibleboy* (2010) is a portrait of a young illegal immigrant in New York's Chinatown. Scratched directly onto the film are spectral creatures including giant rabbits – imaginary companions conjured from the child's mind – that hide amongst coats and under a sink or roam the surrounding locale. In *June 8, 1968* (2009) Parreno pays homage to Paul Fusco's photographs of the mourners who came to witness the train carrying Bobby Kennedy's body from New York to Washington after his assassination. Parreno does not reconstruct Fusco's pictures, but rather evokes, with startling beauty, the period details of the age – its towns, cars and psychedelia-inflected clothes. The bystanders at the track's edge look up at the camera and, through it, become linked to another audience watching them in a very different time and place. The work of Philippe Parreno may tick many of the boxes of contemporary art theory, but it displays some uniquely heart-rending poetry as well.

Evelyn Williams 'The Shadow'. At Martin Tinney
Philippe Parreno 'Invisibleboy' film still, courtesy
Centre National des Arts Plastiques, © 2010
Philippe Parreno. At the Serpentine Gallery