

# Critics' choice

## Life&Arts

### Visual Arts Jackie Wullschlager

#### Joseph Cornell: Wanderlust

Royal Academy, London  
The world in a grain of sand: an enticing introduction to the nostalgic, dreamy yet formally innovative world of the reclusive mid-20th century American artist whose gracefully constructed box assemblages of found objects – marbles, shells, paper cut-outs, pharmacy bottles – turn on his fixations with ballet, flight, travel, and call into play surrealist, minimalist, conceptual and narrative strategies. [royalacademy.org.uk](http://royalacademy.org.uk), 020 7300 8000, to September 27

#### Captain Linnaeus Tripe: Photographer of India and Burma

Victoria and Albert Museum, London  
The revelatory story of the army officer-turned-cameraman, whose pioneering topographical views of 1850s India and Burma – temples, statues, pagodas, palaces – evince deep respect for indigenous cultures and are at once

clear and precise, expressive and atmospheric. [vam.ac.uk](http://vam.ac.uk), 020 7942 2000, to October 11

#### BP Portrait Award 2015

National Portrait Gallery, London  
The 55 portraits on display this year include award winners *Annabelle and Guy*, a neorealist, filmic painting by Israeli Matan Ben Cnaan inspired by the tragic biblical story of Jephthah; Michael Gaskell's similarly neorealist depiction of his teenage niece Eliza; and Borja Buces Renard's more loosely painted work, its forms almost dissolving, called "My Brother and My Mother on a Sunday Evening", completed after the death of the artist's father. [npg.org.uk](http://npg.org.uk), 020 7306 0055, to September 20

#### Bridget Riley: The Curve Paintings

De La Warr Pavilion, Bexhill-on-Sea  
A celebration of the innovation, variety and dynamic play with colour and perception that Riley brought to the form of the curve across 50 years. It



#### Josh Kline: Freedom

Modern Art, Oxford  
"Freedom" was the star work of the triennial of international emerging artists staged earlier this year at New York's New Museum, and its creator makes his UK debut with this significant solo exhibition. It transforms Modern Art's neutral

galleries into what Kline calls a "soft dystopia", a menacing, barren space modelled on Zuccotti Park, site of the Occupy Wall Street camp, and peopled with towering, heavily armoured mannequins dressed as police officers with banal Teletubby faces and screens on their bellies. The screens show rambling,

#### Josh Kline's Teletubby- like police officer in 'Freedom'

Joerg Lohse

causing the 2008 recession, and damns "peddlers of hate whose stock-in-trade is xenophobia, homophobia, racism, sexism and isolationism". But as he speaks, his face slips off his skull, and rhetoric is revealed as performance – by an actor whose appearance has been disconcertingly changed by facial substitution software mapping Obama's portrait incompletely on to his own features.

The medium really is the message here: Kline not only suggests that political and economic change are no more than fantasies, he does so in the language of Teletubby infantilising infotainment and of technocracy. "Obama campaigned as a transformational candidate and once he got into office, here was this very pragmatic, efficient technocrat. This is definitely about trying to actualise the presidency that people voted for," says Kline.

It is also about distilling possibilities of hope and change in an ever more wired, information-loaded society that blurs reality and unreality, and about considering how the new flood of post-internet art can respond. [modernartoxford.org.uk](http://modernartoxford.org.uk), 01865 722733, August 22 to October 18

begins with black and white works such as "Crest" from the 1960s, proceeds with the supercharged minimalism of twisted curves in blues, pinks and greens from the 1970s-80s, and ends with the vibrant-hued curvilinear shapes of recent years. There could be no finer setting for these rhythmic, looping, flowing paintings than De La Warr's art deco spaces opening towards the sea. Final weeks. [dlwp.com](http://dlwp.com), 01424 229111, to September 6

#### Jackson Pollock: Blind Spots

Tate Liverpool  
An ambitious rereading: the paintings known as the "Black Pourings", when Pollock changed from dripping paint in wild colours to pouring black enamel on to white canvas, are not the "blind spots" of his late career, when he was mired in alcoholism, but a reconsideration of form, composition, and the role of figuration in his work. [tate.org.uk](http://tate.org.uk), 0151 702 7400, to October 18