

Stephen Friedman Gallery

Forbes

London's Major Commercial Galleries Reopen This Week

Joanne Shurvell

15 June 2020

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Image: Urs Fischer's imposing sculptures fill a room at Gagosian, Grosvenor Hill, London PAUL ALLEN/ANDFOTOGRAHY.COM

Online exhibitions from most galleries, along with art masterclasses from online providers like London Art Studies have been much appreciated and will no doubt continue to attract viewers. But art lovers will be thrilled to learn that they can now also return to many of London's commercial galleries as they reopen to visitors this week. All three of Larry Gagosian's London galleries have reopened today as well as other major westend galleries including Hauser & Wirth, Sprueth Magers, Pace and White Cube. It's certainly a different experience and atmosphere than before Covid-19 but the safety procedures work well and it's definitely worthwhile. Each gallery is permitting a limited number of visitors within the exhibition spaces and advance appointments (that can be booked online) are encouraged but not essential. All visitors must wear masks and maintain at least a two meter distance from others. Hand sanitizer and masks are provided for use. Here are a few London galleries within easy walking distance of each other offering excellent shows, some newly launched while others have been extended.



Image: Charles Ray, Tractor, (2003-4) on show at Gagosian Grosvenor Hill, London PAUL ALLEN/ANDFOTOGRAHY.COM

Gagosian Grosvenor Hill has just opened an impressive new group sculpture show featuring three artists, John Chamberlain, Urs Fischer and Charles Ray. "Crush, Cast, Constructed" (on until 31 July) includes large sculptures in metal, with each artist's work presented in a separate room. The work in the first gallery by Abstract Expressionist John Chamberlain is made partly from a discarded steel box by his better known contemporary, Donald Judd. In the second space, Urs Fischer's imposing aluminum sculptures, with both curves and sharp angles, fill the gallery. And for "Tractor," Charles Ray took apart a rusting 1938 farming vehicle, cast each of its original components by hand in aluminum, and reassembled the machine.

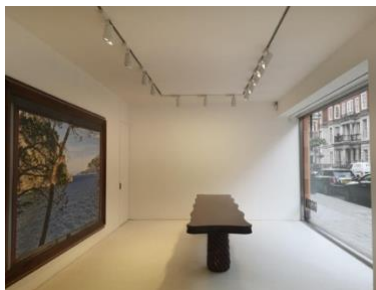


Image: Casa Malaparte reimaged at Gagosian, Davies Street London PAUL ALLEN/ANDFOTOGRAHY.COM

Be transported to the legendary Casa Malaparte in Capri, Italy in Gagosian Davies Street where you can see beautiful new editions of furniture pieces from the legendary modernist home of renowned author Curzio Malaparte. Designed in its entirety by Malaparte, from floor plan to furniture, the house blends classical and modernist influences. French film buffs will recognise the main room reproduced in the gallery from Jean-Luc Godard's *Le Mepris*, filmed at Casa Malaparte in 1963. The furniture on show (table, bench and console), made from marble and walnut was produced in Italy by Tommaso Rositani Suckert, Malaparte's youngest descendant. On display in the second room are ornate Baroque-styled porcelain candelabras, formerly owned by Malaparte. Slightly further afield but definitely worth the trip is Gagosian Britannia Street, near Kings Cross, where the first UK exhibition of Los Angeles-based artist Piero Golia has just opened (until 31 July). The Naples-born artist's work is often playful and always unpredictable. One of his sculptures, an aluminum sphere displayed on the roof of the Standard Hotel on Sunset

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Boulevard, Los Angeles lit up whenever Golio was in town and went dark when he wasn't. At Gagosian, on show in the first gallery is an elegant wooden sculpture on a pedestal which will have mushrooms growing from it by the time the exhibition is over. Another space features a blue vase that explodes (in a safe way of course) at unscheduled times each day, while a roulette table from Las Vegas features a ball that never stops so you can't win or lose. And in a dark theatre at the back of the gallery, the buzzing and whirring of a large 35 mm projector is as fascinating to witness as the film "Lightning" that's showing.



Image: Installation view at Sprueth Magers London of *Should I paint a pirate ship*, 2020 SPRUETH MAGERS

Sprueth Magers, on Grafton Street, is offering a last chance this week to see Peter Fischli and David Weiss's complex sculptural installation, *The Raft* (1982–83), of barrels, wooden crates and canisters piled atop wooden planks, with crocodiles and hippos lurking nearby, all sculpted from polyurethane. In another room is the eerie silent video *Kanalvideo* (1992) made from footage of a camera advancing

through a sewer, empty other than the occasional appearance of a rat. The next exhibition at Sprueth Magers will be "Sign of the Times/Times of the Sign" by Hanne Darboven and Ruth Wolf-Rehfeldt, opening 9 July. Also on Grafton Street, David Zwirner has reopened with work by Bridget Riley and Paul Klee.



Image: Installation by Isa Genzken "Window" at Hauser & Wirth on Savile Row, London PAUL ALLEN/ANDFOTOGRAPHY.COM

At Hauser & Wirth on Savile Row, Isa Genzken's "Window" (extended until 1 August) features a new and unseen body of work. At the center is a timely installation of a reconstructed empty aircraft cabin with seats and windows. In other spaces, Polish artist Alina Szapocznikow's sculptures of body parts, made from polyester resin, fibreglass, wool, and photographs, are reminiscent of the

works of Louise Bourgeois and Eva Hesse.



Image: Yinka Shonibare CBE, *Justice for All* at Stephen Friedman Gallery, London STEPHEN FRIEDMAN GALLERY

Stephen Friedman on Old Burlington Street has reopened with a timely exhibition by British-Nigerian artist Yinka Shonibare. The sculpture "Justice for All" is installed in the gallery's Viewing Room, making it visible from the street and lights remain on during the night to make the sculpture available to the public around the clock.



Image: Installation view, James Turrell at Pace Gallery, London 2020 PACE GALLE

Pace Gallery, at Burlington Gardens inside the Royal Academy, has reopened its James Turrell exhibition (until 14 August) of immersive light installations. The works feature elliptical and circular shapes with a frosted glass surface animated by an array of technically advanced LED lights, which are mounted to a wall and generated by computer programming. The light changes are subtle and hypnotic,

one color morphing into the next.

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Just down the road from Pace, a final stop on a west end gallery tour could be White Cube in Mason's Yard, reopening from 16 June, featuring Peter Schuyff's large-scale acrylic paintings - the Dutch Canadian artist's first comprehensive show in London (until 8 August).