

Stephen Friedman Gallery

The Guardian
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Jonathan Jones
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Ogboh fills Edinburgh's Burns Monument with sound, Eardley's seascapes get a welcome outing and a detectorist's extraordinary find – all in your weekly dispatch.

Exhibition of the week:

Emeka Ogboh: Song of the Union

A sound installation of Robert Burns's Auld Lang Syne, sung in the languages of the EU, to protest and mourn Britain's departure.

Burns Monument, Edinburgh, until 29 August

Also showing

Joan Eardley and Catterline

This powerful painter's tough, soulful landscapes from in and around the Aberdeenshire fishing village of Catterline are masterpieces of modern Scottish art.

Scottish National Gallery of Modern Art, Edinburgh, until 9 January

Joy

David Shrigley, Harold Offeh and Amalia Pica contribute installations to this timely exhibition on happiness.

Wellcome Collection, London, until 27 February

The Galloway Hoard

One of the most amazing Viking discoveries in the British Isles, a collection of treasures found by a detectorist in 2014 that illuminates the true nature of these raiders and traders.

National Museum of Scotland, Edinburgh, until 12 September

Ben Nicholson: From the Studio

Abstract paintings from the 1920s and 30s by an artist some see, a bit optimistically, as Britain's answer to Mondrian.

Pallant House Gallery, Chichester, until 24 October



Image: Tatiana Trouvé, The Residents (2021) on Orford Ness, Suffolk. Photograph: Artangel/National Trust

Image of the week:

It's now a nature reserve, but for much of the 20th century, Orford Ness in Suffolk was forbidden territory, sealed off for military purposes from the village whose picture-book church and castle can be seen from its desolate shingle beach. Three of the latest crop of artists to be drawn there – in a

collaboration between Artangel and the National Trust, which bought the site from the Ministry of Defence in

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1993 – have filled its spooky derelict buildings with installations. Here, Tatiana Trouvé has imagined the leavings of some survivalist community mouldering away in the puddles of a roofless laboratory.



Image: Richard Parkes Bonington (1802 - 1828) A Sea Piece, probably 1824. Photograph: Wallace Collection

Masterpiece of the week:

Richard Parkes Bonington, A Sea Piece, probably 1824
This breezy painting of sailing boats in the Channel is alive with sea spray, grey waves, misty clouds and glimpses of blue. It is a spontaneous response to the restless play of sea and weather that looks as if it was painted on a boat – it puts you there so directly you

can smell salt and hear seagulls. Richard Parkes Bonington lived and worked between two European art traditions. Born British, he moved to France at 14 and shook up French art with his robust, spontaneous eye so like those of his contemporaries Constable and Turner. By popularising that British freshness in France he helped pave the way for impressionism. But four years after making this painting he was dead, aged 25, from tuberculosis. This little seascape is part of the small deathless legacy of a doomed Romantic.

Wallace Collection, London