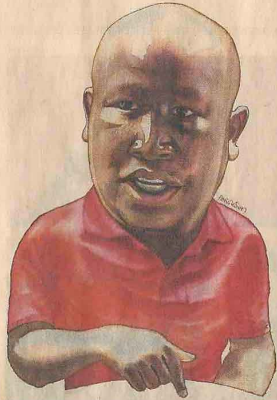


Life & Arts

FTWeekend



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Critics' choice

Life & Arts

Visual Arts Jackie Wullschlager

Chillida: Rhythm — Time — Silence

Ordovas, London
Monumental late works made from corten steel and granite here elaborate Chillida's life-long concerns about the boundaries between matter and space: "Elogio del vacío VI"; "Peine del viento XIX", derived from the iconic Wind Comb series of giant steel forcepts extending from the cliffs of San Sebastián; the carved "Lo profundo es el aire XVIII" (Deep as the Air), responding to a poem by the artist's friend Jorge Guillén. ordovasart.com, 020 7287 5013, February 9-April 23

Painting the Modern Garden: Monet to Matisse

Royal Academy, London
Painter-gardeners Pissarro, Caillebotte, Henri Le Sidaner; "avant-gardeners" Matisse, Kandinsky, Klee; some 40 Monets including the immersive "Agapanthus triptych", reunited for the first time in Europe since leaving the Giverny studio; this is a glorious, optimistic, visually and intellectually

absorbing show. Across a stunning installation — greenhouses and garden chairs alongside huge decorative panels — it dovetails art, social and horticultural history to trace the garden as motif for impressionist, symbolist and modernist experiment with form and colour, ideas of interiority, the drive to abstraction. Unmissable. royalacademy.org.uk, 020 7300 8000, to April 20

Albers & the Bauhaus

Stephen Friedman Gallery, London
Albers joined the Bauhaus as a student in 1920 and left as a master in 1933. On display here in a period interior — Marcel Breuer furniture, Otto Lindig ceramics — are rare drawings, paintings, design pieces and glassworks he made there, many shown for the first time, including "Tea Glasses" and "Trellis", whose overlapping colours, illusory depth and luminosity anticipate his Homage series three decades on. stephenfriedman.com, 020 7494 1434, February 10-March 12



'Blue Still Life' (1947) by William Scott
William Scott Foundation

The earliest piece, Keith Vaughan's elegantly simplified, neo-romantic "Village", a 21st birthday present, already hung in Bowness's undergraduate room at Downing in the 1950s. Soon he was in thrall to abstract painting still bound to elements of the real: William Scott "Ocean", an immersive blue field with roughly painted white border evoking crests of waves; Richard Smith's "Alpine", a three-dimensional work jutting into space like a mountain; Allen Jones' field of green stripes suggesting a sheer vertical drop in "Parachutist".

"I am attracted to pictures that might be called difficult, which have secrets that are only slowly revealed. There is a portrait streak in me... I like my colour subdued often monochrome, the artistic gestures restricted and the criticism present but hidden." Bowness writes of living with these paintings. "Art conveys its meaning best when directly confronted — an idealist attitude, but one to keep in mind... This is the rationale behind this collection of paintings which I now want to pass on to others." dom.cam.ac.uk, 01223 334 800, February 6-May 22

Joseph Crawhall: Masterworks from the Burrell Collection

Fleming Collection, London
Burrell collected more works by Crawhall than any other artist, reflecting a taste formed at the fin-de-siècle when the Impressionist-influenced realism of the Glasgow Boys leader was very influential. The choice loans here — London's first Crawhall exhibition in 25 years — also includes later limpid watercolours. flemingcollection.com, 020 7042 5730, to March 12

Enrico Castellani

Dominique Levy, London
The first London solo show for the Italian artist focuses on large-scale shaped relief canvases: "Superficie bianca" (White Surfaces) and recent angular metallic "Biangolare cromato" (Bi-angular Chrome) and "Angolare cromato" (Angular Chrome); white and metallic works of light and shadow effects, complemented by a recent sculpture, "Spartito". dominique-levy.com, 020 5696 3910, February 9-April 8

Generation Painting 1955-65

The Rising Gallery, Downing College, Cambridge
A warm welcome to a delightful addition to Cambridge's public galleries, launching today with a show of Alan Bowness's finely tuned collection. It includes breakthrough works such as Peter Lanyon's

dynamic aerial-landscape "Drift" and Patrick Heron's exploration of sensuous and spatial colour effects "Horizontals: March 1957".

Former Tate director, son-in-law of Ben Nicholson and Barbara Hepworth and a scholar-curator close to many painters, especially in Cornwall, Bowness was perfectly

placed to understand rapid developments in mid-century British art as they unfolded. The works he acquired — many of them gifts straight from the artists' studios — distil the thrill of experiment and change, and like all strong private collections, share a particular sensibility.