Visual arts  Jackie Wullschlager

Robert Motherwell: Collage
Bernard Jacobson Gallery
London

Since his death a decade ago, the reputation of Spanish abstract sculptor Eduardo Chillida has not had an easy run. New York’s Metropolitan Museum tried to sell its only Chillida in 2006 (“Silent Music II” was eventually pulled from auction under pressure from its donor), and the Chillida Museum in San Sebastián closed in 2011. There has not been a Chillida exhibition in London for two decades; this one continues Pilar Ordovas’ exemplary series of small, focused displays in a gallery that shows sculpture particularly well. Seven works from the artist’s estate are visiting four in steel, Chillida’s particular material, his native Basque region, and three in alabaster. The paradox of all seven is their apparent weightlessness, softness and lightness.

Chillida: From Iron to Light
Ordoñez, London

Leon Kossoff: London Landscapes
Royal Opera House, London

An enthralling 60-year retrospective of the great School of London painter who works obsessively on le-motif, emphasizing how “drawings become paintings, paintings stay drawings”. His recurring subjects—building sites, railways, Christ Church Spitalfields, Willesden swimming pool—are joined here by a marvellously bright charcoal and pastel series, displayed for the first time during last year’s Olympic summer, depicting Arnolfini Circus, where the artist was born in 1938.

www.royalacademy.org.uk
020 7633 1000, until July 6

The Bride and the Bachelors
Barbican Art Gallery, London

This compelling cross-disciplinary show traces how a quartet of 1660s New York “bachelors” artists danced around Duchamp’s ideas on the convergence of life and art: set designs by Johns and Kauschner for Cunningham’s ballets, a performer-less Disklavier grand piano playing Cage, Duchamp’s “Nude Descending a Staircase” and “The Bride Stripped Bare by Her Bachelors, Even”.

www.barbican.org.uk
020 7633 2000, until June 9

Dance  Clement Crisp

Royal Ballet
Royal Opera House, London

The Royal Ballet shows itself on very best form at the moment. MacMillan’s tremendous new piece in despair, set against the claustrophobic and physical and emotional—of the Austro-Hungarian court in Vienna in the 1890s. It is a work of art that both can create a world—of that of the decaying Hapsburg empire. I cannot imagine a more successful version of Coppélia—with Sergei Polunin’s performance for performances – for July 11-14. Also at the Coliseum, English National Ballet presents a Russian tribute programme (Petrouchka, Song of a Wayfarer and Raymonda Act 3) from July 25-27. From July 16-20, the Coliseum yet again offers shelter to a Franco-Russian enterprise with its Seasons: Russian music and the Kremlin Ballet on stage. Then, curiously, comes the Royal Ballet’s Swan Lake, which is a sort of a British-Russian enterprise with its Seasons: Russian music and the Kremlin Ballet on stage. Then, curiously, comes the Royal Ballet’s Swan Lake, which is a sort of a British-Russian enterprise with its Seasons: Russian music and the Kremlin Ballet on stage.

www.roh.org.uk
020 7304 4000

Looking ahead...

The summer in London promises many varied attractions – or, perhaps, repulsions – for your taste in music. The Bolshoi Ballet season at Covent Garden (July 29 to August 17) is hours concours. The Boston Ballet arrives at the Coliseum for a short two-programme season (July 7-12), and Moscow’s Bolshoi Ballet carries out its annual visit to the Coliseum at 18.75. In July 16-20, the Coliseum yet again offers shelter to a Franco-Russian enterprise with its Seasons: Russian music and the Kremlin Ballet on stage.