MARION COUTTS
Tinytype, London, UK

Tucked in an alcove at the back of the gallery is a cluster of drawings, one of which, a sketch, hints at a faint tinge of red. The yellowing of the pastel crayon, the most vivid marker of his current existence, seems to be a form of concealment, an attempt to mask the palpable sense of unhappiness that permeates the entire exhibition.

The exhibition’s core, however, is a series of small paintings, each depicting a different scene. The narratives within these scenes revolve around themes of daily life, such as the cycle of work and leisure, the interplay between natural and man-made environments, and the constant struggle for identity in a world that is rapidly changing.

In one painting, a young boy is seen riding his bicycle down a deserted street, his mouth open in a shout of joy. The colors are muted, the palette dominated by shades of grey and blue, with occasional bursts of yellow and red. The painting captures the essence of a moment, a fleeting happiness that seems to be lost in the fast-paced rhythm of urban life.

Another painting depicts a group of children playing in the rain, their faces lit up with excitement. The raindrops, captured in a delicate vivid red, contrast sharply with the lush green of the trees and the brick walls of the buildings. The children, dressed in simple, colorful clothing, seem to be in a world of their own, undisturbed by the mundane realities of life.

The exhibition also includes a series of abstract paintings, with bold strokes of black and white that create a sense of movement and dynamism. The lines are fluid, the forms organic, and the overall effect is one of energy and vitality.

The final piece in the exhibition is a multimedia installation, a complex web of digital screens and projections. The installation is a commentary on the role of technology in modern life, and the ways in which it shapes our perceptions of the world. The screens are filled with fragments of visual data, each one a window into a different reality. The installation is a reminder that, while technology has brought us closer together, it has also created new forms of division and isolation.

In conclusion, the exhibition is a powerful exploration of the human condition in the 21st century. It is a call to reflect on our place in the world, and to consider the implications of the rapid changes that are occurring around us. The exhibition is a testament to the power of art to启迪 thought and inspire reflection, and it is a testament to the enduring relevance of the human experience.

ALSO

NADIM ABBAS, Vitrine, London, UK

The installation is a carefully choreographed series of events that unfold across the space, evoking a sense of nostalgia and curiosity. The viewer is invited to explore the different components of the installation, each one a window into a different aspect of the world.

The installation begins with a series of framed photographs, each one a snapshot of a moment in time. The photos depict a variety of scenes, from city streets to rural landscapes, each one capturing a different perspective on the world. The viewer is invited to explore the different elements of these photos, and to consider the ways in which they are connected.

The installation continues with a series of sculptures, each one a representation of a different aspect of the world. The sculptures are made from a variety of materials, including metal, glass, and wood, and each one is a testament to the ingenuity and creativity of the artist.

The installation concludes with a series of performances, each one a reminder of the power of art to启迪 thought and inspire action. The performances are carefully choreographed, and each one is a response to the different elements of the installation. The artists are encouraged to engage with the installation, to explore its different components, and to consider the ways in which they are connected.

Overall, the exhibition is a powerful exploration of the human condition in the 21st century. It is a call to reflect on our place in the world, and to consider the implications of the rapid changes that are occurring around us. The exhibition is a testament to the power of art to启迪 thought and inspire reflection, and it is a testament to the enduring relevance of the human experience.

CLAIRE BARCLAY, Tramway, Glasgow, UK

The first thing that struck me as I entered Tramway’s vast main gallery space was the scale of the work. It was significantly larger than I expected. It was the odor of the factory materials, the smell of machinery, grease and metal, precision engineering and brute industrial force. There was no sign of a machine, no indication of what lies beneath. I walked round this former tram shed, navigated my way through the installation (Yield Point, 2017). Consisting of fabri- cated objects that foreground the materials and processes of the industrial age, each element at the same time betrays its lack of utility, form hiding at not delivering any discernible function. Claire Barclay’s carefully sculpted structural arrangements occupy the space with a mix of menace and formon- ness. They are made from, amongst other things, vacuum cleaners, jet-black rubber drive belts, the silver sheen of aluminium, roughly stitched mustard-yellow canvas.

The forensic focus on materials and their ability to record the memory and emotion is a constant in Barclay’s practice, but, too, is the importance of process in her work: these installations, like those in previous shows, were created in situ, with the gallery space acting as a performance studio in the lead-up to the exhibition’s opening. Tramway Field Points to Tramway’s late Victorian industrial architecture and can, in part, be seen as continuing the artist’s dialogue with her home city’s manufacturing history. Her commission for last year’s Glasgow International, Bright Bodies (2016), was an installation set in the part-demolished Kelvin Hall – host to the 1951 Festival of Britain’s Ex- hibition of Industrial Power and for many years the home of a popular circus.

Yet, while Bright Bodies referenced the decline of traditional industries and the cultural and societal changes associated with this, Field Points, though much larger in scale – is more intimate in tone. The tension here

NADIM ABBAS,
Vitrine, London, UK

Bermudians in south-east London is an example of the kind of mixed-use urban regeneration project that now proliferates across the city. Opened in 2009, it provides housing, a supermarket, a hotel, and cinema, and a visual arts programme currently managed by the gallery. Grease is smeared on metal, oil soaks into wood, and the smells of the factory are complemented by the colours of the same: bright orange, jet-black rubber drive belts, the silver sheen of aluminium, roughly stitched mustard-yellow canvas.

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take; and an ambiguous pose with legs crossed at the ankles, hands clasped behind his back and head cocked. It looked demure to me, although his ob- scured face made it impossible to read emotion or intention with any degree of confidence. A panel of information across Bermudsey Square noticed him, appeared momentarily bemused and went on her way.

A printed text available from a weathered plastic box inside the gallery mentions the facilities are in a state of disrepair, and that the human spirit is not easily broken. Claire Sherratt

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