

DOMINIQUE LÉVY

2 May/3 May 2015

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FTWeekend

Critics' choice

Life&Arts

Visual Arts Jackie Wullschlager

William Tillyer:

The Palmer Paintings

Bernard Jacobson Gallery, London
Subtitled "Clouds that Drop Fatness on the Earth", Tillyer's paintings alluding to Samuel Palmer continue his long engagement with the English landscape and especially with clouds. His abstracted cloudscapes suffused with golden light are produced by pushing acrylic paint through a fabric mesh hanging from the ceiling, and vibrantly document their own process, breaking through the grid-like picture plane implied by the mesh and into the real world.

jacobsongallery.com,
020 7734 3431, to May 30

Michal Rovner

Pace Gallery, London

The Israeli artist does not confront politics directly, but themes of dislocation and the persistence of history are always there in her videos, sculptures and installations. Here, in a new large-scale multi-screen work titled "Panorama", she combines representation of brooding

human figures with landscape elements in lyrical near-abstracts.
pacegallery.com,
020 5206 7613, to June 15

Alexander Calder

Dominique Lévy Gallery, London
Just one work here: the two-by-four-metre mobile "Blue and Yellow Among Reds" hovers above the viewer in a dance of colours and shapes, predominantly suspended and scattered bright red circles interlaced with tiers of white, black, sky blue and golden yellow, twisting under and over each other: at once monumental, refined, delicate, free. The display comes ahead of Tate Modern's major autumn Calder show.

dominiquelevy.com,
020 3696 5910, to September 1

Francis Bacon and the Masters

Sainsbury Centre for the Visual Arts, Norwich
The UK's most stimulating, alluring, unexpected and insightful current painting show: stellar Bacon works from private and public



Detail from Nick Goss's 'Chips Out' (2015) — Courtesy of the artist and Josh Lilley Gallery

Nick Goss

Josh Lilley Gallery, London

"Green Lanes" is the title of Nick Goss's latest elusive, ambivalent, meditative, opulent, defiantly estranging paintings on fragile linen. Although it sounds pastoral, "Green Lanes" is an unglamorous thoroughfare of retail parades and

housing estates in northeast London where Goss, 34, occupies a studio. Based on his own photographs, the series focuses on the old-fashioned Turkish cafés, barbers' shops and men's social clubs lining the street. Its deeper themes are existential: questioning the knowability of the other, and

painting's ability to carry the weight of truth.

In long, willowy, downward-coursing compositions in pale pinks and greens, bleached browns and occasional notes of blue, Goss evokes, through beaded screens of wispy paint, doorways into these unfamiliar interiors, as if peering

in from the street. We discern domino tables, dusty national flags, birdcages, fading football posters, framed photographs, all dislocated and mixed up. In "Beechwood Bureau II", curving furniture indicates a room's receding depth, but a chequered linoleum floor appears upended and a juniper-green travel poster pushes forward a rear wall. An easy chair in "Cardinal" carves out provisional perspectival space, but its fabric reassembles into a puzzle of lines and shapes. A coat hanger morphs into flowers in "Bloom"; walls float free in "Canary" and "Tiles".

Potted plants and caged birds are everywhere, exotic in "Toucan", lyrical in "Rose Ringed", resting fantastically on the ghost of a table in "Pictures do the Talking", and always implying delicious fakery.

So Goss invites us to enter his world but holds us at bay, as figurative remnants verge towards disappearance in near-abstract collisions of planes, patterns, solid and spectral forms. It is a masterly act of painterly improvisation, graceful yet psychologically unsettling, by one of the UK's most exciting young artists.

joshillley.com, 020 7580 5677, to June 5