

FT

FINANCIAL
TIMES★ FT Weekend
Critics' choice
Life&Arts

6 February/7 February 2016



'Blue Still Life'
(1957) 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's "Ocean", an immersive blue field with roughly painted white borders 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 puritan streak in me . . . I like my colour subdued, often monochrome, the artistic gestures restricted and the eroticism 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."

dow.cam.ac.uk, 01225 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 Lévy, London
The first London solo show for the Italian artist focuses on large-scale shaped relief canvases "Superfici bianche" (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 3696 5910, February 9-April 8

Generation Painting 1955-65

The Heong 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 "Horizontal: 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.