

Critics' choice

Life&Arts

Visual Arts Jackie Wullschlager

Making Beauty:

Elpida Hadzi-Vasileva

Djanogly Gallery, Nottingham
First UK solo show for the Macedonian artist who plays off materiality against the ethereal in monumental yet delicate multimedia installations. In "Fragility" patterns of light are routed through animal membrane sculptures. "Haruspex", commissioned for the Vatican at last year's Venice biennale, is an installation constructed from meat industry waste products, centred on a chalice-like form made from a cow's stomach: a response to the biblical text, "In the Beginning . . . the Word became flesh".
lakesidearts.co.uk
0115 951 3192, to October 30

BLOC: Zsafia Schweger

Griffin Gallery, London
How to remember the eastern bloc? Schweger, one of 2016's Bloomberg New Contemporaries, paints minimal, muted interiors of the home in Sándorfalva, Hungary, where she grew up in a mood of post-Soviet

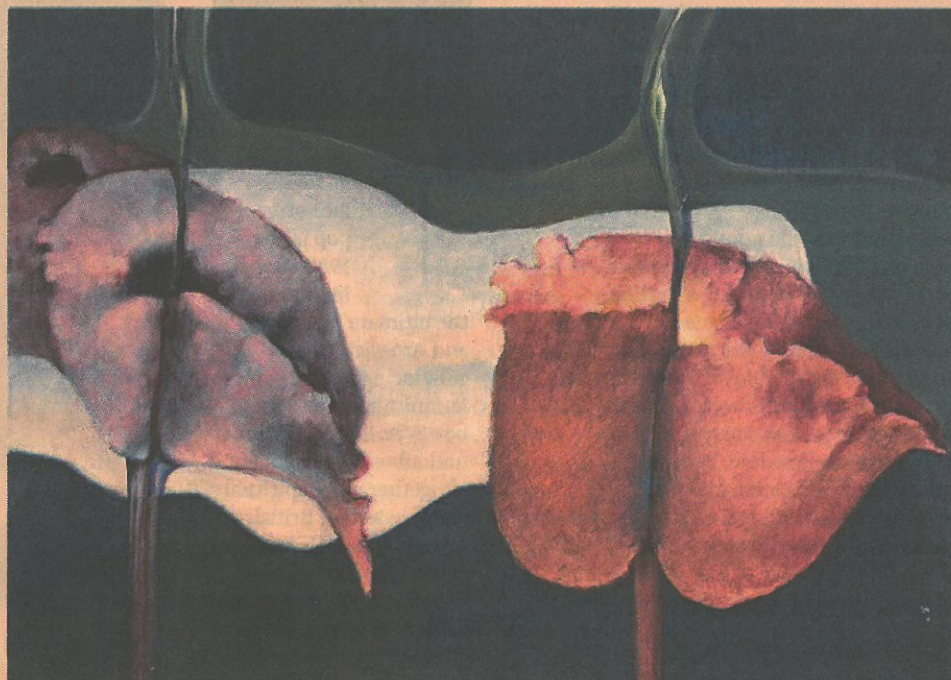
1990s hope. Block colours and clear, clean shapes suggest security, comfort, but close up, imperfect brushstrokes reveal quivering outlines, and small gaps expose bare canvas: nothing is quite what it seems as memory is distorted by current anxieties.
griffingallery.co.uk, 020 8424 3239, to September 30

Alex Katz

Serpentine Gallery, London
88-year-old Katz, the most joyful, honest and coolest figurative painter alive, shows recent bright, clear, theatrically flat portraits and landscapes at spectacular scale, which demonstrate a yet greater economy of means and brilliance in capturing the light of fleeting moments. Final fortnight.
serpentinegalleries.org, 020 7402 6075, to September 11

Under the Same Sun

South London Gallery, London
Last fortnight too for this exhibition of mostly conceptual, political Latin American art, a collaboration with the



Dorothea Tanning: Flower Paintings

Alison Jacques Gallery, London
Dorothea Tanning's most famous paintings are full of unlikely flora – the aggressive giant sunflower surging along a corridor in "Eine Kleine Nachtmusik", or the self-portrait cloaked in green tendrils in

"The Birthday". Tanning considered her life "as a garden, planted in 1910 and, like any garden, always changing. There are expansions and diminishments as well as replacements, prunings, additions." Here, the focus is on an unexpected addition of 1997-98: close-up depictions of outsize imaginary

blooms titled with faux Latin/English names. Some are playful: twinned hanging pink-and-purple forms in "Siderium Exaltatum (Starry Venusweed)". Some are creepy: the spiky insectlike "Victrola floribunda". The best are sumptuous or erotically suggestive, as in "Zephirium apochropholiae

Dorothea Tanning's 'Siderium Exaltatum (Starry Venusweed)' (1997)

(Windwort)" with its deep dark interior and curving lips. "Pictor mysteriosa (Burnt Umbrage)" is a cavity of glowing earth-coloured leaves penetrated by grey tentacles; the ice-cool "Convolutus alchemelia (Quiet-willow window)" consists of glassy mauve-turquoise fragments on twisting stems. Tanning was 87 when she created these bizarre botanical inventions, inspired by discovering a set of stretched canvases purchased years earlier at the high-class Paris art supplier Lefebvre-Foinet. Published as "Another Language of Flowers", with texts by poets including John Ashbery and Adrienne Rich, the series pulls together her life-long concerns with fantasy and the female figure, inflected with her late interest in abstraction. The works compare intriguingly with Georgia O'Keeffe's sexually allusive flower paintings at Tate Modern's current retrospective: Tanning and O'Keeffe, both married to influential and dominant artists (Max Ernst and Alfred Stieglitz) developed, via different routes of Surrealism and a figuration, a sonorous language of personal identity.
alisonjacquesgallery.com, 020 7631 4720, September 2-October 1

Guggenheim in the SLG's new, partially completed premises. Global plus emerging names: Gabriel Orozco, Carlos Amorales, Amalia Pica, Alfredo Jaar's electronic billboard "A Logo for America", Wilfredo Prieto's documentation of taking a wheelbarrow for a walk in Curaçao, Gabriel Sierra's fruit mounted on hangers, Federico Herrera's painting "Pan de Azucar".
southlondongallery.org, 020 77036120, to September 11

Stanley Spencer: Of Angels and Dirt

The Hepworth, Wakefield
Spencer was always, he wrote, "on the side of angels and dirt". This exhibition, the largest devoted to the artist for 15 years, considers how his hallowed vision of everyday life allowed him to fuse religion and sex, nature and industry, in a unique figurative language. The show features rarely seen self-portraits, diary extracts, and his recently discovered earliest sketchbook.
hepworthwakefield.org
01924 247392, to October 5