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ARTslant London



A London fall primer for everyone (but especially Internet lovers)

by Charlotte Jansen

Autumn is high season for art and it's an impossible task to keep up with the Smoke's endless openings. Best to spread it out and try to see something of everything. The best exhibitions will kick off the season before Frieze takes over in October and

demolishes everything artistic in its path. With this in mind, I've pulled together a little bit of this and a little bit of that—but basically, it's all about the Internet.

Best exhibition for British Art: *MIRRORCITY*, the [Hayward Gallery](#)

I can't remember not finding a show at the Hayward interesting. They have one of the best public spaces in London, and a great curatorial vibe. *MIRRORCITY* is about artists established in London who are confronting living in the digital age—particularly examining the fold between physical and virtual space. Unlike other fall exhibitions' more experimental approaches to this trending theme, *MIRRORCITY* is a more accessible way to access complex ideas, through installations, performance, painting, video and more. There are works by more than twenty artists including John Stezaker and Susan Hiller who appear alongside up-and-comings like Hannah Sawtell and LuckyPDF. An alternative newspaper created by Tom McCarthy accompanies the show.

Best spot for pretending to look at the art: James Bridle at [Bold Tendencies](#), Peckham Multi-Storey Car Park

It's already too cold, but you could wear a wool poncho and go down to Bold Tendencies, on the roof of a car park in Peckham, for a last chance to see their annual installation project there (you'll be in Peckham but if you're too scared, just stay for a drink at Frank's Café, Bold Tendencies' partner project and culinary operation on the roof). Generation Yawn will enjoy the excuse to leave with the last train.

Best exhibition for Conceptual Art: Ed Fornieles, *Modern Family*, at [Chisenhale Gallery](#)

It's always nice as an arts writer to chart the progress of artists you follow. My [first ever article](#) for ArtSlant was about the work of emerging British artist Ed Fornieles, a graduate of the Ruskin, who was always pushing an experimental brand of art through performance, sculpture, and installation. His work has often been provocative—in 2011 he organised Animal House, a kind of "performance" work, which was an American college party where 120 guests partook in drugs, drink, and sex, encouraged in the guise of art.

Since then he's exhibited at Frieze Frame and the Serpentine, and recently moved to L.A. where he has grown up a bit. Now he's coming back to London to do a solo show, *Modern Families*, at Chisenhale. Fornieles has been part of a kind of emerging micro-movement of young London-based artists who are responding to virtual reality, modern fantasy, and the psychology of the digital era. *Modern Family* explores the ideology of family as constructed through various media, finding an intersection between our subjective and collective desires.

A programme of talks, panel discussions, and performances runs concurrently with the exhibition.



Ed Fornieles
Courtesy of the artist and Chisenhale Gallery, London

Best exhibition for Sculpture: Richard Stone, *gleam*, [Kristin Hjellegjerde Gallery](#), Opening 12 September

Emerging artist Richard Stone is moving away from his early body of material hybrids. He created these from found antique porcelain and marble objects, coating them in wax or dipping them in liquid metal until they acquired new meaning (in a process he calls, a "reversal of making"). Now, he proposes to create sculptures with a different approach to his "interventions." Rather than allowing the viewer to distinguish between the found object and the artist's distortion of it, in *gleam* he unifies the two. Stone's work is interesting in its confrontation of context in relation to sculptural practice: what meaning do objects hold when they are displaced or when they are imbued with a new purpose?



Michele Abeles
Courtesy of the artist and Sadie Coles HQ, London

Best show for Political Art: Michele Abeles, *Find Out What Happens When People Start Getting Real*, [Sadie Coles HQ](#), Opening 4 September

Another post-internet artist showing this autumn in London is New York-based Michele Abeles, who mimics digital techniques by hand in her sensuous, disorienting photocollage work. After exhibiting in MoMA's *New Photography* exhibition last year, Abeles is producing her first show for Sadie Coles HQ, which will spread across the gallery's South Audley Street space. It features a jungle-inspired installation, found photographs, and algorithmically derived works. Complex and fascinating.



Francesca Woodman, *Untitled*
Rome, Italy, 1977-1978, (I.144), Gelatin silver estate print, 25.4 x 20.3 cm, 10 x 8 inches
Courtesy of Victoria Miro, London

Best show for Photography: Francesca Woodman, *Zigzag*, [Victoria Miro Mayfair](#), Opening 9 September

Francesca Woodman's singular body of work has inspired a generation of artists, from Nan Goldin to Cindy Sherman. This exhibition examines an aspect of Woodman's photography that has rarely been explored: composition. Looking into the zigzag motif that informs the structure of much of Woodman's photography—including ten never seen before silver gelatin prints from her estate—sheds a fascinating light on an artist who died tragically young but whose work still resonates widely.

—[Charlotte Jansen](#)

[Image on top: [Lindsay Seers](#), *Nowhere Less Now* (interior), 2012; Commissioned by Artangel; Museum of Old and New Art (MONA), Hobart, Australia; Sharjah Art Foundation, Sharjah, UAE. Courtesy of the artist and Matt's Gallery, London]

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