

Critics' choice

Life&Arts

Visual arts Jackie Wullschlager

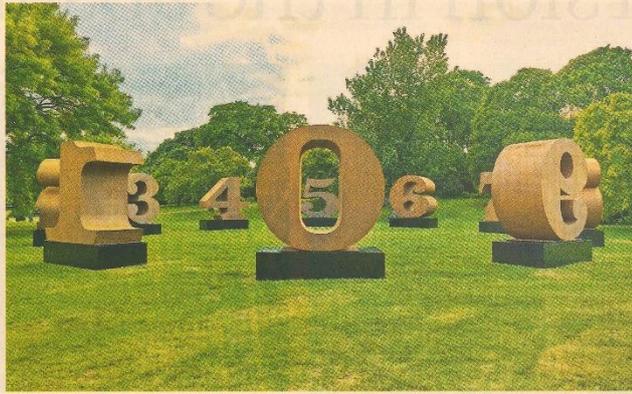
Frieze Sculpture

Regent's Park, London
 "My Luck's Changed" and "A Little Rain Never Hurt Anybody" read the cloud-shaped weather vanes, trickling laser-cut raindrops, as they swing together in the wind.

"Cloud Study (Partner Dance)" is British-Bermudan artist Charlie Godet Thomas's pair of whimsical signposts pointing north and south to Frieze's delightful exhibition unfolding around Regent's Park's English Garden.

Myriad pleasures clash here, with acclaimed formal masters – Emily Young's gleaming marble "Solar Disc", Barry Flanagan's leaping, hopeful "Nijinsky Hare" soaring from a circle of earthbound elephants – alongside emerging names: Ghazaleh Avarzamani's "Strange Temporalities" composed of broken parts of a bright blue slide, echoing the nearby playground; Jodie Carey's delicate/sturdy bronze rope "Cord".

The free outdoor sculpture display staged for three months every summer, ahead of the five-day October art fair, is Frieze's real contribution to London, and the 2019 edition superbly balances sculpture's capacity for play and games of scale – Vik Muniz's scratched 1973 Jaguar E-Type Matchbox toy, with plastic seats, enlarged to full-size – and ancient resonance.



'ONE through ZERO' (1980-2002) by Robert Indiana — Stephen Whittaker

Very moving are contemporary recapitulations of the human form: Jaime Plensa's flattened elongated bronze "Laura Asia's Dream" recalls Modigliani's expressive linear faces; Ma Desheng's fragile body built from rough boulders stands in uneasy equilibrium, about to topple. Huma Bhabha's three-metre chunky,

blue/black space-age "Receiver" blends reference to archaic totems and science-fiction.

The show's standout, Robert Indiana's corten steel "ONE through ZERO", is a minimalist, existentialist tease: set against the trees, the printed forms of his numerals in space, arranged in a

circle, contrast monumental solidity with nature's fleetingness, yet Indiana says his numbers are symbolic – one for birth, zero for death – and the piece rings out across the park as a metaphor for the cycle of life.

frieze.com, to October 6

The Moon

National Maritime Museum, London

On the 50th anniversary of the Apollo 11 Moon landing, this exhibition brings relics from the voyage – lunar samples, astronaut Buzz Aldrin's "Snoopy Cap" headset, camera equipment – placed in the context of millennia of cultural and scientific engagement with the moon: a Mesopotamian tablet, 172BC, noting the bad omen of lunar eclipses; a Renaissance astronomer's calendar; imagined renderings from Turner's paintings to 2001: *A Space Odyssey*. rmg.co.uk, July 19-January 5

Elizabeth Murray

Camden Arts Centre, London

In 1980s-90s New York, Murray mixed painting and sculpture, abstraction and figuration, cartoon and pop imagery, lineages of Cubism and Minimalism, in multi-dimensional canvases pulled over shaped stretchers, warped, twisted, fractured, which broke down media hierarchies and confrontationally focused on

domestic imagery at huge scale. Her first British show features large works such as "Wake Up", a shattering coffee cup depicted across three canvases. camdenartscentre.org to September 15

Seaside: Photographed

Turner Contemporary, Margate
 The sociology of summer by the sea: hotels, holiday camps, picnics, including Raymond Lawson's chronicle of family life in Whitstable, Enzo Ragazzini's images of 1970s Isle of Wight music festivals, Stuart Griffiths's bleak distillation of Brighton's 1990s raves, and works by Henri Cartier-Bresson, Jane Bown and Martin Parr. turnercontemporary.org to September 8

Félix Vallotton: Painter of Disquiet

Royal Academy, London
 Gertrude Stein called the Swiss *fin-de-siècle* painter "a Manet for the impecunious". Like Manet, Vallotton painted everyday Paris life – especially adulterous encounters in claustrophobic

interiors – while resisting Impressionism, Cubism, Modernism, in favour of neoclassical naturalism, though so curious and offbeat are his dry brushwork, jarring colours, disquieting compositions that the results sometimes approach filmic horror or magic realism. This is his first UK show since 1976. royacademy.org.uk to September 29

The Smiths

Marlborough Gallery, London
 Maurizio Cattelan came up with the crazy, concept-debunking premise for this hilariously incongruous display of 30 artists with nothing in common except the surname Smith. Names include the distinguished 20th century painters Matthew and Richard, musician Patti, sculptor Kiki and fashion designer Sir Paul. Among lesser-knowns and unknowns, of varied quality, is self-taught Kambel Smith who models Philadelphia buildings in cardboard. marlboroughgallery.com to August 2