

Critics' choice

Life&Arts

Visual Arts Jackie Wullschlager

Winifred Knights

Dulwich Picture Gallery, London
A rare gathering of the five key works, including "The Deluge" and "The Marriage at Cana", that announced Knight as an exceptional talent back in the 1920s. Her twin influences, Italian Renaissance painting and the horrors of the first world war, converged in a near-surreal style of linear figures and geometric forms set in stylised, sometimes apocalyptic scenes, calling to mind Stanley Spencer, LS Lowry and Giorgio de Chirico. Knights painted little after the early 1930s. This is an intriguing revival. dulwichpicturegallery.org.uk
020 8693 5254
to September 18

On Form

Asthall Manor, Burford
This biennial devoted to stone sculpture showcases 39 artists in the grounds as well as in the manor's Jacobean interior: Angela Palmer's 16-rock "Anthropocene" representing the geological spine of Britain, Sibylle Pasche's fluid white Carrara

abstractions on the banks the River Windrush, Peter Brooke-Ball's "Carcenet" entwined around a tree, and Alasdair Thomson's marble clothes. onformsculpture.co.uk
01993 824 319, June 12-July 10

Georg Baselitz: Wir Fahren Aus

White Cube Bermondsey, London
In huge, cruel-tender self-portraits and double portraits with his wife Elke, Baselitz lays bare ageing flesh, overlaying superbly conjured bodies with a spectral haze, sometimes grey-blue, pink or diaphanous white, suggesting both life fading and the shifting process of memory. Marvellous late work. whitecube.com
020 7930 5373, to July 3

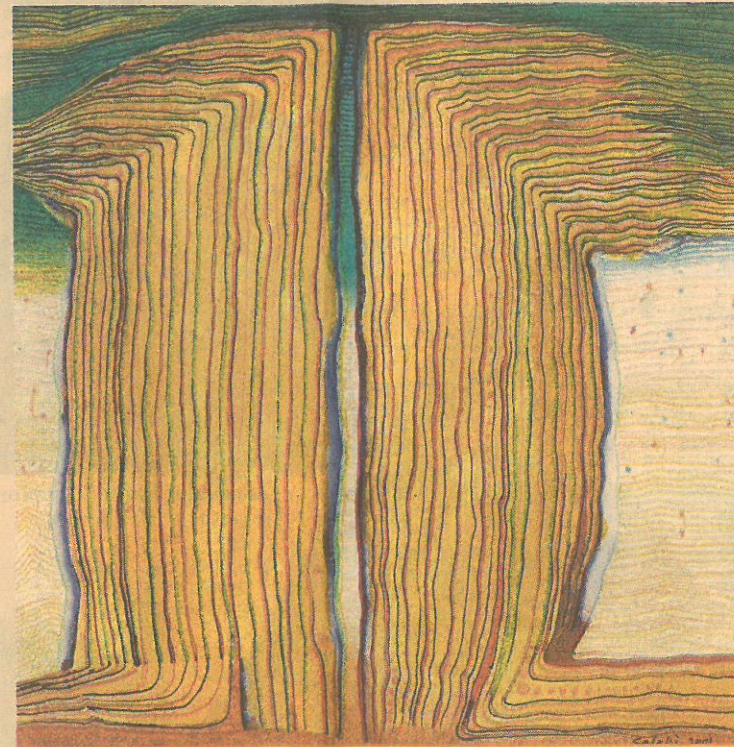
Alex Katz, Etel Adnan

Serpentine and Serpentine Sackler Galleries, London
Katz, the most joyful, honest and coolest figurative painter alive, shows recent bright, clear, theatrically flat portraits and landscapes at monumental scale, which demonstrate a yet greater

Mystics and Rationalists

Modern Art Oxford
"Conceptual artists are mystics rather than rationalists. They leap to conclusions which logic cannot reach." Sol LeWitt's assertion gives Modern Art Oxford its title for an exhibition celebrating conceptual work, a cornerstone of its 50th anniversary "Kaleidoscope" programme, which invites back artists who have shown here in the past half-century.

Framing the show are recreations of LeWitt's wall drawings — intended to be produced by others according to his instructions — in grids of red and black crayon, which radically broke boundaries between rawing, sculpture and installation when first displayed here in 1973, and "Coloured Shadows", orange, red and yellow translucent squares of soft PVC film in perspex frames, set up as



sculptures and also covering the windows to create a kaleidoscopic chamber, by another seminal conceptualist, Daniel Buren.

The centrepiece is Dorothy Cross's playful new piece "Eye of Shark" — 12 cast-iron and gilded marble baths and a shark's eye secreted in the gallery wall.

The absurdist strain is echoed in Dan Graham's video "Past/ Future Split Attention" (1972), in which two performers enact a nonsensical

'Untitled XII' (2001) by Ibrahim El-Salahi

conversation, the first commenting on the past while the second forecasts future actions by the first. It is a dramatisation of slippages of meaning between language, expression and communication.

Conceptual art here is an impressively broad church: often cerebral, sometimes interested in reconfiguring materials — Karla Black's swath of chalk-dust-covered, clear polythene, "Named and Gated", knotted and hung in an arc over the staircase — sometimes political. At its best it is not just a one-stop idea but alluring for its visual complexity, as in Ibrahim El-Salahi's abstracted representations of nature "The Tree", descriptions of the English landscape using the repetitive patterned geometric shapes of Islamic tradition. modernartoxford.org.uk
01865 722733, to July 31