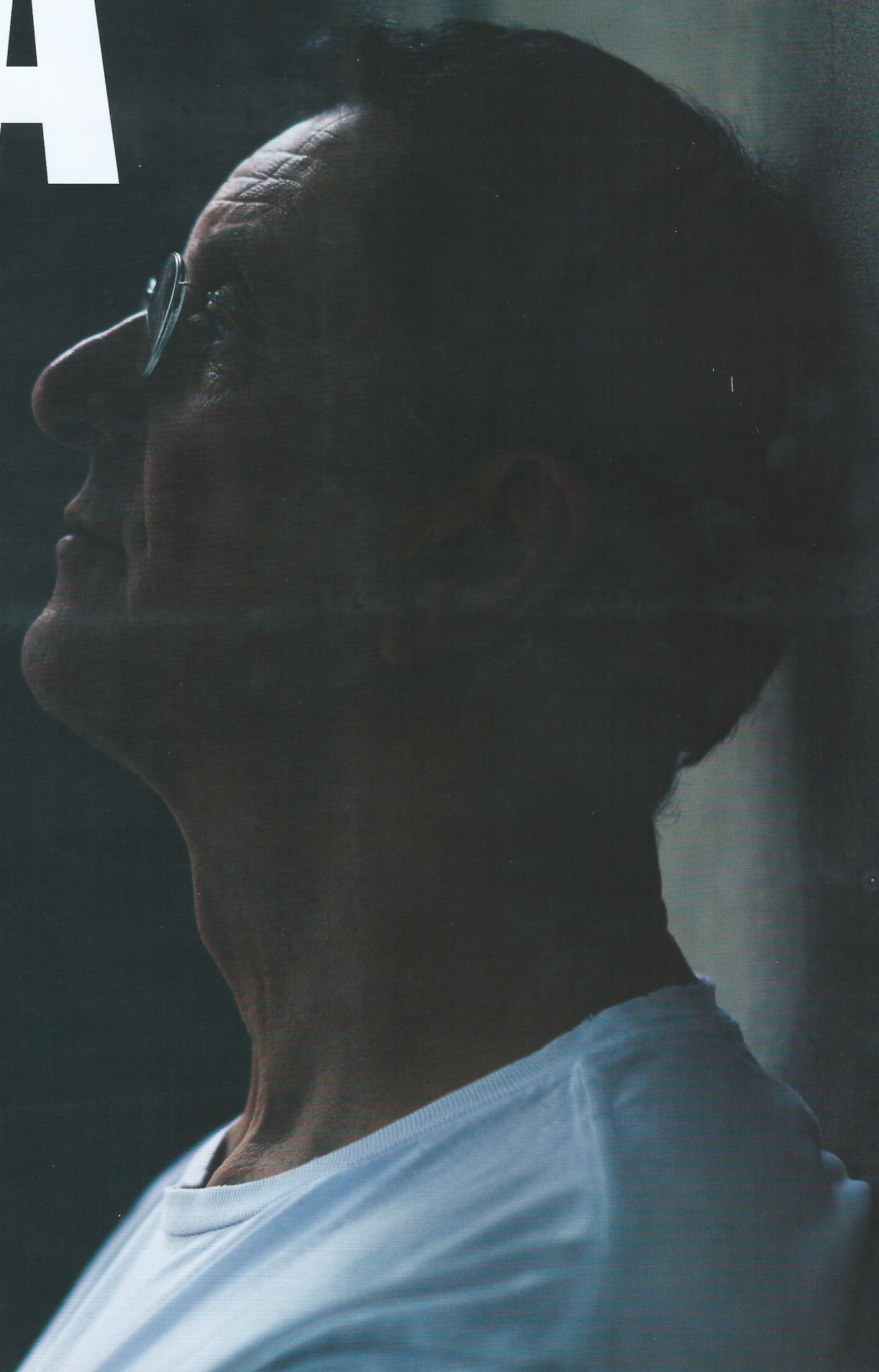


RA



Anthony
Normley

an Freud
Smith
dows in art

London exhibitions

Women of substance

West End shows spotlight significant artists and dealers who deserve to be better known

The **Helene Schjerfbeck** exhibition at the **Royal Academy of Arts (1)** is a reminder of how partial our understanding of art history can be. Although a national treasure in Finland, revered for her naturalistic 19th-century paintings as well as her later pared-down portraits, Schjerfbeck has never been the subject of a show in this country before. 'Make the most of the opportunity; you are in for the most wonderfully striking surprise,' wrote Rachel Campbell-Johnston in her review in *The Times*, explaining just why Schjerfbeck is 'widely fêted as the Finnish Munch' (until 27 Oct).

Munch himself was under the spotlight earlier this year, in a substantial show of his prints at the **British Museum (2)**. But we should now pay another visit to the museum – for free – to encounter his contemporary who was arguably his equal in terms of graphic art, **Käthe Kollwitz**. Printmaking provided the German artist with the perfect

high-impact, black-and-white aesthetic for scenes of working-class struggle. An exhibition of her etchings, woodcuts and lithographs has its final leg at the museum, following its triumphant nationwide tour (Great Russell St; 12 Sep–12 Jan 2020)

The annual **Frieze Masters (3)** art fair in Regent's Park (3–6 Oct) is always full of discoveries, in particular female artists of the past whose work today's commercial galleries are beginning to research, display and sell once more. This year's revelations include painter **Maruja Mallo**, a pioneer of Spanish Surrealism – and an associate of Dalí, Buñuel and Lorca – who is the focus of the stand of Ortuzar Projects. The geometric abstraction of **Verena Loewensberg**, a key figure in the 1930s Concrete Art movement, is meanwhile explored at the Mayor Gallery's stand. The display demonstrates how her bright visual language of shapes both

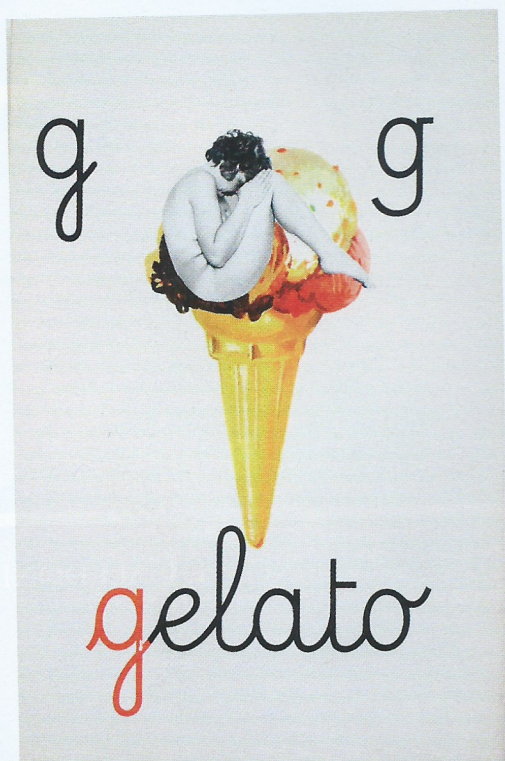
smooth and sharp developed during the 1960s, '70s and '80s (*Untitled*, 1975–76, below).

Betty Parsons is best known for her role in nurturing artists, through her eponymous Manhattan gallery that showed the Abstract Expressionists. But she was a painter and sculptor herself, the subject of solo shows before art dealing took over in 1946. 'When I'm not at the gallery, my own art is my relaxation,' she said. 'That's my greatest joy.' **Alison Jacques Gallery (4)** presents a selection of her works from the 1960s and '70s, including some interesting assemblages of wooden blocks marked with thick lines of paint (2 Oct–9 Nov).

Many of Parsons' artists were previously represented by the collector-dealer **Peggy Guggenheim**, whose Art of This Century Gallery closed its doors in New York in 1947. Guggenheim had emerged into the art world a decade earlier in London, with her short-lived Cork

Street space Guggenheim Jeune. An exhibition at **Ordovas (5)** explores this lesser-known story of Guggenheim's career, spotlighting her love of Jean Arp's abstractions and the Surrealist scenes of Yves Tanguy (24 Sep–14 Dec).

One of Guggenheim's famous New York shows was 'Exhibition by 31 Women' (1943), featuring exclusively female artists. Another milestone in female representation took place at the Venice Biennale in 1978, with a show of around 80 women artists, 'Materialisation of Language'. One participant was **Tomaso Binga** – the pseudonym of Bianca Pucciarelli Menna, a feminist artist who assumed a male name to emphasise patriarchal power. Her works have ranged from gender-bending performances to a series of alphabets where photos of her body form letters on paper (*G letter*, 1976, below). **Mimosa House (6)** presents her first, well overdue, London solo show (26 Sep–20 Dec).



Left: *G letter*, from 'Mural Alphabets', 1976, by Tomaso Binga, at Mimosa House

Right: *Untitled*, 1975–76, by Verena Loewensberg, at the Mayor Gallery stand at Frieze Masters

