

FEATURES



Ocula Magazine | Features | Exhibitions

London Gallery Weekend 2022: Exhibitions to See

By [Elaine YJ Zheng](#)
London, 11 May 2022



Mandy El-Sayegh, Performance rehearsal (still), UTA Artist Space, Los Angeles (2022). Courtesy the artist and UTA Artist Space. Photo: Josh S. Rose.

With over 150 galleries showing during London Gallery Weekend (13–15 May 2022), the second edition of the public event has something for everyone. Find

FEATURES



Mandy El-Sayegh, Performance rehearsal (still), UTA Artist Space, Los Angeles (2022). Courtesy the artist and UTA Artist Space. Photo: Josh S. Rose.

Mandy El-Sayegh: *The Minimum*

Various Locations, London Gallery Weekend

13–15 May 2022

Designed in collaboration with freelance choreographer Alethia Antonia, three performances over three days by Mandy El-Sayegh will explore how vulnerable bodies can express themselves.

Painted on the ground in three locations across London, an installation the size of a solitary confinement cell serves as a metaphorical stage to address the effect of regulated spaces on illicit bodies, kept away from society for security purposes. While such spaces may appear to benefit the collective, they are equally grounds

that suppress the senses and revoke the autonomy of individual subjects, the artist suggests.

FEATURES



Liad Hussein Kantorowicz, *Mythical Creatures* (2020) (still). Film. 17 min 35 sec. Courtesy ICA London. Photo: Aviv Victor.

Decriminalised Futures

Institute of Contemporary Arts London, The Mall, St. James's
16 February–22 May 2022

Speaking to the multiplicity of experiences that frame contemporary sex work, *Decriminalised Futures* looks at the liberation movement of sex work and its relationship to human rights and social and racial justice across the works of 13 artists.

Calling for a full decriminalisation of sex work, the exhibition is conceived as a 'celebration' of the movement's progression, told through feminist, trans, queer, migrant, and disabled perspectives, including moving image, embroidery, bookmaking, sculpture, and gaming.

In the upper galleries, *Stove Dove* (2021) by Chi Chi Castillo and May May Peltier explores the lives of four sex workers of colour, while Liad Hussein Kantorowicz's *Mythical Creatures* (2020) tells the story of the very first sex worker organisation in Palestine-Israel. Argaman Alliance.

FEATURES



Walter Sickert, *Brighton Pierrots* (1915). Oil on canvas. 90.1 x 103 x 12 cm. Purchased with assistance from the Art Fund and the Friends of the Tate Gallery 1996. Courtesy Tate Britain.

Walter Sickert

Tate Britain, Millbank

28 April–18 September 2022

A major figure among 20th-century painters working in Britain, German-born painter and printmaker Walter Sickert's influence on the British avantgarde is surveyed for the first time in 60 years, with emphasis on the artist's radical approach to setting and subject matter.

From Paris to Venice, the artist, known to be a cosmopolitan and an eccentric, rendered ordinary people in urban settings, with loose strokes and ample inspiration, and subdued interiors taking after French Impressionism as well as his mentor and friend Edgar Degas.

FEATURES

Created after a stay in Brighton, the oil on canvas painting *Brighton Pierrots* (1915) offers viewers a detached view of a staged performance in which performers and their bright costumes are intercepted by a pavilion structure, overlooking a crowd at dusk.



Exhibition view: Henri Affandi, *Roots*, Huxley-Parlour, London (30 April–16 June 2022). Courtesy the artist and Huxley-Parlour.

Henri Affandi: *Roots*
Huxley-Parlour, 3-5 Swallow Street
30 April–16 June 2022

Starting from the concept of roots to explore the role of cultural diversity in the upkeep of the British Empire and contemporary Britain, London-based Indonesian artist Henri Affandi transforms the lower gallery space at Huxley-Parlour into a hanging-textile root cave.

With colourful suspended fabrics from different global cultures presented besides an audio work of migrants relating their heritage and experiences, Affandi's mix-media installation reflects the multiplicities within Britain, acting as an 'anthology' of stories. founded in a place that can be at once hostile and home.

FEATURES



Exhibition view: Jane and Louise Wilson, *The Toxic Camera*, Maureen Paley, London (29 April–5 June 2022). Courtesy Maureen Paley.

Jane and Louise Wilson: *The Toxic Camera*

Maureen Paley, 60 Three Colts Lane and Studio M, 7 Playground Gardens
29 April–5 June 2022

Made by collaborators Jane and Louise Wilson, whose work has explored sites of historical and political tension throughout time, the 2012 video installation *The Toxic Camera* departs from Ukrainian filmmaker Vladimir Shevchenko's film *Chernobyl: A Chronicle of Difficult Weeks* (1987), which recorded the aftermath of the disaster.

The Toxic Camera was filmed outside of Kyiv, where Shevchenko's Konvas Avtomat camera was buried two years after he documented Chernobyl—not before the artist himself passed away from radiation exposure.

Shevchenko's film was refused by the Russian press who claimed it contained 'radioactive particles' on screen, eventually shown at the Tbilisi Film Festival in Georgia for the first time.

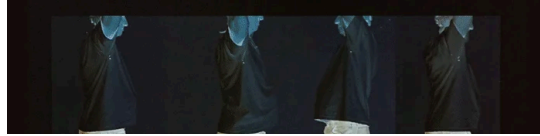
FEATURES



Residents and a bronze-cast replica of Shevchenko's 16-millimetre mm camera will be shown across the two spaces, tying past occurrences to the present through the idea of 'future ruin'.

[Continue reading article](#)





FEATURES

