

W.K. Lyhne

Press

---

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)

Hettie Judah

**‘Motherhood is taboo in the art world – it’s as if we’ve sold out’: female artists on the impact of having kids**

How can you attend your own show’s launch party if it clashes with children’s bathtime? Our writer spoke to 50 female artists about the impact of motherhood on their art

02/12/2020

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)



## Art

# 'Motherhood is taboo in the art world - it's as if we've sold out': female artists on the impact of having kids

How can you attend your own show's launch party if it clashes with children's bathtime? Our writer spoke to 50 female artists about the impact of motherhood on their art

**Hettie Judah**

Wed 2 Dec 2020 13.27 GMT

**L**ast night," says Laima Leyton, "I went to bed with a sticky thought. I was wondering why many of the women artists I love were not mothers: Laurie Anderson, Pauline Oliveros, Marina Abramović. I felt sad, as if they had more time for their work because they didn't have to care for others. As if their solid, amazing work was their babies."

Earlier this year, I interviewed 50 female artists - Leyton among them - about the impact of motherhood on their work. A similar “sticky thought” has nagged all of them, at one stage or another. Juggling motherhood and any career can be a struggle, but there seems to be something about the role of artist that makes the combination more than usually problematic.



📷 More time for her work? Laurie Anderson. Photograph: Luca Bruno/AP

There are the old cliches, of course. Writer Cyril Connolly’s condemnation of petty domesticity - “There is no more sombre enemy of good art than the pram in the hall” - and Tracey Emin’s oft-quoted line: “There are good artists that have children. Of course there are. They are called men.”

Many artists had received stern warnings about motherhood. “I’ve never known of a woman whose career carries on once they have children,” painter Ishbel Myerscough was informed by an art dealer’s wife. The choice is often presented as binary: art or children.

For five years, the Freelands Foundation has gathered data on the representation of women in the British art world. Tracking figures ranging from the numbers of A-level art students (75% of whom are girls) to the proportion of high-grossing sales at auction by female artists (3%), its latest report, Representation of Female Artists in Britain, lays out a stark parting of fortunes.

According to the report's data, gathered by the artist and academic Kate McMillan, in career terms, the sharpest divergence between women artists and their male contemporaries occurs after graduation and before gaining commercial recognition. Lest you dare entertain such a thought, that's not because young male artists make better work. The long-running showcase for recent graduates New Contemporaries is selected "blind". Figures for the last decade show a roughly even gender balance (if anything New Contemporaries has been fractionally tilted toward female artists: 51%). Yet only 35% of the living artists selected for representation by commercial galleries in Britain are female.



📷 'There are great artists who were also mothers' ... part of the Italian painter Artemisia Gentileschi's Self-Portrait as Saint Catherine of Alexandria. Photograph: Guy Bell/REX/Shutterstock

Something seems to start derailing female artists' careers in their 30s. There are many factors at play, but when I discussed the data with McMillan last year, we felt it was worth exploring a variable that wasn't factored into the Freelands Foundation reports or similar studies around the world - motherhood. My resulting essay - Full, Messy and Beautiful - was published alongside this year's report.

Female artists from across the UK responded to my open call to be interviewed about the impact of motherhood on their work. Their experiences ranged from late pregnancy to grandmatriarchy, and they worked in fields as diverse as illustration, sound and performance art. Many wrote or spoke to me at length: outpourings of brutal, painful honesty. Motherhood was not a subject most artists had been invited

to talk about before. Many felt they needed to keep the two sides of their identity separate, as though they were somehow operating beneath the radar: secret mothers, infiltrating the house of art.

“My experience,” Anna Perach told me, “is that motherhood is considered a bit taboo in the art world. It is accepted as if the artist ‘sold out’ or joined the bourgeoisie. It’s often met by others in the art community with a mix of underlying feelings of rejection, jealousy, or both.”

The art world is not well structured to accommodate care for young children. Early evening private views, during which artists network and much business gets done, clash precisely with “the holy trinity of supper, bath, bedtime in houses with small kids”, explained WK Lyhne.

Residencies are tough if not impossible for those looking after young children. Childcare can't be listed as a work expense in applications for Arts Council grants. Very few studio complexes have creche facilities. Some galleries help artists with childcare when installing an exhibition, but they are in the minority. In general, it is the artist mother who is expected to be flexible and accommodating, not the institution.

Art doesn't come with a fixed wage or an established career trajectory: the making of it doesn't have an easily quantifiable value. How to justify spending money on childcare? "Paying for time needed to do speculative work, work that might not sell, or not be sold for months or years, is hard to justify," said Catherine Kurtz.

Things are starting to change. There's now a [Mother Art prize](#), and there have been recent exhibitions on birth and pregnancy (of course, not all artist mothers make art about motherhood). Specific galleries were praised for being thoughtful and accommodating.

In an industry that deals overwhelmingly in intangible qualities - buzz, aura, image - there is quite simply a problem of perception. "Women artists are marginalised generally," as Jemima Burrill put it. "Mothers are almost beyond the pale."

Rather than being treated as unfortunate or even catastrophic, motherhood should be a cause for jubilation. There are - and have been - great artists who were also mothers, among them [Artemisia Gentileschi](#), Barbara Hepworth and [Alice Neel](#). Perhaps if we celebrate them as such we might start to dispel that "sticky thought" that a woman cannot excel as both.

Hettie Judah's essay Full, Messy and Beautiful is published as part of the Freelands Foundation report [The Representation of Female Artists in Britain During 2019](#).



# Considering Art

ART REVIEWS

Bob Chaundy

Considering Art Podcast – WK Lyhne, painter

22/06/2020

## LUNGLEY

---

[www.lungleygallery.com](http://www.lungleygallery.com)

# Considering Art

ART REVIEWS

Considering Art Podcast – WK Lyhne, painter



In our latest podcast episode, British artist WK Lyhne talks about the symbolic significance of animals in her work, how sex and death is at the root of art, why she gave up a career as an architect and a new prize she has initiated for the lockdown.

0:00 / 33:47

WK Lyhne talking to Bob Chaundy

Accompanying images on [consideringart.com](http://consideringart.com)







*Hallowed Be Thy Name*





*Mammal and Mammal 2*

# Published by bobchaundy

Former BBC News journalist now writing and podcasting for Considering Art.  [View all posts by bobchaundy](#)

**June 22, 2020**

**Podcasts**

**agnus dei, architect, Considering Art, consideringart.com, Painting, Sequestered Prize, WK Lyhne**



Maryam Eisler

*Confined Artists – Free Spirits: Photographs from Lockdown*

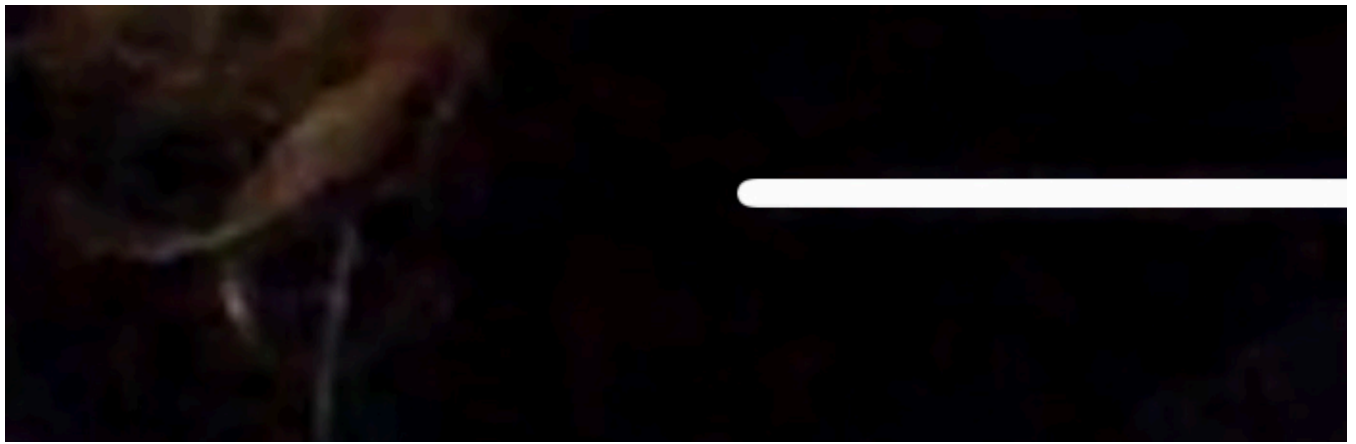
06/2017

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)





## W.K. Lyhne

### JUNE 17, LONDON, HOME

‘What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: “*This* more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every your life will have to return to you, all in the same succession and sequence—even this spider and this moonlight

...’ (1) Nietzsche is asking us not to take the idea as true but to ask ourselves what we would do if the idea *mi* we call the human condition is too painful and the thought that one must relive, all our errors, an infinite nun

But he suggests, that suppose we embrace it as something that we desire? That, would be the ultimate expres and boredom and frustration, again and again. Miles Aldridge talked about this exactly in this very forum, abo discoveries and pleasures.

I’m interested in the concept of this container called home. The place to which we return to, leaving the trace granted, consider it a place to leave behind or ignore, but ultimately, it’s the only *something* when there is *not* glamorous and fast-paced public life, they talk of going ‘home, (“to spend more time with their families”)’ I re write this I’ve skim re-read Montaigne, never a waste as he is so entertaining, and can’t find the text), but her home, a village, a city, out into the world, busy and full of our affairs, then at the end of life, our existence con of the fabric that accompanies our unconscious existence at home, where we are now sequestered, is what is which we nightly return and occupy at our most vulnerable. The weight, the pleasure, the pain carried imman eternal return.

I’m currently working in a back bedroom. I’m working on what I see, fabrics in their wear from touch, painted paints leaches out in a stain and the paper becomes worn and bobbly, all speaking to the materiality of the sul Halifax, Nova Scotia, when his boat stopped for refuelling, on his way back to Europe after some years in Am Ceremony of Carols. This sequestration allows for such serendipity to flourish.

(1) Nietzsche, F, concept of the Eternal Return in *Die fröhliche Wissenschaft* (1882) and also in *Thus Spoke Z*

(2) Bakewell, S, *How to Live: A Life of Montaigne in one question and twenty attempts at an answer* (2011)

Below video: *Confutatis* by W.K. Lyhne



Bob Chaundy  
W.K.Lyhne Three  
04/11/2019

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)

# Considering Art

ART REVIEWS

## WK Lyhne – Three



In her new solo exhibition, *Three*, British artist WK Lyhne (a Danish surname pronounced Luna) presents three paintings, each of a nude figure captured at a moment of unguarded intimacy, lying in bed among rumpled sheets and blankets.

These oil paintings, done from life, mark a significant departure from the artist's previous works. These would often comprise provocative images of slaughtered animals dripping blood or large-scale defiant figures in sexually charged explicit poses. They might not have appealed to the prudish or those with a weak stomach, but they took a hefty swipe at female objectification.

Lyhne's new approach seems to reflect the essence of the self-portrait of Rembrandt as an old man, a print of which hangs high on a wall of her London studio casting a watchful eye on her artistic efforts. It exudes the air of one reconciled to what life has served up.

"The work I painted in the past was much more shouty and much, much, much bigger," Lyhne admits. "I had a very difficult set of personal circumstances and got quite cross. I was cross about lots of things but it's not defining anymore...I'm much more philosophical."



WK Lyhne

Philosophy is but one interest in Lyhne's broad hinterland. She originally trained as an architect, she has work at the Royal Academy and teaches at Chelsea College of Art where she is also studying for a PhD on the image of Agnes Dei, the sacrificial lamb. She has consistently used animals as allegorical representations of our other, darker selves. Video, drawing and ceramics are further strings to her bow.

The bedclothes are painted with the same vigour and fine detail as the figures themselves and give the pictures all the more intimacy. "An environment that is considered at every point," says Lyhne, "is to me like the kind of weight that we are all figures in an environment, we are the figures in a Lowry landscape. They're small and infinitesimal but, at the same time, their relationship to the landscape is as powerful as the figures themselves."



*Three (II)*

You can see this in the image above which is as much a portrait of the bedclothes as the woman. Every fold, every crumple, every detail of the shadows and striped pattern of the blanket creates a symbiotic effect of fleshiness. "The older me would have got some brown

and smeared it and say that's a shadow. The new me says what actually does a mattress look like when you touch it when it's in shadow."

To further this point, Lyhne has included in the exhibition a series of three smaller canvases serving as studies of the fabrics that you see in the larger works.

The Rodin-type pose of the figure above enables Lyhne to both preserve anonymity and to allow more room for shadow within which she maintains the darkened detail. The rendering of light is a crucial aspect of her style.



*Three (I)*

It's particularly noticeable in *Three (I)* above, the most complex of the three portraits. Here we have two light sources – a lamp by the bed at the back and daylight at the front. The lamp light is yellow, the daylight is white. This creates complex shadows involving a movement from yellow to grey.

There's a suggestion of eroticism here too, not confined to the pose. One of the pillow cases has burst, unable to contain the pillow, and the sheet, part of which is falling out of the picture, has been rucked up enough to reveal bare mattress on which, incidentally, a coffee stain is evident. The lines on the thighs emphasise their heft. Lyhne painted and re-painted the foreground several times in the work which took four months to complete.

There's an air of declining physicality in all these works that Lyhne achieves by using thick lead white paint that she has applied with a gun. The paint ends up like curdled milk on the figures' bodies, resembling flesh itself with all its marks and blemishes. There's a nod here to the French philosopher Julia Kristeva's notion of abjection. It's a theme that has recurred in Lyhne's oeuvre. What she has termed the daily humiliation of the ageing process only ends with death which she calls the 'ultimate reality'.


Her choice of using the bed as the location for her portraits, she says, echoes the words of another French philosopher. "Montaigne wrote that you are born in a bed in a room in a house in a village in an environment in a community and you go out in the world. There's quite a power in the fleshiness in the place we inhabit for a third of your life at both birth and death."

*Three* is showing at Lungley Gallery, 438 Kingsland Road, London E8 4AA from 8 – 24 November 2019

All images are courtesy of the artist and gallery



## Published by bobchaundy

Former BBC News journalist now writing and podcasting for Considering Art.  [View all posts by bobchaundy](#)

**November 4, 2019**

**Art, Painting**

**Bob Chaundy, consideringart.com, Lungley Gallery, portraiture, WK Lyhne**

**BLOG AT WORDPRESS.COM.**

**UP ↑**

# LUNGLEY

Siannon Saunders on *Three* a solo exhibition by **W.K.Lyhne**



**W.K.Lyhne** *Three Study* (2019) (detail)  
18 cm x 24 cm, oil on cotton.

In a marked change from Lyhne's distinctive painting style, ***Three*** sees three large paintings depicting men and women suspended in a moment of ambiguous intimacy. These are accompanied by three smaller fleshy fabric studies that hint at the larger canvases. Using potent and hefty lead white paint throughout Lyhne explores a challenging new style for her painting and its approach to materiality, in doing so treating us to her understanding of the animal in three anonymous but distinct human portraits.

Within **Three**, what was once intended as a series of intimate sexual moments have been transformed into an exploration of the observed figure and its intersection with age, interpersonal relationships, sex and death. In the past Lyhne has created powerful, large scale paintings of defiant figures, sometimes in moments of apparent sexual ecstasy, totally unperturbed by the viewer and defying archaic attitudes that still exist in the depictions of the female body and female sexuality. She has studied others and cultivated literal intimacy between the painter and her subjects; accepting and exploiting conditions around incidental limitations. **Three** explores declining physicality, new affinity, humiliation and in doing so produces a reduced visual novella on acceptance and the transformative power of beauty.



W.K.Lyhne *Three (III)* (2019)  
70 cm x 90 cm, oil on cotton.

Each large work explores fabric, be it striped, blanketed, crumpled linen or pillow ticking with the same vigour and detailed scrutiny as the figure itself. The fabric of the body and the flesh of fabric seem to operate at a level of duality, all colluding in a conversation concerning intimacy. This duality continues into the exploration of twin obsessions: Nietzsche's eternal return, allied with his concept of 'gewicht' (literally weight) and Julia Kristeva's notion of abjection. Nietzsche through the addition of thick and heavy lead paint and abjection manifesting physically in the curdling nature of the manipulated material as it dries.

Lyhne's wide-ranging practice has in the past encapsulated ceramics, video and drawing but ultimately she is a painter, in command of her medium in a world where

too often painting is unjustly dismissed and undervalued. Known for creating substantial, sensual imagery which subverts ideas around bodies and objectification; Lyhne has often used her own image or that of animals as allegory for our other selves, skillfully creating monumental and devastating reflections of uncertainties both personal and political.

**W.K.Lyhne** (lives/works in London) has exhibited extensively within in the UK, including at Whitworth Art Gallery, Manchester (2018), The Freud Museum, London (2017), Tramshed Cock 'n' Bull Gallery, London (2015), Mark Hix off-site (2014) and has received press coverage in The Week, The Art Newspaper and The Guardian. W.K.Lyhne is currently undertaking a PhD at Chelsea College of Arts, London.

**Siannon Saunders** (1991, UK) lives and works in London, (UK). She has an MA in Fine Art from Chelsea College of Arts. She has recently taught on SSA Art History, Criticism & Communication at Central Saint Martins.

For further information please contact the gallery at [mark@lungleygallery.com](mailto:mark@lungleygallery.com)

**Jonathan Jones**

The thrill of the nude

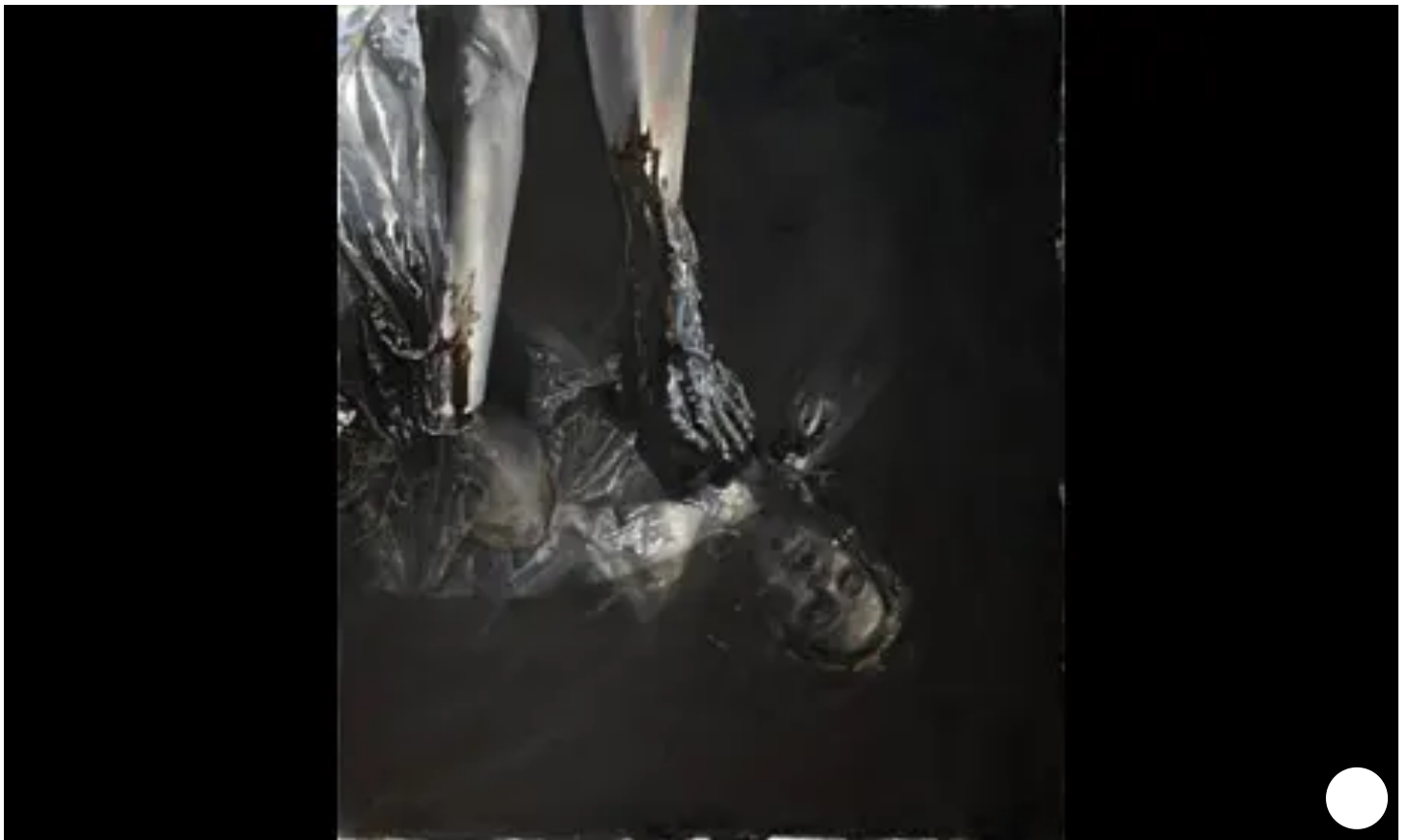
24/11/2008

The sensual work of WK Lyhne, inspired by Rembrandt, proves the nude is still a genre that marries art and life.

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)



**Jonathan Jones on art**

## The thrill of the nude

**The sensual work of WK Lyhne, inspired by Rembrandt, proves the nude is still a genre that marries art and life**

**Jonathan Jones**

Mon 24 Nov 2008 17.23 GMT

Nudity again today - and back to the National Gallery in London - as we look at one of its Rembrandts in the company of a young painter, WK Lyhne. In a series of oil paintings called The Stream she pictures her own responses to Rembrandt's Woman Stepping in the Stream, responses that include smearing herself with oil and portraying her naked legs dripping with this dark gooey stuff. In Rembrandt's painting, a woman raises her skirts as she steps into water. In Lyhne's paintings, the artist literally steps into oil, figuring her relationship with Rembrandt's painting as an immersion in its medium. In the pictures, this viscous coating on her skin is reflective, ridiculous, and sensual.

As Lyhne has recognised, Rembrandt is erotic. There are two very sexy paintings by him in the National Gallery - not only the tender bathing scene she has meditated on but also another great portrait of his lover Hendrikje Stoffels, in nothing but jewellery and a fur wrap, looking back at you out of dark eyes from a pale soft face. Rembrandt is an artist who contradicts the idea of the "nude" as a classically perfect form - an outline - and, like Titian, paints flesh as texture, tries to evoke touch and intimacy. In his paintings in the National Gallery he touches womens' skin against

suggestive substances - water and fur - to heighten the sense of warm physicality. His portrait of Stoffels is a direct response to Rubens's portrait of Helena Fourment in a fur wrap; both men want to stress they are painting their own companion, their lover, in an intimate moment rather than simply an imagined goddess.

Throughout art history, there is this tension in the nude between intimacy and objectification, between the tenderness of Rembrandt's lover looking back at you and the deliberately distanced, coldly erotic regard of Degas in his superb pastel in the National Gallery of a woman's back. Velazquez - once again, in a painting you can see in the National Gallery - melts the two extremes in his marvellous Rokeby Venus: the perfect goddess shows her back to us but in the mirror her face is vulnerable.

Lyhne studies her own body in these ambivalent ways - as flesh smeared in oil, as a person stepping into the stuff of art - in her paintings that return again and again to Rembrandt's Woman Stepping into a Stream. Art like this proves not just that young painters still turn to tradition but that the nude is still a genre that marries art and life. There was a frisson when an artist painted a woman naked 400 years ago and there still is, today. Lyhne's paintings can be traced back - through Rembrandt and Rubens - to one of the most sensual painterly scenes of nude bathers ever created, Titian's Diana and Actaeon, still on view at the National Gallery as the campaign to save it for the nation approaches its December deadline. Go to the National Gallery, feast on nudes and leave a donation, however small, in the Titian collecting box because every donation is evidence to the government of popular support for saving a masterpiece for our time.

---

# FAD

Mark Westall

W.K.Lyhne: We Are All Animals

02/10/2014

# LUNGLEY

---

[www.lungleygallery.com](http://www.lungleygallery.com)

# **ART OPENING: W.K. LYHNE: WE ARE ALL ANIMALS @\_COCKNBULL THURSDAY 2ND OCTOBER**

*By Mark Westall • 2 October 2014*

Share –   



---

2nd -? 18th October 2014 123 Bethnal Green Road London E2 7DG

[www.wklyhne.com](http://www.wklyhne.com)

[cocknbulgallery.co.uk](http://cocknbulgallery.co.uk)

*Humans do not have immortal souls.  
Desire and Death is what we are. Sex is  
revenge on death. And, desire a  
confrontation of mortality.*

Philip Roth

W K Lyhne's 14 ft high paintings tower over the visitor; sex and death are on a confrontational scale. We feel at the mercy of a massive, predatory masked nude, uncomfortably close to a masturbating woman and unwilling onlookers at an abattoir, where a butcher is setting to work on a slaughtered ox. Depicted life size, we as viewers becomes participant and complicit in the scene, unable to tear ourselves away.

Celebrated restaurateur and Cock 'n' Bull Gallery owner Mark Hix is hosting this exhibition off-site to accommodate the scale of the paintings. "The work of this painter is not for the

Privacy

---

faint-hearted,” he says. “The paintings confront the big issues head on, and on imposing scale. The result is sexy, fleshy, political.”

Lyhne is currently completing a flayed ox for Hix’s restaurant, Hixter City. Her work boldly takes on the big questions: pain, fragility, ageing, sex and death. She both visually ‘earths’ us through imagery of trees and animals, which give comfort and succour in the face of our anxiety about ageing, and takes on our attempts to hide from death, make it and old age disappear, through disquieting, confrontational representations of the nude form. The women in her paintings are very much in control: they are the lure for the male gaze, but they give nothing back – their faces are turned away or hidden, so that they retain the power, rendering the onlooker as just that.

Art historian Dr Jacqueline Cockburn comments:

*“Luscious, seeping, dripping paint. W K Lyhne’s work fearlessly confronts the Masters. Rembrandt, yes of course, but also Soutine, Bacon, Saville, Sherman too. And we, her audience, have nowhere to hide. She confronts us too. I am looking forward to the show.”*

### **HIX Award**

The Cock ‘n’ Bull Gallery values the platform it provides to young and aspiring artists. The HIX Award aims to offer a chance to current students and recent graduates to present their work to a wider audience. Judges of the award this year this year include Tracy Emin, Mark Hix and Ivan Massow.

### **Categories**

EXHIBITIONS

### **Tags**

W.K. LYHNE

## **Author**



### **Mark Westall**

Mark Westall is the Founder and Editor of FAD magazine Founder and co-publisher of Art of Conversation and founder of the platform @worldoffad



Wall Street International Magazine  
Let Them Eat Steak  
09/06/2015

**LUNGLEY**

---

[www.lungleygallery.com](http://www.lungleygallery.com)

# Let Them Eat Steak

8 May — 3 Jul 2015 at the HIX ART in London, United Kingdom

9 JUNE 2015



Gallery Director Rebecca Lidert and restaurateur Mark Hix invite you to indulge in their most decadent recipe yet. Ready for your consumption is a flawless fusion of installation, photography, fashion and painting celebrating steak in all its splendor, curated by 32EatArt. The experience is bound to leave you feeling excited, intrigued and maybe even a little bit hungry.

Each artwork in the exhibition highlights our desire to consume, exposing red meat as something to be desired in its taste, scent and presentation. After all, in a society where we live to spend and appreciate quality above all else, it's okay to treat ourselves every once in a while!

To match the high end concept of the exhibition 'Let Them Eat Steak' boasts some of the highest quality art on the scene today. What better place for this thought-provoking exhibition of food and art than Mark Hix's very own gallery? Saluting Damien Hirst's God of cows- the notorious formaldehyde Cock and Bull installation, the exhibition takes inspiration from the Tramshed restaurant above.

From Mark Hix's private collection Andy Warhol's Wild Raspberries is featured alongside a piece from 2013 HIX Award finalist Oliver Durcan. Philip Colbert's captivating image of a joint of meat created entirely from sequins is bright and bold in contrast to Camilla Wordie & Tasos Gaitanos's quieter series of photographic pieces which elegantly disassembles steak dishes and reframes them as artworks in themselves. In conversation across the room, Mary Stephenson's foam butchers shop installation brings to life her powerful large-scale photograph Hill & Szrock. CNB Gallery artists in residence compliment this already diverse mix of artwork.

Taking steak away from its traditional restaurant environment where food meets art, this exhibition displaces and reframes the luxurious food in a unique, yet fitting, gallery space. Each artwork is a delicacy that has been carefully prepared for your enjoyment just like your favourite dish in your favourite restaurant. All this will be served with a side of luxury, elegance, pop and entertainment- an indulgent experience you won't want to miss!

Artists include: Andy Warhol, Philip Colbert, Camilla Wordie & Tasos Gaitanos, Mary Stephenson, Oliver Durcan, Birute Bikelyte, Daniel Swallow, Tom Maryniak, Claire Orme, Josh Daniels, Thom Morgan, Liz McBurney, Felix Baudenbacher, W.K.Lhyne, Michael Lake-McMillan and Alan Stuart (Dangerous Minds).

Email

Share

Tweet

Share

Pin

Share



## HIX ART

HIX ART is located in the basement of Mark Hix's Tramshed on Rivington Street, Shoreditch. A wide range of artists, from the established to the undiscovered, are given the opportunity to showcase their work with exhibitions changing every eight weeks. It is a celebration of Mark Hix's love for art and hunger for innovation and creativity.

[Gallery profile](#)

Location

London, United Kingdom



## THE ART NEWSPAPER

Louisa Buck

Dish of the day - Tramshed

Frieze Special October 2014

10/2014

# LUNGLEY

---

[www.lungleygallery.com](http://www.lungleygallery.com)

# DIARY

**Full-on only (see also 7)**  
*the London*

It's a bit of a cliché, but the London restaurant scene is always a bit of a buzz. And this year, it's been particularly so. With the opening of new establishments, the closing of old ones, and the constant evolution of the scene, it's a bit of a buzz. And this year, it's been particularly so. With the opening of new establishments, the closing of old ones, and the constant evolution of the scene, it's a bit of a buzz.

**There's hope yet**

There's hope yet. The London restaurant scene is always a bit of a buzz. And this year, it's been particularly so. With the opening of new establishments, the closing of old ones, and the constant evolution of the scene, it's a bit of a buzz.

**Health and safety**  
*your meal?*



**Green chicken goes down with the duck**



**Confection**

**Confection**

## Dish of the day



### TRAMSHED

Mark Hix guarantees good art on the walls and a lively crowd at his tables by inviting his eminent artist friends to enter into the time-honoured contract of art in return for a tab—although it may take Damien Hirst a while to consume the worth in alcohol of his pickled Hereford cow with a cockerel standing on its back, made especially for Hix's Tramshed in Shoreditch. The indefatigable Dorset lad who taught Tracey Emin how to cook now has nine establishments dotted around the capital, all of which reflect his



love of classic, well-sourced, traditional English food. The chef's commitment to all things artistic extends to the recent launch of a Hix Award for students and a pop-up show during Frieze of the young British artist W.K.

Lyhne's 14ft-high carcass paintings (at 123 Bethnal Green Road, until 19 October). It is, perhaps, a predictable choice for a chef who reveals that his meaty delicacies persuaded the vegetarian artists Mat Collishaw and Tim Noble to turn carnivore.

• For more, visit [www.hixrestaurants.co.uk](http://www.hixrestaurants.co.uk)

### Dish of the day

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

**TRAMSHED**

Frieze Special October 2014  
 Louisa Buck

RESTAURANT GUARDIAN 10

WWW.FRIEZE.CO.UK

Collective  
 DESIGN

1000 10 10 1000

1000 10 10 1000

A thriller  
that will "leave  
you reeling"  
GONE GIRL P23

"The day Denis  
Thatcher ogled  
my wife"  
GYLIS BRANDRETH P56

TRACEY EMIN  
MOURNS HER  
LOST YOUTH  
PEOPLE P12

# THE WEEK

11 OCTOBER 2014 | ISSUE 992 | £3.10 THE BEST OF THE BRITISH AND INTERNATIONAL MEDIA

## The crisis in West Africa

Can Ebola  
Page 24



ALL YOU NEED TO KNOW

## 34 ARTS

## Art

### Exhibition of the week **Turner Prize**

Tate Britain, Millbank, London SW1 (020-7887 8888, [www.tate.org.uk](http://www.tate.org.uk)). Until 4 January

"Whatever you do, do not go to see the 2014 Turner Prize exhibition at Tate Britain," said Waldemar Januszczak in *The Sunday Times*. There's a real danger that this "yawn-inducingly, heart-crushingly, buttock-clenchingly bad" show will make you think that "all contemporary art this year was as grim as this". Believe me, "it wasn't". This year, three of the four shortlisted "torturers" – Tris Vonna-Michell, James Richards and Duncan Campbell – are video artists. The fourth, Ciara Phillips, makes wallpaper out of "gaudy screen-prints". The best of the bunch is probably Campbell, but don't get your hopes up. He presents a 54-minute film *It for Others* (2013), which is a "Spartan dirge" about cultural colonialism – how African art, for instance, has been stripped of its original context, and how "commercial forces are having a disfiguring effect on our aesthetic values". None of the points he makes is "wrong", but being lectured to in this way is a "torture of medieval intensity".

Much of the work in this show is indeed "maddeningly derivative and lazily oblique", said Zoe Pilger in *The Independent*. But I did experience a "single moment of wonder". This occurs in Richards's film, *Rosebud* (2013), when a budgerigar, "restrained by a delicate chain looped around its owner's fingers", seems



Ciara Phillips's *Things Shared* (2014): "gaudy screen-prints"

about to break free. Of course it doesn't – the chain drags it back – but a "humble household pet is transformed into a metaphor of flight and freedom curtailed". In the same film, you can see a flower tickling an anus, "which reacts by clenching shut", said Jonathan Jones in *The Guardian*. People are always saying that these days the Turner Prize is "tame and middle-aged". So there's something "almost nostalgic" about watching close-ups of an anus, filmed in "beautiful shadowy greys and blacks". But this is certainly "not a vintage year" for the Turner – though there is some

"interesting" material. I was particularly impressed by Vonna-Michell's *Finding Chopin: dans l'Essex*, a film in which the spoken-word performance artist recites "fast, ritualistic, cyclic sentences" against "picturesque" images of his native county.

This year's Turner "is by no means a crowd-pleaser", said Louisa Buck in *The Daily Telegraph*. The only artist that "doesn't plunge the visitor into darkness" is the Canadian-born, Glasgow-based Phillips, who shows "giant multicoloured handmade prints taken from blown-up images of accidental ink blotches". To look at her work – and indeed the whole exhibition – you need "patience, dedication and a generous swathe of time". But "if you are prepared to go the distance, there is much to be gained".

### Where to buy...

The Week reviews an exhibition in a private gallery

**W.K. Lyhne**

at Cock 'n' Bull Gallery

Mark Hix, the restaurateur who owns this gallery, says that the paintings of W.K. Lyhne are "not for the faint-hearted". He can say that again. Lyhne's canvases are huge – some 14ft high – and they address big themes: pain, ageing, sex and death, for starters. One of her most dramatic works is *Flayed Ox*, in which the viewer is spared no detail. The carcass hangs headless and dripping blood in an industrial abattoir in which a man – shown only as a headless automaton – strips back the flesh. The flesh, skin and splattered blood are so beautifully rendered that, perversely, the dead beast seems the most alive element in the painting. For the artist, the size is crucial. Previously she said that her paintings were monumental in size



*The Flayed Ox Part 1* (2014): 15ft x 9in

because she was so angry, she needed to "shout in paint". Now, however, it seems as if confronting mortality is more important to her.

Hosted off-site at 123 Bethnal Green Road, London E2. Until 18 October.

### Censored: Banksy in Clacton

Usually, when a Banksy mural appears, the owners of the defaced wall "call in the valuers", says *The Guardian*. But



last week in Clacton-on-Sea, a fresh Banksy was unceremoniously destroyed. Prompted by the Clacton by-election – in which the former Tory MP Douglas Carswell will be standing for UKIP – the street artist got out his spray cans: he painted a picture on the seafront, showing a mob of grey pigeons brandishing placards with slogans such as "Go back to Africa" and "Migrants not Welcome" at a lone exotic green bird. Banksy clearly intended the mural to be a wry comment on xenophobia. But within hours of appearing, the mural was removed – by Tendring District Council. A spokesman said it had received a complaint that the picture was "offensive and racist". "Staff agreed that it could be seen as offensive," he said, "and it was removed this morning in line with our policy to remove this type of material within 48 hours." But all is not lost. The council says it would "welcome an appropriate Banksy on any of our seafronts, and would be delighted if he returned in the future". Banksy himself declined to comment.

## Dish of the day



### TRAMSHED

Mark Hix guarantees good art on the walls and a lively crowd at his tables by inviting his eminent artist friends to enter into the time-honoured contract of art in return for a tab—although it may take Damien Hirst a while to consume the worth in alcohol of his pickled Hereford cow with a cockerel standing on its back, made especially for Hix's Tramshed in Shoreditch. The indefatigable Dorset lad who taught Tracey Emin how to cook now has nine establishments dotted around the capital, all of which reflect his



love of classic, well-sourced, traditional English food. The chef's commitment to all things artistic extends to the recent launch of a Hix Award for students and a pop-up show during Frieze of the young British artist W.K.

Lyhne's 14ft-high carcass paintings (at 123 Bethnal Green Road, until 19 October). It is, perhaps, a predictable choice for a chef who reveals that his meaty delicacies persuaded the vegetarian artists Mat Collishaw and Tim Noble to turn carnivore.

• For more, visit [www.hixrestaurants.co.uk](http://www.hixrestaurants.co.uk)