

HAPPY!

MAGAZINE COVER STORY

Seven secrets for a happy life



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Fool's gold? The true value of the precious metal

World Business Newspaper



Visual arts Jackie Wullschlager

David Nash

Yorkshire Sculpture Park Wakefield

This summer's major British sculpture show is a 40-year retrospective of the inventive, pioneering David Nash, whose work in wood – carved, hollowed, riddled, made geometric or anthropomorphic – looks timely, graceful, witty and increasingly monumental. New works include huge redwood crags and black eucalyptus spheres; the journey of "Wooden Boulder", a 200-year-old piece of oak released into a Welsh mountain stream in 1978, is documented; drawings and photographs augment the account of Nash's evolution.

www.ysp.co.uk

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runs to February 27 2011

Christen Kobke, Danish Master of Light

Royal Scottish Academy Edinburgh

This revelatory retrospective of Denmark's greatest painter, first shown in London, is an Edinburgh highlight. Here Kobke takes his place among the European masters of the early 19th century – negotiating naturalism and romanticism in paintings, principally depicting quiet, unassuming but light-

Surreal Friends

Pallant House Gallery Chichester

In the 1930s, Mexico opened its borders to a flood of artistic and intellectual refugees from the Spanish civil war and the second world war – Europeans who were not invaders but, writes Antonio Rodriguez Rivera in the engrossing catalogue to this exhibition, "came only with a small suitcase full of fear, trauma and memory, as well as the seeds of a new future".

Among the arrivals were three women who became lifelong friends: painters Leonora Carrington from England (via Paris, where she had lived with Max Ernst), Spaniard Remedios Varo and the Hungarian photographer Kati Horna (1912-2000). Exploring emigré influences on Mexican culture, Pallant House is showing separate, juxtaposed exhibitions of each artist.

Carrington and Varo are really postscripts to Parisian



Kati Horna's 'The Umbrellas', (1937), is considered by some her masterpiece

surrealism: neither are innovators and their whimsical anecdotal paintings are only distinguished from each other by Varo's darker Spanish themes versus Carrington's playful tones. Horna, though, is a true

discovery. Self-deprecating, she refused exhibitions, but her modernist works belong to the great avant-garde central European tradition – Kertész, Capa, Moholy-Nagy were Hungarian colleagues. Her skilful superimpositions and montages show how

surrealism shaped mid-20th-century documentary photography as it responded to a world in political and social upheaval.

Her masterpiece, "The Umbrellas", captures mourners at an anarchist funeral in Barcelona in 1937 in a downpour. The road tilts menacingly, and the thick sea of umbrellas is an image of black Spain at once recalling Goya and Velázquez yet ominous of contemporary terror. "Stairway to a Cathedral" embodies the distrust of the times: a woman's face blends into the cathedral's bricks, with one eye imprisoned behind a grille-window. Horna's Parisian flea market and café series are also definitive; later photographs of Mexican family and friends – "Remedios Varo in a Mask" by Leonora Carrington, Mexico 1957, for example – bring the continuing surrealist adventure alive. www.pallant.org.uk +44 (0)1243 774557 runs to September 12

Close Examination

National Gallery, London WC2

How did Umberto Giunti's 1929 "Madonna of the Veil", which looks like a screen goddess poster, persuade experts that it was a Botticelli? Is Durer's "Madonna with the Iris" less beautiful because it is not, in fact, a Durer? Subtitled "Fakes, Mistakes and Discoveries", this visually seductive exhibition about intellectual deceit throws light on many cultural fantasies, but above all demonstrates that an art work's claim to truth lies in fixing a lived moment in time through an artist's – not a faker's – mark-making. www.nationalgallery.org.uk +44 (0)20 7747 2885, to September 12

Diane Arbus

Nottingham Contemporary

Self-hatred and exploitation of the vulnerable or empathy anticipating the 1970s art of identity? The works here form an "Artist Room" installation and include celebrated images – the mixed-race couple "Young Man and His Pregnant Girlfriend in Washington Park Square", the disconcertingly fused "Identical Twins" – and lesser-known pieces by this controversial photographer. www.nottinghamcontemporary.org, +44 (0)115 948 9750, runs to October 3

Newspeak: British Art Now

Saatchi Gallery, London SW3

"Sensation" this is not, and nothing here is as potentially iconic as those pieces Saatchi plans to donate to the nation – Jitish Killat's alphabet, Emin's bed. But nor is this

the worst show since Saatchi moved into the Duke of York's headquarters. Painters to watch are William Daniels, whose tin-foil collage still lives, based on Old Masters, are the best thing here, and Peter Peri's black spraypaint reinterpretations of constructivism's legacy.

Among the installations, Glasgow duo littlewhitehead's plaster and wax gang of hoodies and John Wynne's large sound and sculptural assemblage of 300 stereo speakers bring wit and style. www.saatchi-gallery.co.uk +44 (0)20 7811 3081, runs to October 17

suffused scenes of everyday Copenhagen, which recall now Constable, now Caspar David Friedrich, yet always are coloured with a particularly Danish sensibility. www.nationalgalleries.org +44 (0)131 624 6200 runs to October 3