Editors’ picks: London

ArtReview’s editorial team selects the best shows they’ve seen around town

Francis Upritchard, Wetwang Slack, 2018 (installation view). Photo: Angus Mill. Courtesy the artist and Barbican Centre, London

Francis Upritchard at the Curve

It’s nice, sometimes, to be perplexed. Francis Upritchard’s recent sculptures tangle fashion, craft and archaeology: there are multicoloured polymer humanoids, spindly and delicately featured, skin painted in hues of blue or desaturated anaemic tones, etched with rune-like symbols and standing on lilac pedestals like high-fashion druids. There’s a table of small gnarled bronze body parts, a vitrine of jewellery-adorned ears made from colourful leather, shelves displaying an assortment of felted hats, and ceramic and glassware artefacts. Finally, there are pseudo-Greek sculptures and reliefs of centaurs with melted faces and mangled bodies made predominantly from Balata, a wild rubber extracted (with the help of a local producer) from trees in Brazil’s Monte Alegre. You could say that Wetwang Slack (named after an Iron Age burial site in Northeast Yorkshire) references the ways in which history and culture can be invented and, in some instances, reinvented to suit particular regimes or belief systems. Or you could see it as a fantastical civilisation, a world that has evolved from myths made real. Either way, bring your imagination. Fi Churchman