

Visual Arts - Jackie Wullschlager, Financial Times, April 13, 2013

**Visual arts** Jackie Wullschlager

**Gert and Uwe Tobias**  
Whitechapel Gallery, London

The Romanian identical twins, whose giant woodcuts, detailed collages and wall paintings reference eastern European folk art and narratives, geometric modernism, and postwar German paintings, are making work for the Whitechapel. Born in 1973 in Transylvania, they now live in Cologne and are art world darlings, shown by Saatchi in 2011 and in a show curated by Whitechapel's Iwona Blazwick in Florida at Art Basel Miami in December. [www.whitechapelgallery.org](http://www.whitechapelgallery.org) 020 7522 7878, Tuesday to June 14

**David Inshaw**  
Fine Art Society, London

His painting of a summer's day in Wiltshire, "The Badminton Game" (1972-3), is among the Tate's most popular postwar British pictures, but what else do we know of David Inshaw? This show celebrates his 70th birthday with 40 works old and new - landscapes, figure studies and a fresh series of "tree portraits". Inshaw belongs in the British visionary/realist rural tradition of Samuel Palmer and Stanley Spencer, but his real subject is how painting holds moments in time. [faslondon.com](http://faslondon.com), 020 7629 5116, Wednesday to May 9

**Boris Aronson and the Avant-Garde Yiddish Theatre**  
Ben Uri Gallery, London

In 1930, designer Boris Aronson left what he saw as the ghetto of New York's Yiddish Theatre and began a distinguished career on Broadway, working on the premieres of *The Crucible*, *Cabaret*, *Sondheim's Follies* and *Pacific Overtures*, and winning eight Tony awards. But in the public imagination he is forever associated with *Fiddler on the Roof* (1965) which looked back to his roots in shtetl Russia and his training in revolutionary Moscow and Kiev - *Fiddler* adapted Marc Chagall's seminal 1920 designs for the Moscow Jewish Theatre, unseen in the west until the 1990s.

According to an intriguing exhibition arriving in London after showings in Paris and Tel Aviv last year, Aronson's story is not just about assimilation. Rather, he transformed moribund mid-century American theatre by



'Three Men', 1920

injecting the aesthetic of the Russian-Jewish avant-garde into stage design, making it a defining element of a production.

He arrived in New York in 1923 and his radical cubo-futuristic and constructivist settings and costumes for *Unser Theater* (Our Theatre)

**Peckham New York Paris**  
88 Friary Road, London

As an austerity measure or just a bid for creative freedom, this is surely what young artists should be doing: seven Peckham painters and sculptors,

some unknown, others emerging names, mount a week-long show at the home of one of them, fronted by Manhattan gallery Shoot the Lobster, where the exhibition travels before moving to Paris. All are artists to watch; three - James

Capper with "Aviation Division", a new prototype flying machine, following the themes of his recent machine-sculptureshow at Yorkshire Sculpture Park; James Balmforth, showing a dagger with a gallium blade, investigating the hidden

life of matter; and Gothic/neo-classicist figurative painter Nathan

Cash Davidson - feature in Charles Saatchi's "New Order" show of young British art opening next week. [www.shootthelobster.com](http://www.shootthelobster.com), runs to April 19

through the 1920s drew mainstream attention to its Yiddish troupe. On display here are gouache, watercolour and crayon mural designs where modernism brilliantly meets a folkloric cast of rabbis, Jewish dancers and musicians, and costume and set sketches, some in vibrant colour, others resembling dynamic, three-dimensional black-and-white woodcuts. For his key early productions - S Ansky's *Day and Night*; Ossip Dymov's *Bronx Express* - the set was a subway car, opening into an American palace or an eastern European hovel according to the dreams of the main character, who falls asleep while riding home; A Goldfaden's *The Tenth Commandment* and Sholom Aleichem's *Stempenyu* - *The Fiddler*, with distorted cubist renderings of shtetl interiors reminiscent of Marc Chagall. [www.benuri.org.uk](http://www.benuri.org.uk) 020 7604 3991, from Friday to June 30

**Bellini Botticelli Titian - 500 Years of Italian Art**  
Compton Verney, Warwickshire

Masterpieces from Glasgow, which has the best civic art holdings in the UK, begin an international tour here, in an exhibition which is both a condensed story of the Italian Renaissance and baroque, and unravels the layers of taste, economics and patronage which over centuries shape distinctive collections. [www.comptonverney.org.uk](http://www.comptonverney.org.uk) 01926 645500, runs until June 23

**Schwitters in Britain**  
Tate Britain, London

Resilience, assimilation, the accidental convergence of man and milieu: how Kurt Schwitters arrived in Scotland from Germany via a Norwegian icebreaker, and continued his European avant garde career in the Isle of Man, wartime London and the Lake District. Meticulous, refined collages, small formal sculptures, nonsense-poetry performances, lyrical paintings - Schwitters was a cross-disciplinary figure. His lightness of spirit pervades this elegant show. [www.tate.org.uk](http://www.tate.org.uk), 020 7887 8888, runs to May 12