

## Visual arts Jackie Wullschlagger

### Richard Deacon

London

Complex new work from the ambitious abstract sculptor, exploring organic, monophasic and geometric forms at intimate and monumental scale, includes 'Congregate', a large stainless steel sculpture comprising eight interlocking skeletal polygonal forms. 'Fold', a 60-part glazed ceramic piece whose pleats are at once intimidating and inviting, and examples from the wall-mounted aluminium "Alphabet" series that turn on the balance between meaning and resistance to interpretation.

[www.richarddeacon.com](http://www.richarddeacon.com)  
020 7724 2739, until June 23

### Sarah Lederman

London

Sarah Lederman won the Carlin Prize for most promising art graduate in 2009; she is one of an emerging generation of women artists reconsidering possibilities for representing the female body. Her paintings, focused on adolescent nudes and executed in drippy, pale, watered-down oils, are distinctive and already have a strong following among collectors, including David Roberts and Kay Saatchi. This first solo show launches this

### Masterpieces from Mount Stuart: The Bute Collection

Scottish National Gallery, Edinburgh

While running the country as George III's prime minister, John Stuart, third Earl of Bute, found time to amass an Old Master collection acknowledged as the greatest in the UK before the French revolution; to augment the royal collection; to introduce the king to Reynolds and Zoffany; and to set up the Royal Botanical Gardens at Kew.

His collection included Titian, Veronese and Velazquez but its real strength, reflecting 18th-century British taste, was the Dutch and Flemish schools. It is easy to see why the Earl liked Guillam van Haecht's "Art Cabinet with Anthony van Dyck's Mystic Marriage of St Catherine"; this marvellous, dense depiction of an imaginary art cabinet piled high with paintings, stacked with casts, full of intrigued and busy visitors, represents the milieu every ambitious collector would like to create, and the Van Dyck, centrally placed, was a celebrity piece, later acquired by George IV.

Also exceptionally prized among the Georgians were Aelbert Cluyp's delicate tonal landscapes, often rainy and in muted colours, and stormier ones by Jacob van Ruisdael, such as "Mountain

weekend and is subtitled "A Notion of Longing"

[www.robertart.com](http://www.robertart.com)  
020 7580 0020, until June 30

### Yayoi Kusama

Tate Modern, London

Since the 1950s, the grande dame of Japanese art has added her own twist to

every cultural movement – surrealism, abstraction, expressionism, pop art – by painting, sculpting or creating installations based on her obsession with dots (referencing childhood hallucinations) and penis shapes (a response to a dislike of sex). It is entertaining if standard

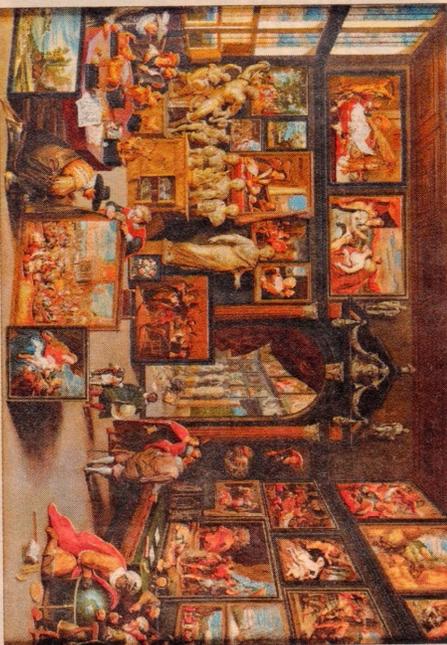
feminist fare until the final gallery – "Infinity Mirrored Room", an immersive, ever-changing light installation more visually compelling than any Turbine Hall piece since Olafur Eliasson's "Weather Project". Last fortnight.

[www.tate.org.uk](http://www.tate.org.uk)  
020 7887 8888, until June 5

### Turner Inspired: In the Light of Claude

National Gallery, London

Final fortnight, too, for this story of Turner's infatuation with Claude – familiar but sparkingly well told here, with canvases-by-canvases juxtapositions to show how



Guillam van Haecht's "Art Cabinet with van Dyck's "Mystic Marriage of St Catherine". Landscape with a Waterfall", as well as a sombre Ruisdael writer view of Amsterdam, never shown in public before. These, along with portraits – Jacob Jordaens's lovely picture of a girl, probably his daughter, with cherries; Joos van Cleve's enigmatic "Portrait of a Lady" – and genre scenes by Jan Steen, Pieter de Hooch, Gabriel Metsu, David Teniers the

Younger, are among loans from the Bute Collection that go on display today in Edinburgh, against a backdrop of Bute fabrics. The first substantial showing of the collection since 1949, it is a coup for the National Galleries and marks the start of a series of long-term loans from Bute.

[www.nationalgalleries.org](http://www.nationalgalleries.org)  
0131 624 6200, until December 2

### Picasso and Modern British Art

Tate Britain, London

Of the seven artists – Duncan Grant, Wyndham Lewis, Ben Nicholson, Graham Sutherland, Henry Moore, Francis Bacon, David Hockney – showcased here for their response to Picasso, only the last three rose above imitation, but it doesn't matter: this show soars thanks to its dazzling Picasso loans. The masterpiece of hermetic cubism "Man with a Clarinet" comes from Madrid, the collage-like "Head of a Man" from New

York's Museum of Modern Art. "Reading at a Table", a tender portrayal of Marie-Therese Walter, absorbed in a book, from the Metropolitan Museum; they join important Tate pieces in an exhilaratingly random display, free from curator-led themes.

[www.tate.org.uk](http://www.tate.org.uk)  
020 7887 8888, until July 15

## Dance Clement

### Ballo della regina/ La Sylphide

Royal Opera House London

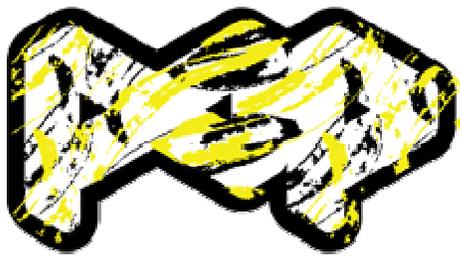
The Royal Ballet has put together an irresistible double bill. Balanchine's effervescent *Ballo della regina* floods over the stage, deliciously flavoured (like madrasised champagne) and sparkling, with Mariana Nunez on the crest of the dances, like Merrill Ashley for whom Balanchine made the ballet and who has staged it here. Then Johan Kobborg's impeccable production of Bournonville's *La Sylphide* returns, with Ahna Cojocaru as the sylph and Steven McRae as the doomed, intoxicated James in its first cast. (Tamara Rojo, pictured, will also appear as the sylph.) This masterpiece of Danish ballet is Kobborg's birthright, and he (unlike certain Danish dancers) honours

it in every step, every nuance. Heart-fitting, heart-tearing viewing. On Monday, Tuesday, and Thursday evenings and twice next Saturday, continuing into June. Really not to be missed.

[www.roh.org.uk](http://www.roh.org.uk)  
020 7304 4000



CRITICS



Today's POP is Rachel. A teenage taboo.



If there is a constant in Sarah Lederman's work, it is her preoccupation with the female form. In her canvases, women hang out *laissez-faire* in a terminal state of pubescence, long limbed and only in their knickers and bras. They are pretty paintings - a feminist's *Lolita*, a modern day Klimt's *Water Nymphs* sleepover - but they retain elements of the grotesque too. The paints pool like bodily fluids at their crotch and down their thighs. Instead of eyes, many have only grey caverns; objectified and anonymous, girls masquerading as women.

Does Sarah find her own paintings dark? 'I don't find them violent or unhappy, but I know that people do,' she says. 'I know that people have been forbidden by their wives from buying them.' Her new solo exhibition, 'Notions of Longing,' is currently on display at the Rollo Contemporary Gallery in Marylebone. I met Sarah at the studio she has occupied in residence in Islington for the past two years - the amount of time she has spent building this body of work - to talk about everything from religion and fantasy to sexual taboo.

**What do you think about sex is taboo?**

I think sex is still a taboo, personally. I'm interested in that fantasy of obsession with someone, and how it transfers into something. And more how it doesn't transfer, and how it's more pure if it doesn't. The book I'm reading at the moment talks about passion, sex and religion and I like that, that idea about transcending to a kind-of godliness through taboo and passion and desire.



**Did you grow up in a religious family?**

No, but I went to a Jewish school. A lot of my friends became religious later on. I think they needed the restraint on their lives. I was interested in the fact that they felt the need to repress themselves and they needed to put boundaries on themselves.

I think because maybe having gone to a Jewish school I still do that to myself, and I think it comes out through the work - I sometimes think being a bit repressed helps me. I'm really interested in the idea of there being a violence in making work; like creation and destruction being quite a similar thing.

I've become a little bit interested in the Christian religion, because I was never brought up with that. All the images of the Virgin Mary, I love that; the whole Jesus on the cross - because there is no imagery in Judasim. You're not supposed to have an image of God. In Christianity it's like the whole of western art is based on that, it only really clicked to me recently - and I know it's so obvious to think - but the idea that you represent God into a person, I really like the imagery of it all.

**When did you first want to use imagery of women's bodies in your work?**

Always, always - I remember as soon as I got boobs I started drawing myself in the mirror. I used to draw naked women when I was a kid all the time. It's always been the mirror and my relationship with the mirror. I haven't really gone beyond that mirror stage.

**How do you imagine your work would change if you did go beyond it?**

I don't know if I want to move away from it... I guess my landscapes are moving away. I have painted other people and had a relationship with painting other people and the mirror hasn't been involved, but at the same time I've done paintings of rooms still using the mirror and there's been no person in it, so I don't know. I think I've become a bit too attached to it.



**Does it feel safer?**

Yeah, in the composition. I'm quite interested in the idea of what happens with reality with the mirror: you're going further away from reality... it's the opposite to the Plato's cave thing. You're getting at a kind of truth, and I like using the mirror to get at that kind of truth. But then I'm always available to me, so there's a practicality to it.

**Do you feel like it is easy to separate the self in your work and as an artist?**

I think there are elements of me and the work is about me obviously, but at the same time I don't see them as portraits of myself. They could be anyone: I would like anyone to look at them and feel like, 'That could be me.' I want them to feel like they're looking in the mirror.

**They're very anonymous. Is that deliberate?**

I'm not interested in them being a person, I'm interested in them being a feeling - a sense of something, a sense of time; not a person and a personality. I never like my paintings that aren't anonymous, that are obviously me or obviously someone else. I always find I really like women's bodies but when their faces are covered - I'm much more interested in the lack of personality.

**We normally identify a person by their facial features, but here they are identified by their body parts.**

Some people don't give much away, but my face gives so much away. There's a painting where one figure has their eyes showing and the other - they're wearing a bra to cover up. The nipples are looking at you. The nipples have more of a personality. I'm quite interested in big nipples at the moment because of the fact that they're so sexual and quite gross as well, but in an interesting way.

*A Notion of Longing is showing at ROLLO Contemporary until 30 June  
51 Cleveland Street, London W1T 4JH*

[sarahlederman.com](http://sarahlederman.com)

[rollo.com](http://rollo.com)

About this Pop

## The body of sirens

***In mostra a Londra la promettente Sarah Lederman***



### [Appuntamenti](#)

Mercoledì 9 Maggio 2012

**London calling.** Il 17 maggio inaugura alla [Rollo Contemporary Art gallery](#) la mostra di una giovane promessa dell'arte femminile, **Sarah Lederman**. Si sa: Londra è la patria delle nuove tendenze, il laboratorio dove nasce ciò che sarà un must nel mondo, la fucina di talenti e idee innovative. Chi desidera scovare il prossimo grande artista che conquisterà fiere, gallerie e musei, tenga, dunque, sempre gli occhi puntati sulle nuove proposte della capitale britannica.

Sarah Lederman è una di queste: è stata scelta e lanciata dalla famosa collezionista Kay Saatchi come più interessante artista appena diplomata a Londra, ha vinto il *Catlin Art Prize*, e ha già esposto a fianco di artiste del calibro di Tracy Emin e Cecily Brown. La Rollo Contemporary Art le dedica una personale, prima che ritorni a studiare pittura nel prestigioso Goldsmith's College School. La figura femminile è il soggetto dominante nei suoi quadri: corpi pallidi, evanescenti, con occhi scuri e tormentati. Il colore è diluito, gocciolato sulla tela a creare un'atmosfera di sogno. "Il mio lavoro - spiega l'artista - è un viaggio dentro di me, dentro i miei sogni e i miei desideri. Mi hanno molto influenzata le mie fantasie infantili, le favole, i castelli, e la perdita dell'innocenza. Per questo creo con la pittura un'atmosfera magica e fiabesca". I corpi femminili in mostra sono di giovani adolescenti, lontani dallo stereotipo della femminilità perfetta, contenuta e bella. Sono sirene che nuotano, corpi fluidi, personaggi ammalianti e vulnerabili, trasportati da desideri e paure, dietro un velo di colore che sbiadisce e ci allontana.

**How to:** Sarah Lederman - *A notion of longing*, [Rollo Contemporary Art gallery](#), 51 Cleveland Street W1T4JH, Londra, dal 18 maggio al 30 giugno

[Benedetta Bernasconi](#)

<http://www.marieclaire.it/Attualita/A-notion-of-longing-la-mostra-di-Sarah-Lederman-alla-Rollo-Contemporary-Art-fino-al-30-giugno-2012>

The taboo surrounding child abuse as a post-show headline was flooded with young viewers, disclosing years of neglect and cruelty.

"Because of the talking dogs and mathematical ping-pong, the programme had lots of young viewers and they were talking about things they hadn't been able to talk about before," says Ranzen.

"Just talking about it seemed to empower them and give them hope. We had to shut the line down after 48 hours, but it made me wonder what if we were able to keep the lines open 24/7? How many more children would be helped?"

The answer – just over 25 years later – is 2.7million.

The huge response to the programme prompted the indefatigable presenter to set up the charity Childline, which continues to offer confidential help and counselling to youngsters suffering abuse.

Ranzen recalls that, before Childline, the taboo surrounding child abuse often enabled authority figures to act with impunity.

"There was a lot of denial, not everyone wanted to hear the message. Before Childline, there was no way a child could ask for help and, once you have a subject nobody wants to talk about, it gives abusers licence. Many That's Life! viewers had tried to ask for help but had been disbelieved. We went on a very steep learning curve and discovered abuse was no respecter of geography, ethnic group or income with terrible abuse by an army doctor, a priest and a Church of England vicar."

These days, most children contact the helpline via a mobile phone and there is an online counselling service plus a message board for children to help other children. But Ranzen says that Child-

line saved children.

Two and a half decades ago, when Ranzen heard what the children were telling That's Life! she replied, she knew the story was "something different" to anything she had done before.

When in 2000, Childline moved under the umbrella of the NSPCC they carried out a survey of users.

"At the beginning, children were talking about abuse going on 10 or 15 years. Now, half the children who ring do so within a month of it starting. The presence of Childline has played a part in deterring abusers and protecting children. There is a lot of unavoidable pain that can destroy children's lives – bereavement, illness. But abuse and negligence are avoidable and, if you can protect children from avoidable pain, I can't think of a more important thing to do."



Esther Ranzen with Julien Macdonald at the launch of BT Artbox

**Celebrity designers restyle BT's phone box to mark anniversary**

Esther Ranzen has praised the "ventilously appropriate, brilliant creative idea" of marking the 20th anniversary of the charity via redesigned models of BT's classic red telephone box.

Red Baker, Lily Cole, Zaha Hadid, Gerry Judan, Julien Macdonald, Zandra Rhodes and Philip Treacy are among those who have redesigned Sir Giles Gilbert Scott's classic red phone box.

The foreglass replicas will be displayed at landmark locations across London until July 18 when they will be auctioned at Sotheby's in aid of Childline.

Art exhibition **Ilana Conway**

**Summer afternoon swims in Hampstead's Ponds inspire Sarah's delicate sirens**

Hazy days swimming in Hampstead Ponds are the ultimate sign that summer is here. Sarah Lederman filters the theme of desire through her sun-dappled images of the much-loved Ponds. Painted as winter drew in, works such as *Siren In Hampstead Ponds* are more than just memories of warm afternoon swims.

She is inspired by the charged sexuality of author Angela Carter's stories. "I admire the way she describes hidden fantasies and the female body and that nothing sexual actually happens in her stories – it's all just implied," she says.

Lederman intertwines themes from the famed eroticised fairy tales with her own experiences. "I'm really interested in identity, it's that sense of impossibility – that's where the notion of longing comes in," she says.



**Sirens by Sarah Lederman**

A *Notion Of Longing*, on show at the Rollo Contemporary Art Gallery in Marylebone, is the pinnacle of an already successful career. Lederman's achieve-

ments include winning the Catlin Art Prize and being selected by renowned art collector Kay Saatchi for Saatchi's Antiparton exhibition. Recently, her work was displayed alongside world-acclaimed artist Tracey Emin, as part of the groundbreaking UK travelling exhibition *The Body In Women's Art Now*.

**Influenced by Waterhouse**

Lederman continues to explore the female form and welcomes the influence of art history. "I'm really influenced by John William Waterhouse's *Sirens* and heard that he was inspired by Hampstead Ponds. All last summer, I swam in the Ponds and then even had a dream about them. Painting all those summer pictures got me through the winter."

As another summer passes, Lederman is preparing to do an MA at London's prestig-

ious Goldsmiths in September and we'll be seeing her on TV soon in the Sky documentary *A Portrait Of The Artist As A Young Woman*.

Creating these works in her studio in the Centre for Recent Drawing in Islington, where she is an artist in residence, Lederman works from a mirror, developing the smudged, delicate figures which have become her trademark. However, she is adamant that the doll-like characters are not self-portraits. "I think they can be anyone – they're an emotion. I don't want people to think 'That's Sarah.' I want them to think, 'That's me.'"

**Sarah Lederman's exhibition A Notion Of Longing is at Rollo Contemporary Art Gallery in Cleveland Street until June 30. For more information, visit [www.sarahlederman.com](http://www.sarahlederman.com).**

## LATEST NEWS

Catlin Art Prize Winner, Sarah Lederman, Rollo Fine Art



## Catlin Art Prize Winner Sarah Lederman First London Exhibition Announced

DATE: 06 APR 2012



Sarah Lederman's career launched when she was chosen by world famous art collector, Kay Saatchi and curator Catriona Warren in 2008 for Saatchi's famous 'Anticipation' exhibition as one of London's most promising recent graduates and as an "Artists to Watch". Since then Lederman's work has been hotly in demand, with a long list of art prize nominations including the Sovereign European Art Prize, the Jerwood Painting Prize 2009, the London Open 2009, and winner of the Catlin Art Prize in 2009. This May

her first ever London solo show will open at ROLLO Contemporary Art with a collection of new paintings, before the artist returns to further education, on the prestigious Masters programme at Goldsmith's College School of Art, London.

Lederman has previously exhibited at ROLLO Contemporary Art in a group exhibition alongside world famous artists, Tracey Emin and Cecily Brown, in the UK travelling exhibition *The Body in Women's Art Now*, which surveyed the ground breaking women's art of the last decade that focuses on the body. Her paintings have also been exhibited in the US and Finland and are represented in many prestigious collections including David Roberts' Art collection, The New Hall Art Collection and the University of Arts Collection.

Lederman's immediately recognizable paintings, rendered using watered down oil paint to create drippy images of doll-like female figures with barely-there pale bodies, blood red nipples and haunting dark eyes, explore adolescent desire, awkwardness and notions of 'otherness'.

Strongly influenced by childhood fantasies, fairytales and the loss of innocence, Sarah Lederman's paintings focus on the adolescent body as a site of flux to engage with and disrupt traditional representations ideal femininity as neat, pretty and contained. Rather, Lederman exploits the materiality of paint to create nudes in drippy oils that re-present the female body as a site of freedom and fluidity.

Lederman has said 'I use paint to conjure the illusion of skin and containment in the body. For me paint is a way of building up cells and filth to allude to the surface of the skin. My painting makes the disgusting and repulsive become beautiful. The containable becomes uncontainable. The body becomes fluid, unfixed.'

Lederman's haunting female characters resist easy definition; teetering between provocation and vulnerability. Her latest body of work, which will be launched in her solo show at ROLLO includes figures in water and centre around the idea of the Siren.

Sarah Lederman was born in London in 1986. She graduated from Chelsea College of Art and Design in 2008. She currently lives and works in London.

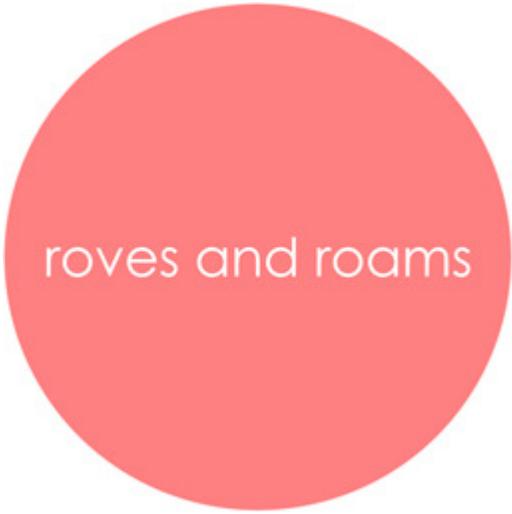
**Image:** Sarah Lederman, *Two Legs Up in the Air*, 2012, Oil on Canvas, 120 x 100 cm, image courtesy of the artist and ROLLO Contemporary Art.

### **Sarah Lederman**

A Notion of Longing

18th May – 30th June 2012

ROLLO Contemporary Art, 51 Cleveland Street, London W1T 4JH



roves and roams

**Sarah Lederman: A Notion of Longing at ROLLO Contemporary Art**



This may be Sarah Lederman's first London solo show, but she has been a name about town for quite some time now, since being tipped by Kay Saatchi, in 2008, as an "artist to watch", and then winning, over the following couple of years, various prizes, including the prestigious Catlin Art Prize (2009).

In 2010, she exhibited alongside Tracey Emin in part two of the three-part travelling exhibition, *The Body in Women's Art Now*, and, indeed, it is with representations of the female body that her work remains concerned.

Born in London in 1986, Lederman graduated from Chelsea College of Art and Design in 2008, and is set to return to studying for a Masters at Goldsmith's from October 2012. Although no longer an adolescent herself, her sketchy pubescent figures couldn't be mistaken for anything else. With tentative pencil outlines, suggestive and uncertain, treading the fine line of trial and error, of becoming, her shadowy shapes are then filled in or overlaid with watered down oil paint, so fluid that it drips across the canvas, collecting in pools, and leaving scratchy patches of pigment, like a caterpillar shedding its chrysalis, or the formation of a new skin.

Lederman has said: "I use paint to conjure the illusion of skin and containment in the body. For me, paint is a way of building up cells and filth to allude to the surface of the skin. My painting makes the disgusting and repulsive become beautiful. The containable becomes uncontainable. The body becomes fluid, unfixed." Certainly there is something about the dripping and leaking fluids which encourages an abject response, and the abject, as any reader of Kristeva will know, is all about the process of separation, of individuation, of becoming oneself, the subject, separate from the (M)Other. Put simply, it's about growing up, and Lederman's paintings capture this painful process in action, portraying shadowy figures, no longer children, but not quite adults. *Angels* (2012), for example, with its title suggestive of innocence and purity, depicts two girls, cropped so as to be headless and footless,

provocatively clad with sheer black tights, arms semi-interlinked. One is wearing a bra, the other not, thus capturing that moment of discovering and henceforth covering the body.

This exhibition also showcases a new body of Lederman's work, inspired by J W Waterhouse, and vibrant in its glistening blues, greens, and yellows. This water nymph series seems to offer a progression from the dark and haunting depiction of adolescence in Lederman's other works, instead hinting at the beginning of a recognition of the power of being a developed adult, sexual female, capable of seduction. These sirens, actively aware of their potency and desirability, are no longer blinded by the innocence of childhood, and all have their eyes wide open, a vivid blue to match the watery background, whereas the unformed, awkward creatures elsewhere have mere daubed blotches where their eyes ought to be.

There is something very Spring Awakening about Lederman's works, and, as the artist herself confesses, she continually finds herself returning to her teenage years, "examining the desire to be something that the body won't let itself be." Having passed her first quarter centenary, however, one wonders whether she will remain so ensconced in this developmental era of her life, or whether, and if so how, she might progress, art mirroring life experience of an assured and successful young woman? Whichever way she goes, Kay Saatchi was right to mark out this artist as one to watch.

Image Credit

Sarah Lederman *Crouching Girl* (2012)

All images courtesy the artist and ROLLO Contemporary Art

Sarah Lederman: A Notion of Longing is at ROLLO Contemporary Art from 18 May – 30 June 2012.

## [art-Corpus](#)

cor·pus /'kôrpəs/ n. pl. cor·po·ra (-pr-) 1. A large collection of writings of a specific kind or on a specific subject. 2. A collection of writings or recorded remarks used for linguistic analysis. 3. The main part of a bodily structure or organ. //Reviews of art. Art and language. Art and the body.

**Friday, 25 May 2012**

**Review of Sarah Lederman: A Notion of Longing at ROLLO Contemporary Art**

25/05/12

**Sarah Lederman: A Notion of Longing  
ROLLO Contemporary Art  
18 May – 30 June 2012**

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Images:

Sarah Lederman

*Girl*

2012

Oil on canvas

60 x 50 cm

Sarah Lederman

*Crouching Girl*

2012

Oil on canvas

80 x 70 cm

Sarah Lederman

*Girl with Blue Eye*

2010

Oil on canvas

60 x 55 cm

All images courtesy the artist and ROLLO Contemporary Art.

Also published at: <http://www.rovesandroams.com/2012/05/sarah-lederman-a-notion-of-longing-at-rollo-contemporary-art/>  
Posted by [Anna McNay](#) at [14:57](#)

## Spoonfed



Sarah Lederman

Friday, 18 May 2012 - Friday, 29 June 2012

Monday - Friday: 10:00 - 18:00

**ROLLO Gallery**, 51 Cleveland Street, Fitzrovia, W1T 4JH

***A first solo show - if you discount her work-in-progress exhibition at C4RD back in 2010 - for the hotly tipped Sarah Lederman at ROLLO Contemporary this summer.***

***Picked up by Saatchi and winner of the 2009 Catlin Prize, Lederman's paintings hone in upon the awkwardness and discomfort of adolescence and the conflicting states of innocence and sexual awareness.***

***Layers of pencil and paint lend a delicate fragility to the subjects depicted.***

**Until 30.06.12.**

**<http://www.spoonfed.co.uk/london/event/sarah-lederman-a-notion-of-longing/at/rollo-gallery/>**