

Landmark exhibitions by Grayson Perry and Antony Gormley spice up the spring art calendar

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**DELUSIONS OF GRANDEUR**

Grayson Perry is back in his groove, producing eye-popping works of art. Composed of ceramics, tapestries and works on paper, Grayson Perry: Delusions of Grandeur is the largest contemporary exhibition ever held at The Wallace Collection. Running until October, it finds Perry's works displayed alongside the collection's masterpieces as he interrogates the nature of craft-making, domestic space, decoration and perceived perfection versus authenticity. Perry's pieces are as flamboyant as ever and are rich in ideas, asking probing questions about social norms. "I was captivated by the craftsmanship seen in the collection but I struggled with the opulent aesthetic, which I found cloying at times," Perry said. Fortunately he "worked out a strategy" to "find a fresh perspective".  
*Manchester Square*

UNTITLED DRAWING, GRAYSON PERRY.  
IMAGE COURTESY THE ARTIST AND VICTORIA MIRO

# NEW PERSPECTIVES

**NO TIME FOR DESPAIR**

Dedicated to building spaces of community, abundance and joy, Michaela Yearwood-Dan crafts her canvases in dense swirls of colour. Taking her title from an article by Toni Morrison for *The Nation*, the artist brings new paintings, ceramic sculptures and benches to Hauser & Wirth from May 14 to August 2. Addressing notions of blackness, queerness, femininity and healing rituals, Yearwood-Dan constructs spaces that aim to liberate, uplift and inspire. Her materials include ceramic petals collaged into paintings to evoke the queer histories of carnations and pansies, and textures layered with gold leaf and Swarovski crystals. Personal and political, the artist's work is a heartfelt antidote to apathy and despair. As Morrison wrote: "In times of dread, artists must never choose to remain silent."  
*23 Savile Row*



**FIGURES & LANDSCAPES**

Presenting a distinctive selection of Keith Vaughan's paintings and drawings, Brooke-Walder Gallery shines a light on the work of the British artist and conscientious objector. Exploring Vaughan's depiction of the male form and its complex relationship with the landscape, capturing intimate moments of physicality and introspection, this exhibition – which runs from May 7 to 30 – reveals the artist's talent as a draughtsman. Through his masterful use of line, colour and composition, the former St John Ambulance worker and close friend of Graham Sutherland and John Minton brought a profound sense of humanity to the male body, exploring themes of desire, alienation and self-identity.  
*Floor 2, 15 Duke Street St James's*





PAR AVION

Curated by Lily Ackerman, who was inspired by her memories of receiving letters from her grandfather during her university years, an exhibition at 45 Park Lane titled Par Avion reflects on shared experiences and connections fostered through physical and emotional journeys. Featuring works by London-based artists Guy Gee and Ella Freire, the show highlights ties between people and places, whether across oceans or through time. Gee is known for his work transforming postage stamps into larger compositions, celebrating national identity and heritage, while Freire crafts screen prints inspired by vintage travel ephemera. Reflecting how people stay connected across time and distance, Par Avion reminds us of travel's role in cultural exchange and memory, and how digital innovations are removing the mementos that once littered our suitcases.

Runs until July 13.  
45 Park Lane



WERE YOU DREAMING?

Renowned for her hyperrealistic pencil drawings, Marie Harnett blends movies with mythology, turning film stills into hazily evocative artworks. Harnett sifts through hundreds of trailers, selecting frames that encapsulate a particular atmosphere. Through these timeless, enigmatic images, the artist strives to create an “other world, an underworld, a mirror world, that is frozen in time”. Harnett’s fourth solo show at Cristea Roberts Gallery (running until June 8) features 25 works depicting decadent and dreamlike scenes inspired by film, Greek mythology and old-master paintings. Characters from period films are blended and recontextualised with backgrounds sourced from mythological art. Harnett is also fascinated by marble statues that appear in film, seemingly suspended in time, and strives to create the same illusion in pencil.

43 Pall Mall

WITNESS: EARLY LEAD WORKS

Known for casting his lean body in concrete, lead and iron, and for producing some of the nation’s most famous sculptures, Antony Gormley is a national treasure and a global icon. Running until June 8, an exhibition at White Cube Mason’s Yard traces the evolution of his practice. It showcases early lead works initiated in the mid-1970s and developed against the backdrop of protracted Cold War geopolitical tensions, and reveals how Gormley’s experimentations laid the foundations for his later work. While many of these sculptures reflect his fascination with nature and humanity’s place within it, others provide an insight into the artist’s late-20th-century preoccupations amid the threat of nuclear catastrophe. In *Witness II*, a seated figure celebrates sculpture’s intrinsic stillness and silence. A “gift from the past”, Gormley writes, these forms hold memory and the potential to become “a seed of the future”.

25–26 Mason’s Yard

