

Frieze

Get Weird: Justin Fitzpatrick, France-Lise McGurn, Issy Wood and Tom Worsfold

Surreal currents, charged objects and deformed bodies in the work of four emerging British painters
BY MATTHEW MCLEAN 12 MAR 2018



France-Lise McGurn, *Dialing Tone for the Restless*, 2017, oil, acrylic, spray paint and marker pen on canvas, 82 × 78 cm. Courtesy: the artist and Alison Jacques Gallery, London

'Mondo Throb', McGurn's 2016 show at Bosse & Baum in London, drew its title from the 1962 'shockumentary', *Mondo cane* (Tales of the Bizarre). A survey of 'Rites, Rituals and Superstitions' (as its American subtitle describes it), the film jumps across time and place, from Yves Klein's body paintings to the beheading of bulls in Nepal. Channelling *Mondo cane*'s bold montage, the gallery was arrayed with splotches of pure colour, fragmentary canvases and wall paintings that sometimes spilled across them, arraying the space with a hallucinatory stew of figures, faces and stray limbs. The throb of the title could be read as a reference to a state of frenzy, the ecstasy of the club (McGurn runs a night in Glasgow, during which she sometimes makes paintings) or of the coven (the artist co-curated a show entitled 'NEO-PAGAN BITCH-WITCH' with Lucy Stein in 2015) – or to biological rhythms, the beating of the heart, the pumping of blood. In this way – like one of Worsfold's organ-systems, but writ large across the room – the interiority of the body is invoked, as if the jumble of figures represented an inter-connected, deformed, centreless lifeform: a phenomenon gestured at by the title of the artist's swooning 2017 mural in the stairwell of Tate St Ives, *Collapsing New People*.