

Ten shows to see

in Venice, London, Dublin, Rome, Brussels, Paris, Los Angeles, Berlin and New York

By **Martin Herbert**



Maria Farrar, *Saving my mum and dad from drowning in the Shimonoseki Straits*, 2017, Oil on linen, 180 x 130 cm. Courtesy the artsit and mother's tankstation limited

Maria Farrar, Mother's Tankstation, Dublin, 24 May – 1 July

A comparable synthesis of East/West influences animates the paintings of Maria Farrar, who was born in the Philippines, educated in Japan, art-schooled in the .. and is now based in London. Her markmaking, as the Mother's Tankstation exhibition straits demonstrates, sits midway between Japanese calligraphy and the expressive brushwork of modernist painting post-Manet – the stroke not just as tool for depiction but autonomous thing-in-itself. From what we hear, Farrar paints Zen calligrapher-style, pausing lengthily over a mark and deciding what it might portend before diving in and adding to it. The results, pointedly out of time and place, nevertheless slant autobiographical; as see, for example, *Saving my mum and dad from drowning in the Shimonoseki Straits* (2017), which zooms in on wavy, inky-blue Japanese waters, lifebelts and limbs, and feels at once tumultuous and humorous, improvised and right.

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