

The Guardian

ART

5 of the best



Aubrey Beardsley
 Tate Britain, SW1 Wed to 25 May

Decadent drawings of pansexual frolics - often involving the god Pan - by the most radical artist Victorian Britain produced. Beardsley illustrated Oscar Wilde's *Salomé* and was persecuted for his association with the author. Yet the beautifully delineated filth he left behind is a triumph over both censorship and the tuberculosis that killed him at 25.



Among the Trees
 Hayward Gallery, SE1, Wed to 17 May
 Landscape paintings have been bringing nature into the city since ancient times. Now the forests are vanishing, but this exhibition shows how artists crave the greenwood. Tacita Dean's moving images of churchyard yews propped up in their senescence (pictured) and Peter Doig's fir-filled paintings reveal how the 21st-century imagination still dwells in the woods, an obsession traced here to Italy's *arte povera* movement in the 1960s.

Richard Long
 Thelma Hulbert Gallery, Honiton, to 23 May
 For more than half a century, Britain's pioneer of earth-centred art has been walking through landscapes, leaving arrangements of sticks or stones, photographing what he sees and recording his journeys in terse texts. In galleries, he recreates the silent grandeur of the outdoors with mud drawings and stone circles. As our destruction of nature reaches crisis, Long looks more prophetic with every hike.



Other Transmissions
 The Whitworth Art Gallery, Manchester, to 14 Jun
 "Outsider art" is one of the strangest ideas in modern culture. It at once praises the art of children, mentally ill people and others, and defines it as different from a norm. This show mixes pieces from the Whitworth's collection (including Robin Warren, work pictured) with new art that questions the category.



Anatomy of an artwork
Léon Spilliaert's The Absinthe Drinker

Feeling green ... Léon Spilliaert was a fan of the fabled absinthe drinker Henri de Toulouse-Lautrec. But if ever an artwork could put you off the green fairy, this is it.

It's a scream That the woman conjures death and sex with her widow's weeds-cum-party girl finery is a small part of this 1907 painting's shock. Like other works by the Belgian artist, her face, with its horrified wide eyes, recalls Edward Munch's *The Scream*. She seems lost in her own mind, and it is not a place of imaginative freedom.

The waiting game Waiting women were a lifelong subject for this painter of night-time dread, as were the lonely beaches of the North Sea resort of Ostend, where he was born and lived much of his life. Often his works depict fishermen's wives scanning the sea, while bourgeois Edwardians, for whom the town was a holiday destination, are posed in sparse interiors.

All the lonely people A supporter of women's emancipation, Spilliaert depicted his female subjects as cut off from the wider flow of life, isolated and in limbo. *Skye Sherwin*
 Royal Academy of Arts, W1, to 25 May



Barry Flanagan
 Waddington Custot Galleries, W1, Wed to 18 Apr
 This pioneer of conceptual art created provocative installations, then turned away from the avant garde to sculpt animals. Today, his bronze hares fit oddly well with the latest art world fashions. At a time when bronze figurative sculpture is being enjoyed by the likes of Tracey Emin, the magical creatures that leap through Flanagan's world can be seen as art's answer to folk-rock. *Jonathan Jones*

Chem trails: the Brothers' stage set



Booking now

Electronic: From Kraftwerk to the Chemical Brothers
 Design Museum, W8, 1 Apr to 26 Jul
 This show exploring electronic music's game-changers promises sonic and visual razzmatazz, including a 3D Kraftwerk experience and an immersive take on the Chemical Brothers' *No Geography* tour. The music's wider impact across art and design is seen in work by Christian Marclay and Peter Saville. *SS*