

## Reviews

### 'Cloud & Vision'

Museum of Garden History  
Elsewhere

Artists were asked to respond to William Blake's years in Lambeth during the last decade of the eighteenth century; the resultant work is primarily clustered in an alcove by the entrance of the old parish church. In this setting, an autocue displaying the lyrics of Blake's *Jerusalem* has a surreal potency, while Annie Whiles' portentous-looking embroidery of a parade scene, Brian Catling's cobbled 'Flea Bowl' and Sarah Woodfine's paper cut-out model of a deserted garden are sweetly and suitably intimate. But, spewing technicoloured yawns among glitter and flip flops, David Burrows' 3-D cartoon roses are rather jarring neighbours, so is Andy Harper's globe painted with dusky foliage. Made of grass and Perspex, Manuela Ribadeneira's ampersands allude to how



'Rain on the Parade' by Annie Whiles

Blake invested the symbol with new spiritual import; Polly Gould's printing press has been used to produce ads ('Are you seditious? Can you write backwards?') while her weblog provides a twenty-first-century update of Blake's self-publishing ethos.

Blake was overlooked during his lifetime as an eccentric, but is now appreciated for his visionary insistence on imagination and spirituality over the prevailing rationalism and organised religion of his day. Quite what it entails for artists working in a liberal society to respond to such a complex cultural precedent is puzzling; but, then, maybe I'm expecting too much rationality. *Sally O'Reilly*



'The Sick Rose Comic Book' by David Burrows