

Frieze

The Best Shows to See at London Gallery Weekend

By Tom Jeffreys

29 May 2024

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Yi To, *Four legs good, two legs bad*, 2023, TV aerial, silicone, epoxy clay, acrylic, aluminium wire, 100 × 35 × 30 cm. Courtesy: the artist and Alice Amati

Yi To's painting evinces a persistent concern for the blinking, blurry-edged, mediated and instinctive way that perception operates in a world where so much will forever remain invisible. She describes waiting as an important part of her process: paintings take months to finish, even several years, during which time

# ALICE AMATI

figurative elements slowly congeal, clarify or disappear as the painting progresses. Cloud chamber imaging ripples outwards into ears. Figures emerge from hazy plains of muted colour. Elaine ML Tam's accompanying text perfectly describes To's palette of 'soft verdigris, greying mould, or healing bruise'. Meanwhile, her slender sculptural works emphasize both the becoming-body of objects – such as a found television aerial given an ear and legs, or a collection of door plates seen as portals or mouths – and the becoming-object of bodies: metal tubes enter these door plate mouths in an echo of gastro endoscopy, a technology that, in making the body visible anew, somehow makes it even less knowable.