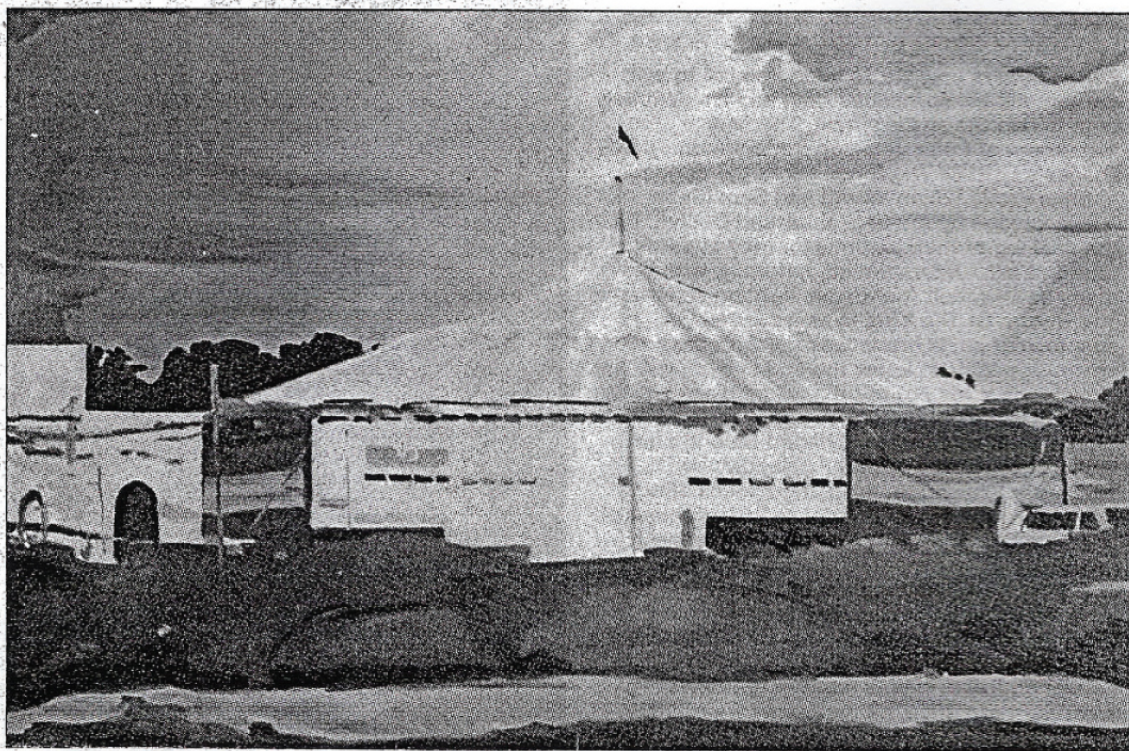


Under the influence



Double fake: Koen van den Broek's Circus 2003 looks like some of Luc Tuymans' work

ART REVIEW

Koen van den Broek:

Threshold ★★★★★

Clare Richardson:

Sylvan ★★★★★

Those murky coloured canvases; the strange-angled cropping so that banal objects appear odd or unrecognisable; that flat, washy application of anaemic paint. The influence of Belgian artist Luc Tuymans is very much in evidence in many of the artists that currently make up the White Cube stable, which includes the hugely successful Tuymans himself.

You can't overlook the

comparison when you encounter fellow Belgian Koen van den Broek, though the younger artist's work is concerned largely with architectural forms. All devoid of human presence, there's a sad looking fairground marquee; a monumental, and rather foreboding garage door; and a canvas with a coffin-shaped band of red and white paint. As with Tuymans, there's certainly something creepy going on.

Upstairs, the White Cube's small project space is showing photographs by Clare Richardson. Her last major project was a series documenting a Rudolf Steiner community. Here, Richardson's

pictures of a remote stretch of Transylvania, which is still farmed by pre-industrial methods, are equally arresting.

One image, of an unpopulated snow-covered landscape, immediately brings to mind the wintry Dutch landscape paintings of artists such as Bruegel. The press release helpfully points out that Transylvania translates literally as 'beyond the forest'. Looking at these strange and stark landscapes, the translation seems especially apt.

Fisun Güner

Until Jan 17, White Cube, 48 Hoxton Square N1, Tue to Sat 10am to 6pm, free. Tel: 020 7930 5373. Tube: Old Street