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ARTS

What to watch out for in 2016

The FT's writers select some of the artists, performers or events that will make their hearts beat faster during the coming year

JAZZ Géraldine McLorin Salvant

Géraldine McLorin Salvant (pictured below) isn't the only jazz singer to deliver knowing songbook rerecords and to reference the great vocalists of the past. But few possess the same style to style with her panache or match the Miami-born 26-year-old's repertoire and range. She means and grows the classic blues of Beanie Smith, spins through obscure ragtime ditties and stamps chanson with the authenticity of her French-speaking roots — her father is Haitian and her mother French. Lyrics are delivered with such theatrical relish that even the flimsiest gain narrative weight. Classically trained, she started to perform jazz in 2007, after moving to France. Three years later she won the Thelonious Monk Institute International Jazz Competition. Her third CD, *For One to Love*, confirms her potential to be the outstanding jazz vocalist of her generation.

Mike Hobart

VISUAL ARTS Francisco Vidal

Francisco Vidal paints brilliantly coloured cotton flowers directly on to metal machetes traditionally used to harvest cotton — a reference to the 1962 Malenkov plantation uprising which sparked Angola's war of independence. He is also a master of decorative pattern, abstracting motifs under colour blocks interspersed with calligraphic lines. But Vidal, born 1978 and working between Luanda and Lisbon, is more than an expressive painter. Like many innovators, he furthered collaboration — he co-founded the collective e-studio Luanda, which represented Angola at last year's Venice Biennale. His first London exhibition, *Workday* at Madsen Projects, took place at Thon's Contemporary at the end of 2015. He will have a solo presentation at New York's Arseny Show in March.

Jackie Wulfschlaeger

not readily associated with the wilder shores of innovation but *Pomona* was a strange, experimental piece. A year later the dystopian thriller transferred to the National Theatre's temporary space.

McDowall's boldness lies partly in his willingness to mix social issues with ideas drawn from graphic novels, game culture or cult film. *Pomona*'s starting point was a real strip of wasteland in Manchester but it spiralled in and out of fantasy territory. For his next major piece he is off into space: *X*, staged in March at London's Royal Court, considers a future in which a research group has been abandoned on

Photo: What might that do to a person? If anyone can imagine it, McDowall can.

Sarah Hemming

FILM Ryan Coogler

Safe hands are rarely idle in the film business, but in *Cred*, the latest instalment of the *Rocky* saga, 29-year-old director Ryan Coogler (below) has proved himself more than just a reliable journeyman. The film is vivid, fresh, unrespectably stirring. Its excellence should not have been a surprise: Coogler's debut *Fruitvale Station* was a potent account of the 2009 killing of the young African-American Oscar Grant by transit police in Oakland, California. Now, two films into his career, Coogler looks set for the long-term: a big-league presence with his own distinctive voice, and a beacon for black filmmakers.

Danny Leigh

DANCE Choreographers and dancers



'K' (2015) by Francisco Vidal, a 'master of decorative patterns'

and life-enhancing. And, for the Royal Ballet's Laura Moreira and Bennet Gartside, the hope is that they will continue to illuminate every role they perform.

Clement Crisp

THEATRE Thom Southernland

Thom Southernland's production of *Titus* won both the What's On Stage and Off West End Awards for Best Production and transferred to Tokyo and Toronto in 2015. He has shown an uncanny skill at animating musicals in small spaces, often the Union Theatre beneath the railway arches of South-

work. His ritual runs from a brace of the Union's all-male Gilbert & Sullivan revivals (*JEM! Puffin* and *The Mikado*) to lesser-known works by prominent writers such as Jerry Herman's *The*

self. Sixty years on, bits of it are still to be found under every filmmaker's car bonnet. (Even Tarantino's. He named his film company *A Band Apart* after a Godard movie.) Britain's BFI Southbank starts 2016 with a Godard retrospective. Its showpiece a revival run of *Le Mépris* (1963).

FILM Wendieles Britannia

The French New Wave, the starter mechanism for modern cinema, changed the way we see and appraise cinema



It is 13 years since Thomas Adès's last opera. Expectations have been mounting ever since and the suspense will at last be broken this summer when *The Exterminating Angel* has its premiere at the Salzburg Festival. The opera is based on the film of the same name by Luis Buñuel. Adès says he was attracted by the film's almost surreal territory, in which people are "trapped inside their own heads". With a cast of 19 this also promises to be a true ensemble work. Adès's name should take it far. Unlike so many contemporary operas, which struggle to get repeat performances, *The Exterminating Angel* — a joint commission from Salzburg, London, New York and Copenhagen — sets out with a full diary, even before it has been seen.

spring/summer we get Kent Jones's documentary *Jitroch/Dragflat*, strewn with soundbites from Wes Anderson, Peter Bogdanovich, David Fincher. Hitch may have been a genius, but it took Truffaut, interviewing the master, to press that truth on the world. (In the year's second half, hold your breath, we might get Godard's new film, progressing as we speak.)

Nigel Andrews

VISUAL ARTS Nasreen Mohamedi

In March, the Metropolitan Museum will inaugurate its new Breuer building with an exhibition of work by Nasreen Mohamedi. It should propel the Indian abstractionist into the global spotlight after too long at the best-kept secret of connoisseurs of south Asian art. Steeped in Zen and Būdi, influenced by Indian abstractionists such as V.S. Gaitonde as well as western modernists including Mondrian and Malevich, Mohamedi's starting point was the grid. Her tools were pencil, pen and paper. Yet her final, monochrome geometries possess a charisma that few oil paintings can rival. By her death in 1996, her shapes had taken flight into transcendence. Ellipses, triangles and chevrons soar across the page in silky blacks and diaphanous whites. This exhibition should see Mohamedi recognised as one of the greatest artists of the 20th century.

Rachel Spence

CLASSICAL MUSIC Thomas Adès

Richard Fairman