

SIGHT-SPECIFIC

New Blood / Saatchi Gallery

(Public Spaces)

★★★★★

■ Nobody likes a rich collector and a tastemaker, and when one hears of the cut-price deals Charles Saatchi can command, and the fate of the artists he drops from his collection, hating him is so much easier. But when the impresario unveiled *New Blood* last week the art world had to accede that what they have been admiring for the past 12 months is just what Saatchi has too – only he went straight to the artists' studios and bought enormous, sublime works that few of us have ever seen.

Did you see the thrashed paintings of the German Expressionist Jonathan Meese at *Modern Art* recently? Saatchi's got a gargantuan panel. Did you catch Matt Collishaw's gruesome mosaics in the same gallery soon after? He's got bigger ones, too. Yes, he's got work that's been well-exposed, but the Chapman Family Collection, their searing and hilarious satire on Corporate culture, is unforgettable. Many thought that Saatchi was locked in the groove of the Pop Conceptual



● Matt Collishaw, *Madonna*

taste that led him to Young British Art, but his embrace of young North European art, in the persons of Tal R, Daniel Richter, and father figure Martin Kippenberger, show that he's refreshed.

The one disappointment is the exhibition space. While at first it was marvellous to see County Hall's wood-panelled rooms polished and re-opened, now the rabbit warren seems claustrophobic, and many critics saw over-hung. *New Blood* is certainly hopelessly messy and one wants to separate the work out into substantial groups. But more than ever, the Saatchi Gallery is worth your money. *Ends Jul 4*

Morgan Falconer