

# Frieze, 2022

## A Critic's Guide to London Gallery Weekend

Sam Moore selects their top picks – from William Brickel's contorted bodies at The Artist Room to Garrett Pruter's reimagining of Alfred Hitchcock's 'The Birds' at Trafalgar Avenue

*This weekend, 150 of London's galleries come together to offer exhibitions, special events and late-night openings. In the first of our two-part series, Sam Moore selects their top picks. To read Salena Barry's guide, click [here](#).*

### **Rhea Dillon**

Soft Opening

30 April – 11 June



Rhea Dillon, 'The Sombre Majesty (or, on being pronounced dead)', 2022, exhibition view. Courtesy: © the artist and Soft Opening, London

In 'The Sombre Majesty (or, on being pronounced dead)', Rhea Dillon finds multitudes in everyday objects and motifs, creating a new kind of space that invites us to understand it on its own terms. Her work represents an almost visceral confrontation with the racist past – and present – of the United Kingdom. *A Caribbean Ossuary* (2022), an ornate display cabinet presented on its back, becomes a failed vessel for the transportation of broken glass and a kind of casket, a colonial ghost reanimated by *Every Ginnal Is a Star* (2022), a nine-point star cut from a plastic shipping barrel. With her focus on contemporary historical objects, Dillon exposes how small the space is between past and present and asks if the encounter between them can help find a way to the future.