



Massive vision: Edward Burtynsky's photograph Three Gorges Dam Project, Dam No 1 Yangtze River, China 2002

Industrial-strength art in the making

FOR over two decades the absurdly underrated Canadian photographer Edward Burtynsky has recorded the impact of industry upon nature.

His quest has taken him from the shores of the Indian Ocean, in Chittagong, Bangladesh, where the rusting hulks of commercial ships are broken up, to the oil fields of California, where well-heads stretch into the distance, to the Yangtze River in China, where the Three Gorges Dam project has created the world's largest construction and engineering site.

Always, as in the eight large photographs on

EXHIBITION

Edward Burtynsky

Flowers Central, W1

Nick Hackworth

show here, Burtynsky's work induces a sense of the modern sublime, an amoral aesthetic wonder at the scale and nature of these industrial visions.

The myriad shining pipes and tubes of an oil refinery stand in bizarre, inhuman formation. A pile of hundreds of thousands of used tyres spill across an American dump like a bed of coral.

A perfectly composed black-and-white shot of one of the dams from the

Three Gorges projects reveals, bathed in a soft light, a construction that dwarfs even the monuments built by Soviet Russia and Nazi Germany.

In other arresting images not shown here, rivers, tinted by nickel mining, flow, bright orange, through brown and blasted landscapes.

So it is that the photographer intelligently captures the coexisting horror and wonder of global industrial production, which scars vast tracts of the world but feeds the extraordinary productivity and inventiveness of the

consumer society. By seducing us with the beauty of these processes and activities, he subtly reminds us of our complicity in their existence and continuation, damning with the lightest of touches.

He also shows that in these days of image saturation, when technical accomplishment is widely possible, it is only those with the insight and the tenacity to record all the sights that must be seen who deserve our attention.

● *Until 14 August.*
Information:
020 7439 7766.

Ice breaker of awesome power



PROMS 2004

**BBC Philharmonic/Davies/
Tortelier**

Albert Hall

Stephen Pettitt

SIR Peter Maxwell Davies wrote his own Antarctic Symphony (his eighth and, he insists, his last) in 2000, following a visit to the Antarctic and in order to celebrate the 50th anniversary of Vaughan Williams's Antarctic Symphony. It's a complex, uncompromising, one-movement structure combining awesome power

with delicate beauty. It evokes some of the sounds the composer heard during his stay, most tellingly the eerie cracking of ice as the ship in which he was travelling headed south. It summons a sense of the massive, of wide, empty landscapes, of a time that's been stilled.

And it's also about light and colour, about freeze and thaw. Characteristically, there's even an ecological element: its scherzo-like section ends with what the composer calls a "junk yard", a representation, self-deprecatingly consisting of themes from the composer's previous pieces, of the rubbish left by early explorers.

Davies, 70 this year and our new Master of the Queen's Music, conducted this performance himself, deploying his familiar clear beat and disdaining a baton, and thus obtaining from the BBC Philharmonic precise, disciplined playing. I'd have preferred a slightly

freer, more expressive approach, though he still brought plenty of drama and poetry to this ever-changing organism, relishing the lacerating interventions of brass, for instance.

After the interval, another piece about a trip, though in the case of Berlioz's *Symphonie Fantastique* it's of the narcotically-induced variety.

This still radical sounding work represents the imaginings of a hopelessly besotted young composer (as Berlioz was at the time) who has overdosed on opium. For this reading Yan Pascal Tortelier, the BBC Philharmonic's former principal conductor and present conductor laureate, was in charge.

He and the orchestra were magnificent, whether in the elegance of *A Ball*, the oppressive stillness of *Scene in the Country* or the phantasmagoric hysteria of *March to the Scaffold* and concluding *Dream of a Sabbath Night*.

No surprises

OUR LOWEST PRICES
ARE FROM GATWICK

ALL OUR PRICES
ARE RETURN

ALL OUR PRICES
INCLUDE TAX

CONVENIENTLY
LOCATED AIRPORTS

Book early at ba.com



BRITISH AIRWAYS