Shuttling between painting, set design—like sculptures, video and performative elements, Mathilde Rosier nevertheless regularly walks a line between reality and warped fairytales. In the French artist’s light-touch paintings, humans merge with animals, or sprout abstract protruberances. Over the last couple of decades Rosier has built more angles on her oeuvre, though as if while forever inhabiting another time: resembling childhood, but conveying no safe return to its certainties. In Rosier’s last Milan show, dancers spun both in drawings and on video; painted heads became conches. From what we’ve seen, in the current one the emphasis appears again on painting, with balleic legs on pointe emerging unnervingly from skirts—cum—shells and the consistency of the artist’s concerns signalling ongoing private compulsion.

Another painter who refuses to just paint, Michael Raedecker has salient reasons: in a recent interview he pointed out that his trademark use of embroidery places his right up against the canvas, whereas painting keeps the artist a brush’s length away. The distinction might seem odd were it not for how deeply the Dutch painter, long since resettled in London, inhabits his work: his motifs of ominous—looking houses and interiors, often in moody hues of blue and grey, always seem to arise from psychological unsettlement that Raedecker is working out on canvas. If he never fully knows what he’s returning to, nor can we; what’s clear, though, is that he’s endlessly removed from closure with his work in formal terms, balancing comforting familiarity with some unexpected new twist (spacious, near—abstract compositional reductions; portraiture; a combinatory approach to his motifs). Even in coming back to the Netherlands for this show, you suspect Raedecker won’t feel to have reached home.

Pakistan’s first major presentation of contemporary art, the 1st Lahore Biennale, has faced a rocky road to realisation. After some pre—events were launched in 2016 and an open call for submissions was announced in early