

This week's new exhibitions

Robert Clark & Skye Sherwin
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Michael Fullerton.

Michael Fullerton, London

With their delicate light and careful staging, Michael Fullerton's portraits hark back to the genteel days of Reynolds and Gainsborough. Perhaps his real subject, though, is power and its covert mechanisms. Painted from photographs, these have veered from Paddy Joe Hill, wrongfully convicted of an IRA bombing, to the mother of Vidal Sassoon. His latest show, Columbia, includes sculptures, paintings, screen prints and moving images in a museum-style display. Perhaps his most intriguing subject here is Alan Turing, the ill-fated early computer scientist who is thought to have killed himself with a poisoned apple, now the symbol for the eponymous global super-brand. Turning tradition on its head, Fullerton offers us political bite.

Chisenhale Gallery, E3, to 24 Oct

Skye Sherwin

Laura Belém, Liverpool

As a prelude to the Liverpool Biennial, which starts on 18 September, Brazilian artist Laura Belém has created an installation of quite spectacular delicacy within the Greek revival oratory of St James' Cemetery. The Temple Of A Thousand Bells is a sculptural mass of 1,000 translucent glass bells, with an evocative polyphonic soundtrack. Belém goes in for interventions into spaces already redolent with history and atmosphere and here attempts a transformation of the space into 3D poetry. Typically, the oratory piece – based on a legend of a temple forever lost in the ocean's depths – creates an alluring ambiguity, suggestive of life's transience and ephemeral delights.

St James' Cemetery Oratory, to 28 Nov*Robert Clark***Thomas Scheibitz, London**

German artist Thomas Scheibitz seems to filter almost everything into his pop-bright, blocky abstract paintings and sculptures, from comic-book graphics to old master painting to magazine flotsam. In tracking these brainwaves, drawing is key. While he shows new work in west London, at east London's Drawing Room, his sketchbooks and drawings by artists who inspire him are on show. Work by peers such as Tacita Dean, Thomas Demand and Andreas Slominsky sits beside that of an older generation. There's a detailed cartoonish study by Swedish painter, poet and performance artist Oyvind Fahlström, while one of Fahlström's inspirations, Robert Crumb, provides a dose of satire. One discovery here is Scheibitz's fellow German Hirschvogel, whose inky gremlins hark back to gothic folk tales.

The Drawing Room, E2, Thu to 31 Oct; Sprüth Magers, W1, Fri to 30 Oct

SS

Postwar American Art, Dublin

The Irish conceptual artist and writer Brian O'Doherty moved to the States and married the artist and art historian Barbara Novak in 1960. Thereafter they became friends with postwar American art notables and produced several highly influential written accounts including Novak's *Voyages Of The Self*. They also amassed a considerable collection of work from their friends and colleagues which has now been donated to the IMMA. The collection is particularly rich in the inclusion of those less easily categorised artists: Robert Rauschenberg, Jasper Johns, Sol LeWitt, George Segal. Beyond its art-historical significance, the collection tells an intimate story of a couple working away amid a flourishing artistic community.

Irish Museum of Modern Art, to 27 Feb

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The Pre-Raphaelites And Italy, Oxford

As their name suggests, Italy was important to the pre-Raphaelite brotherhood. This 19th-century gang pursued artistic revolution with vividly hued and highly sexed paintings looking back to the strong colours and simplicity of medieval times. But what was their relationship to Italy and its art? That's the question posed by the first show in the Ashmolean's new art space. Though of Italian heritage, the group's leader, Dante Gabriel Rossetti had never been there. Perhaps he preferred to preserve Italy as a landscape of the mind, creating his sumptuous portrait of a redhead, *Monna Vanna*, in response to an ideal of Venetian beauty. Alongside such big names, the show includes rarities like Edward Burne-Jones.

Ashmolean Museum, Thu to 5 Dec

SS

Jolyon Laycock, Birmingham

This installation revisits Laycock's historically specific yet still perfectly relevant

"audio-visual collage" of 1974, *This Could Happen To You*. In a new digital version, nine projectors and four speakers relay a bewildering, paranoid onslaught of political speeches. Fragments from Nixon et al are interrupted by other audio feeds, further fragmented, suggesting memory flashbacks and moments of uncertainty. Nine slideshows are triggered when the sound reaches a particular level, the combined effect bringing back the mass-media barrage and nuclear-fuelled tensions of a potentially explosive era.

Ikon Eastside, Sat, Sun

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Lygia Clark, London

The great Brazilian artist Lygia Clark turned the gallery into a touchy-feely place, where people could get physical with her work and each other. This show – amazingly her first in the UK since the 1960s – largely traces Clark's career development, from concretist works on paper to geometrically abstract collage and finally her famous interactive sculptures. Included here are prototypes from one of her best-known series, *Bichos*, or *Animals*, from 1960. Clark likened these hinged aluminium works to dorsal fins, although their folding planes also call to mind origami creatures. Like a paper game, they're made to be handled and rearranged, inviting gallery-goers to get stuck in.

Alison Jacques Gallery, W1, to 9 Oct

SS

Nick Crowe And Ian Rawlinson, Liverpool

The collaborative duo Nick Crowe and Ian Rawlinson present sculptural catalysts for imagining unnerving scenarios. The purpose of 12 coils of rope hanging on wall brackets is left unstated, but could suggest rescue or restraint. A group of photographs, collectively titled *Rope*, apparently shot inside a trailer on a Polish hillside, take one further along the evocative road of some indefinable disquiet. Lifesize human forms sit hunched beneath foil survival blankets and emit a hum of cicadas. It is to the credit of Crowe and Rawlinson's absurdist tableaux that they manage to sustain such dread while avoiding thematic repetition.

Ceri Hand Gallery, Thu to 16 Oct

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