This week's new exhibitions

Robert Clark & Skye Sherwin
The Guardian, Saturday 2 October 2010

Unspooling, Manchester

The contemporary artists showing in this wryly amusing exhibition display an ambivalent attitude towards the history of film that shifts between homage and parody. Stefan Zeyen mimics the renowned long opening take of celebrated film director Jean-Luc Godard's Weekend with a series of fly posters tracking the Cornerhouse's notably unremarkable outside wall. Luchino Visconti's classic movie Death In Venice is remade by Ming Wong with the two leading roles played by the artist himself, despite being 20 years too young and too old to be convincingly taken for either character.

Cornerhouse, to 9 Jan

Robert Clark

Urs Fischer, London
The past decade has seen the Swiss artist Urs Fischer build a sizeable following as sculpture's fearless bad boy. Nothing if not prolific, a brassy survey at New York's New Museum last year included a long prosthetic tongue darting from a hole in the wall and giant metal abstract sculptures scaled up from tiny lumps of putty. But he's perhaps best known for digging a huge 8ft hole in a gallery floor. In his latest exhibition, inaugurating Sadie Coles's new West End gallery, Fischer's sculptures are like a hall of mirrors. Titled Douglas Sirk in homage to the director whose melodramas favoured mirror images, it features a series of mirrored boxes, their surfaces silkscreened with pictures of fruit, toys and furniture.

*Sadie Coles HQ, W1, Wed to 11 Dec*

*Skye Sherwin*

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**Gerhard Richter, Leicester**

Arguably the most influential painter of the late 20th century, Gerhard Richter makes paintings that evoke ghost images of photographs. This exhibition offers a small but representative range of Richter’s highly sophisticated oeuvre. Portraits of artist duo Gilbert & George, Andy Warhol acolyte Brigid Polk and of Richter himself appear to vacillate between belief and disbelief in photography’s "truth to nature" ability to record a person's appearance. Strangely, even Richter's abstract paintings here, with their slurred and blurred gloss surfaces, somehow resemble photographic abstracts.

*New Walk Art Gallery, to 27 Feb*

*RC*

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**Tatiana Trouvé, London**

At first blush the Paris-based artist Tatiana Trouvé's disquieting art looks a lot like what you might find in an ordinary room. Realised in clinical black and white, sculptures might suggest kitchen units, gym equipment or the buckled frames of old filing cabinets stumbled across in the bleak basement of some forgotten scientific institution. With the artist's fondness for adorning her work with lashings of leather or strapping it in chains, it's more like a BDSM version of Alice's Looking Glass world than stuff to kick back and relax around. Often shown shut off behind glass, these are interiors that reflect the interior world of the mind, built from the artist's memories. For her first major UK show, Trouvé is creating a sequence of off-scale chambers within the South London Gallery's cavernous main space. Her latest fittings and fixtures include brass ropes, wax bags and bronze furnishings.

*South London Gallery, SE5, to 28 Nov*
The New Domestic Landscape, Sunderland

In 1972 New York's Museum Of Modern Art staged The New Domestic Landscape at a time when cultural theorists were confidently predicting a "leisure society" future in which mankind would be forever freed by computer technology. Now Sunderland’s NGCA revisits the theme at a time when it seems that leisure time is increasingly taken over by computer addictions. Here, Ronja Svaneborg encases obsolete lightbulbs in black leather jackets, while Kyouei Design tune a TV into an abstract amazement of otherworldly colour-fields.

Northern Gallery For Contemporary Art, to 30 Oct

RC

The Turner Prize, London

And they're off! The Turner Prize show opens this week, but bets are largely on hold for the four artists over the start line. Painting is rethought by Angela de la Cruz who lifts her canvases off the wall, slathers them in paint, and leaves them rumpled on the floor; while work by Dexter Dalwood includes a painting of the bedroom view of the IRA's Brighton bomber. Susan Philipsz's installations of her own a cappella singing under bridges, in bus stations and supermarkets are both low-key and hair-raising. Perhaps the smart money is on The Otolith Group, whose dense film essays explore post-colonialism's legacy. When it comes to recent art world trends, they press all the right buttons.

Tate Britain, SW1, Tue to 3 Jan

SS

Metropolis, Walsall

An exhibition proudly displaying the artworks purchased so far from the £1m Art Fund International grant recently issued to The West Midlands Partnership: Birmingham’s Museum and Art Gallery, Ikon Gallery and The New Art Gallery Walsall. The work, all on an urban theme and in a variety of media, adds up to a contemporary take on the privileges enjoyed and predicaments suffered by 21st-century city dwellers. The plight of social alienation and ghettoisation is deceptively recorded in Mohamed Bourouissa's photographic documentation of the youth cultures of Parisian suburbs that turn out on closer inspection to be less factual documentary than staged fiction based on classical
paintings. A more positive, indeed utterly enchanted, perspective on the modern city landscape is provided by Grazia Toderi's two-screen video projection of a starry eyed nocturnal panorama.

**The New Art Gallery Walsall, to 23 Dec**

**RC**

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**Manfred Pernice, Oxford**

The German artist Manfred Pernice is known for anti-monumental work and his affectionate way with chipboard. Fashioned from this lowly building material, which he often leaves bare and sometimes paints, his sculptures lean to the unassuming and obscure. They resemble no-frills bits of furniture like sideboards and benches, or architectural models for nondescript corporate buildings, and can seem more plinth than artwork. His first UK solo show sees him developing his interest in domestic settings. Creating a show within a show, works are housed in a sculpture that doubles as a series of rooms. Bearing signs of leftover coffee cups and fag butts, it's a smart, subtle evocation of the human relationship with art.

**Modern Art Oxford, to 21 Nov**

**SS**
Travel Diary | The Intoxicating, Tradition-Steeped Charm of New Orleans

See and discover amazing things to do in...DUBAI
(Cathay Pacific)

UK's first ever cat café gets green light
(The Independent News)

The List: Jhumpa Lahiri on violence in literature
(Financial Times)

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