

# This week's new exhibitions

Christine Kozlov | Rose English | Andrew Norman Wilson | Essex Road II | Noriko Okaku | AR Penck | Jiann Hughes



The Unthinkable Bygone by Andrew Norman Wilson

## Oliver Basciano & Robert Clark

Friday 11 December 2015 13.00 GMT

## Christine Kozlov, Leeds

While the term “conceptual art” is often misused, Christine Kozlov, who played a significant role in the movement’s mid 1960s New York inception, made the real thing. So this small show stands to remind us just how culturally interrogative conceptualism was. A pile of 271 blank sheets of typing paper are inscribed with the title 271 Blank Sheets of Paper Corresponding to 271 Days of Concepts Rejected. There is one spool of transparent film and one spool of blacked-out film. Both are titled No Title. A reel-to-reel tape records the ambient sounds of the gallery in a rolling loop, so the past is continuously erased by the present. It might be easy to

snigger at the work's wilful abstruseness, but there remains a glimmer of cerebral frisson in such historic cultural vexations.

***Henry Moore Foundation, to 21 Feb***

RC

**Rose English, London**

The theatre stage and the gallery are becoming interchangeable, with performance and live art becoming a mainstream part of programming. Ever the innovator, however, Rose English - an artist who has blurred lines since the 1970s - is instead moving the rehearsal studio into the gallery.

Alongside a new sound work and various sculptural objects, an as-yet-unrealised performance involving a 70-minute libretto and a troupe of Chinese acrobats will eventually be performed. If this sounds enticingly absurd, then it is only to be expected from the cult feminist artist whose work has involved live horses, a Bulgarian female choir and ice-skating, all to serious and often moving effect.

***Camden Arts Centre, NW3, Sat to 6 Mar***

OB

**Andrew Norman Wilson, London**

To judge from the undercurrents of Andrew Norman Wilson's flashily seductive videos, the human in the 21st century is an increasingly hybrid creature, part flesh and blood, part online drone. While working for Google, Wilson made a film concerning the limited labour rights of the people who scan book pages for the tech giant (as a result, his contract was terminated); during another project the US artist subscribed to a company that provides outsourced secretarial services in India, eventually teasing a friendship from his Bangalore-based PA. For the two new videos in this exhibition, Wilson presents his thesis allegorically through the theories of Dr Eugene McCarthy, and the geneticist's outlandish claim that humans are the result of pig and chimp crossbreeding. A pig will receive a private viewing prior to the show's opening.

***Rowing Projects, NW5, Sat to 16 Jan***

OB

**Essex Road II, London**

According to an 1822 account, Essex Road, a one-mile stretch of north

London, was “one continued scene of bustle and gaiety”. In 2015 it remains just as busy, with occasional spots of gaiety. It’s the road’s prolonged assault on the senses that pervade the eight new films in this group show, commissioned to be screened in a gallery window. Helen Benigson’s work shows a single word per rapidly cut frame, describing a debauched hen party. Jordan Baseman’s contribution, footage of a drive through the neon-lit area at night, proves just as frenetically mesmerising.

### ***Tintype, N1, to 16 Jan***

OB

### **Noriko Okaku, Derby**

Through animated cut-ups and collage, Japan-born, London-based artist Noriko Okaku evokes Derbyshire tall tales as a series of absurdist reveries featuring protagonists from the tarot card deck. She has been commissioned by QUAD to give her perspective on the eerie grandeur of the Peak District, including the bleak Derbyshire moorland setting of the bronze-age Nine Ladies stone circle and the spooky recesses of Castleton’s Blue John Cavern. Accordingly, her version of the Chariot tarot card is a steam train, while the Tower card is a bricked-up mill chimney. One of the Nine Ladies seems to have drifted off in a sleepwalking fit, tailed by a coterie of overgrown bog-land bugs. Along the way, Okaku echoes Max Ernst’s surrealist *Une Semaine de Bonté* engravings and the psyched-up time-lapse jerkiness of innovative animator Jeff Keen to create her freshly conjured semi-occult magic.

### ***Derby QUAD, to 24 Jan***

RC

### **AR Penck, London**

AR Penck and gallerist Michael Werner go back a long way. Prior to the fall of the Berlin Wall, it was Werner who would pick up the paintings that Penck smuggled out of his East German home town of Dresden. The artist was outspoken and received no support from the state for his work, relying on sales in the west of his pared-down landscapes and portraits of hieroglyphic stick men. It was these that ensured Penck was linked with the neo-expressionist painters of the moment, Georg Baselitz and Anselm Kiefer among them. This show looks back to those early years in which the artist, unable to secure government-controlled art materials, was forced to paint on tablecloths, bedsheets, wood and other found materials.

***Michael Werner Gallery, W1, to 20 Feb***

OB

**Giann Hughes, Portadown**

Giann Hughes has tackled subjects as disparate as surveillance paranoia, nightmare factory farming, carbon-emission pollution and professional boxing coaching. Here, in a multimedia installation, she seems to take a dim perspective on digital technology, coming on as some kind of sci-fi archaeologist, unearthing the obsolete relics of our high-tech present and apparently unpleasant future. Her raw materials - complex electrical circuitry and endless coils of copper cabling - resist decay and litter the landscape. The dematerialised dream of our digital world is seen to leave very heavy metal impacts after all.

***Millennium Court Arts Centre, to 30 Jan***

RC

**Topics**

Art Exhibitions

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