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Exhibitionist: The best art shows to see this week

Frances Stark gets autobiographical in Nottingham, while Hilary Lloyd goes back to art school in Glasgow

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Counter-cultural icons ... The Epoch of Perpetual Happiness (2009), Peter Davies at The Approach, London. Photograph: Courtesy of The Approach

Peter Davies, The Approach, London

It's painful to think what it must have taken Peter Davies to create his Small Touching Squares–Diagonal Overlapping Rectangles–Painting. This vast, minutely detailed bit of Op Art does just what the title says. It's so complex and repetitive it could almost be computer-generated, but gaze long enough and you see the occasional slip – surely the result of a trembling, exhausted hand. Other canvases in Davies's show at London's Approach gallery look like Abstract Expressionism, but realised precisely with a ruler; overlaid zigzags do battle with your retinas. Equally in-your-face is The Epoch of Perpetual Happiness, a painting that depicts counter-cultural iconography with fliers, album covers, T-shirts and bumper stickers, referencing figures as different as Michael Jackson and Buddha.

Phillip Lai, Stuart Shave Modern Art, London

Phillip Lai's minimalist sculptures look either as if they're either about to hit the road or collapse in exhaustion. On show at Modern Art in London, sad black trousers hang from a wall as if waiting for the next day of work, while pieces of yellow foam offer a makeshift resting stop. An aluminium frame serving as the outline of a shop, is balanced on over what looks like an assemblage of peach pits on the floor, with half-smoked fags jutting out from its metal limbs. Lai's objects are subtly connected to the cut-and-thrust of daily life.

Frances Stark, Nottingham Contemporary

Frances Stark has (quite unfairly) been dubbed "the other artist" in recent weeks, owing to the fact that she is sharing space with David Hockney at the newly opened

Nottingham Contemporary. Her show, entitled But what of Frances Stark, does its best to answer that question. Collaged pictures of peacocks and flowers are crafted from old exhibition posters and invites; quotes by Emily Dickinson feature (Stark's favourite writer); one work even features a photo of a young Hockney. It's a form of self-portraiture, but a knowingly impossible one.

Meet Pamela, Leeds Project Space

Meet Pamela lifts its title from Truffaut's Day For Night, a movie about moviemaking. While that film followed the behind-the-scenes banter on an actual film set, at Leeds Project Space it's four young artists who provide the action. Bronwen Buckeridge's film installation follows performers at the Peking Opera, exploring how fictions take shape, while Amy Stephens' collection of spindly wooden frames looks like it might form a stage set – or perhaps a series of portals into another world. In Laura Buckley's film projections, kaleidoscopic footage of a Brutalist towerblock turns industrial concrete into light sculpture. Laura Morrison, meanwhile, sees artmaking as akin to religious fervour. The way she spreads paint across a curtain of rainbow-coloured rubber strips is wonderfully indulgent.

Hilary Lloyd, Tramway, Glasgow

Hilary Lloyd's early videos, films and slide projections were a form of anti-portraiture. In one work we saw a London DJ spinning decks in her bedroom; in another, witnessed footage of a young man simply removing his jumper. These days, however, Lloyd's camera is rarely focused on people. Her film Studio, for example, tracked splatters of paint and the scuff-marks left by canvasses on a floor, documenting the working life of the room and its occupant. Her new work for Glasgow's Tramway follows a similar principle. Shot at the Glasgow School of Art, it features a selection of classical sculptures, which Lloyd films statically. The camera's passive gaze gives little away, yet it also makes us feel like students studying these marble torsos and gargoyles.

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