

exhibitions



● Diane Arbus Cardiff

Some 69 portraits by one of the 20th century's most intensely perceptive photographers. From the Anthony d'Offay collection, the works make up a vision of society like no other's, before or since. "If you scrutinize reality closely enough, in some way it becomes fantastic," Arbus said. She is most known for her images of circus and freak show performers, transsexuals and nudists, society's outsiders portrayed with an unashamed voyeurism that is also disarmingly empathetic. The portraits make us aware of our own personal self-conscious self-doubts. The really unsettling fact remains that, when Arbus photographed more normal subjects, her lens revealed their underlying freakishness, a fact that contributed to questions about her suicide in 1971.

ROBERT CLARK
National Museum Cardiff, to 31 Aug

● Simon Pope Exeter

Simon Pope's poetic meditations on life take many forms. When he represented Wales at the Venice Biennale in 2003, he searched for rainbows at the bottom of a Campari and soda glass and asked honeymooning couples to mark the places they had kissed on a map. He has also published a survival handbook to



London, offering witty and lucid observations about the city, including the ominous warning that when the council repaves the kerbstones in your street in granite, you

won't be able to afford the rent next year. Now he has returned to his roots in Exeter, where he will set about restoring a stone figure from the cathedral carved by his great-grandfather over 90 years ago. Rather than using the building's archive, he will rely on his grandmother's memories of the statue. **JESSICA LACK**
Spacex, to 11 Jul

● Possibilities And Losses Middlesbrough



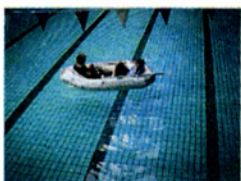
An exhibition that might once and for all upset any smug and poncey presumptions of cultural superiority fine artists might have in regard to ceramic artists or crafts makers or applied artists,

as they might variously be designated. Here, four artists take the precious tradition of crafting clay and literally smash it to smithereens. Exhibition curator and artist Clare Twomey presents a veritable mountain of smashed plates (pictured). Based on a monumental pitcher pile of rejects once glimpsed at a Stoke-on-Trent factory, the

installation resonates with inevitable echoes of glorious domestic mayhem. Keith Harrison, Linda Sormin and Neil Brownsword similarly undermine clay's air of decorative domesticity with sculptural collisions that in some cases self-transform or crumble away through the duration of the show. **RC**
MIMA, to 16 Aug

● Amy Sharrocks London, Manchester

The last we heard of artist Amy Sharrocks she was enticing punters into the water for her epic performance Swim, inspired by Burt Lancaster's odyssey through the azure watering holes of upstate New York in the film *The Swimmer*. Now she's back with *Drift*, a whimsical, weight-off-your-feet



performance in which she invites strangers to hop into her dinghy for a float in swimming pools, lakes and rivers across the country. Tomorrow

afternoon sees her guiding like-minded idlers across the river Thames. Participation is on a first come, first served basis, with performances finishing in October with a night drift across Cambridge's River Cam. **JL**
Hurlingham Yacht Club, SW15, Sun; Victoria Baths, Manchester, Wed, Thu

● UBS Opening: The Long Weekend London

Tate Modern's Long Weekend promises to offer another radical roll call of underground and established artists this year. Italian in theme, it celebrates the 1960s movement Arte Povera with performances, compositions and works by Michelangelo Pistoletto, Luigi Nono

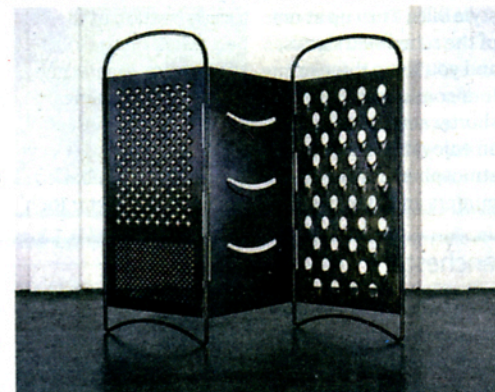


and Luigi Ontani. It also features the infinitely cool LA film-maker

Jennifer West, who will create a live film in the Turbine Hall featuring skateboarders, and Robert Morris's reconstruction of his 1971 Tate show, in which interactive sculptures had visitors sliding and seasawing across the gallery. **JL**
Tate Modern, SE1, Sat to Mon

● Pot Luck: Food And Art Walsall

The subject of food has a long history in art, from 17th-century still-lives, in which the worm in the apple acted as a reminder of mortality, through to Andy Warhol's 1960s mass-market soup cans. Here, a gathering of contemporary artists bring the subject up to date in our culture of obesity epidemics, flu pandemics, super-skinny supermodels, hypochondriac health obsessions and ubiquitous celebrity chefs. Karen Tam constructs a lifesize Chinese restaurant as a form of architectural "found art" installation. Mona Hatoum presents



a cheese grater as an elegant abstract sculpture (pictured). The late Helen Chadwick is represented by the sensuous sculptural indulgence of her three metre-wide bubbling chocolate fountain, titled

Cacao 1994. Then Damien Hirst's Last Supper 1999 lithographs remind us that, beyond the showy media hype, lies an artist of almost chilling evocative intrigue. **RC**
The New Art Gallery, to 19 Jul

● Zineb Sedira London

Zineb Sedira's new film installation, called *Floating Coffins*, is a poetic exploration of displacement set along the little-known coastline of Mauritania. Over the past few years, this beautiful stretch of the Atlantic has become a graveyard for the world's ships, and Sedira's camera documents



the carcasses. Rusty hulks are seen listing in shallow waters or beached on the sand and stripped by human and animal scavengers. As

a metaphor for escape, it is a potently bleak one, particularly as this stretch of water is a point of departure for Europe. Presented on 14 screens, Sedira's film subtly captures the forlorn hopes and aspirations of those in search of a better life. **JL**
Iniva, Rivington Place, EC2, to 25 Jul



● Harland Miller Gateshead

Ironic painting at its deadpan best, Harland Miller's *Bad Weather* works unearth a particularly northern English penchant for nuances of misery. The artist and writer loves worn and weathered surfaces. His meticulous paintings of doctored classic Penguin book covers include such titles as *Bridlington: Ninety Three Million Miles From The Sun*, *Gateshead Revisited*, and - wait for it - *Scarborough: Have Faith In God*. This would all be no more than simply cringeworthy if it weren't for Miller's painterly melancholic touch. Despite its blatant daftness, there's a sad and serious and touching side to much of the work seen here. There are poignant works based on police posters appealing for the identity of *Wearside Jack*, the Yorkshire Ripper case hoaxer. Then Miller reverts to his mordant self-mockery: *Bridlington - Coastal Erosion - It's Not All Bad News; You Can Rely On Me - I'll Always Let You Down*. **RC**
BALTIC, to 19 Jul