



## This week's new exhibitions

### **Robert Clark & Skye Sherwin**

Fri 17 Dec 2010 19:08 EST

### **Revealing The Invisible, Glasgow**

A show re-examining the work of Scottish-Dutch video art pioneers Elsa Stansfield and Madelon Hooykaas, who collaborated from the early-70s through to Stansfield's death in 2004. Playing eagerly with the latest technical media, they looked at humankind's changing relationship with the forces of nature. As Hooykaas has said: "We've always been drawn to space and time: the tides, the cycle of the seasons and natural elements like radio waves and magnetic fields." They used the video camera as a means of rescuing reportage from the addictively powerful entertainment systems of TV, reclaiming the focus for more independent and "alternative" perspectives. It's a disarmingly honest body of work.

*CCA & Street Level Photoworks, to 29 Jan*

**Robert Clark**

**Kai-Oi Jay Yung, Manchester**



Video work by Kai-Oi Jay Yung.

Two new multi-channel video installations, titled *Interval: A Narrative Psychosis*, and *Amnesia: A Rehearsal*, chart thematic parallels occurring across global psychogeographical sites. The artist draws unlikely connections between the experiences of a Hong Kong "face-reader" and those of an Alcatraz inmate. Shots are taken and interspersed from Kowloon and the Mojave desert. Details of one culturally specific ritual are observed to uncannily correspond to details of a far-removed other. An investigation of the real-life biography of American occultist Sarah Winchester, inspired by and filmed in the Sarah Winchester Mystery House in San Jose and the Jane Austen Centre in Bath, takes the form of both pre-scripted and improvised performances.

*Cornerhouse, to 16 Jan*

**Robert Clark**

### **David Austen, Oxford**

Just in time for panto season, here's artist David Austen's first feature-length film, *End Of Love*, a post-apocalyptic vaudeville number recalling cinema's early days. Its cast of characters include Jack the Giant Killer, a trapeze artist, a dark angel, two lovers, a dandy, an old moon and a homeless man, all performing in an abandoned theatre to rows of empty seats, at the end of the world. Until he began making films four years ago, Austen was best known for his bold text paintings. Depicting suggestive pared-down snippets culled from old movies and 19th-century literature, phrases like "THE CITY OF LOVE AND FEAR" conjure up dark, poetic worlds. *End Of Love* continues these themes, exploring elusive loves and fragile memories with tragicomic aplomb.

*Modern Art Oxford, to 20 Feb*

**Skye Sherwin**

### **Simon Starling, London**

A hut converted into a boat and a motorbike whose only waste-product is water rank among Simon Starling's transformative works exploring human labour, ecology and exchange. Here he turns curator for the next chapter in Camden Arts Centre's acclaimed slate of shows masterminded by artists. Inspired by writer Jorge Luis Borges - the great architect of literary labyrinths and temporal conundrums - Starling's set to fold time with a pan-historical web of works. Alongside icons like Francis Bacon, Starling's focused on contemporary artists with an interest in both personal and cultural histories like Katja Strunz, Francis Upritchard and Mike Nelson, famed for his creepy, hyper-detailed interiors.

*Camden Arts Centre, NW1, to 20 Feb*

**Skye Sherwin**