

Robert Clark & Skye Sherwin

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Mika Rottenberg PR

Mika Rottenberg, Nottingham

Rottenberg's first major UK exhibition comes on like a shanty town display of bizarre rituals and perverse futilities. Cobbled from scraps of wood, her architectural constructions house video screenings featuring stars such as the statuesque erotic dancer Bunny Sue Glamazon and the professional female "squasher" Queen Raqui, who weighs in at over 600lbs. Even more odd than her professionally odd protagonists is what they are filmed getting up to. Rottenberg obviously has a thing about globs of dough, ambiguous liquid seepages, and malfunctioning Heath Robinson machinery.

Nottingham Contemporary, Sat to 1 Jul

Robert Clark

Eric Baudelaire, London

With no starry big-screen adaptations of their exploits, the Lebanon-based militant group the Japanese Red Army are now lesser-known in the west than their European counterparts, the Baader-Meinhof gang or Marxist terrorist Carlos The Jackal. In the early-70s though, one grim airport massacre, in the name of liberating Palestine, made them globally notorious. Now, Eric Baudelaire - an

artist interrogating political film-making and cinema's fascination with violence - has created a complex, layered documentary installation tackling two JRA associates and their relationship with images: May Shigenobu, the founding member's daughter, and avant garde film-maker and activist Masao Adachi.

Gasworks, SE11, Fri to 22 Jul

Skye Sherwin

Jock Mooney, Newcastle upon Tyne

Jock Mooney just manages to lift the grotesque out of cliché and into a carnivalesque sense of the ridiculous. His Vom-Shit Dog, sculpted from craft shop plastic modelling compound and daubed with the nauseous gloss of decorator's enamel, goes all boggle-eyed as it spouts pink liquid eruptions from either end. If it weren't for its blatantly vulgar content it wouldn't look out of place on your granny's mantelpiece. His memorial wreathes are concoctions of severed fingers and fried eggs; his ink drawings a seething mass of tiny hands waving into the void. Mooney stage-manages this theatre of the absurd with the tactics of a trained sophisticate. He just has a taste for bad taste.

Vane, Thu to 30 Jun

RC

Brighton Festival & House 2012

David Batchelor revels in the pure joy of colour, but he tends to go for strictly artificial hues. Cheap sunglasses become spherical mobiles; electrical wire makes an ornate ball; and a column of illuminated detergent bottles double as a giant rainbow glowstick. Like seaside amusements whose lights outshine the tawdry reality, his cheap and cheerful creations seem a perfect fit for Brighton's visual arts festival. Further new works include films commissioned by Nick Cave from musically minded artists Forsyth and Pollard. Elsewhere, there's Tim Brown and Anna Deamer's installation inspired by Hangover Square, Patrick Hamilton's novel of pre-war bedsits, booze and doomed romantic obsession.

Various venues, Sat to 27 May

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Galápagos, Liverpool

Since Charles Darwin's visit to the Galápagos Islands led to his theory of natural selection, the archipelago has been treasured as a unique site of extraordinary biodiversity. In these days of environmental concern it has taken on a symbolic status as an indicator of humankind's increasingly problematic interaction with the natural world. Here, 12 internationally renowned contemporary artists including Jeremy Deller, Tania Kovats, Dorothy Cross and Alison Turnbull are given free rein on the islands. They make art rather than ecological science, of course, and art as an irreverent, obliquely questioning affair of make-believe.

Bluecoat, to 1 Jul

RC

Superpower: Africa In Science Fiction, Bristol

Beginning with an interview with a real African refugee, Omer Fast's gripping film installation *Nostalgia* works a total metamorphosis on his story. Detail by detail, it's refined here, exaggerated there, transforming into a big-budget sci-fi epic, where an underclass take a brutal journey through subterranean tunnels, escaping a desolate continent for a better life in the developed world. Its parallels with the struggle illegal immigrants face today are obvious, with one major exception: Fast's promised land is Africa. Expectations are consistently reversed in this zingy, thought-provoking show. According to one documentary, teleportation and telepathy are commonplace in Mali, while photographs reimagine failed communist monuments as spaceships travelling to the sun.

Arnolfini, Sat to 1 Jul

SS

Douglas Gordon, Coventry

Douglas Gordon presents highly focused video studies of the trance-like concentration of two virtuoso performers, conductor James Conlon and footballer Zinedine Zidane. Gordon's Feature Film takes Alfred Hitchcock's *Vertigo* as its subject but the film plays out on a small monitor as the cinema-scale projection closes in on the conductor of the film's score, his expressions and gestures painstakingly keeping time with the film's tensions and suspense. Meanwhile, Zidane, created in collaboration with Philippe Parreno, has its first UK showing as a multi-screen installation, a whole different ball game to seeing it in a cinema.

Warwick Arts Centre, to 23 Jun

Graphology, London

This show about writing and drawing seldom features anything created with pencil and paper. It's more man-meets-machine mark-making, with script or unconscious scribbles expanded across film, photography, typography and computer graphics. Office equipment is subverted, from Carl Andre's typed concrete poetry, where words make shapes on the page, to Fiona Banner's reconfigured typewriter, with a single expletive spelt out multiple times across its keys. Works with film include Man Ray's *The Return To Reason*, his short exploring texture with vibrating, mysterious surfaces and reflections rippling over a nude torso, displayed as a strip of celluloid on a lightbox. Elsewhere, tapestries, anagrams and cardiographs fuse mechanical rhythms with chance, human error and subconscious rumblings.

The Drawing Room, SE1, Thu to 30 Jun

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