



● Sol Lewitt Sheffield

A fascinating display of more than 80 of the renowned American artist Sol LeWitt's visual books from 1967 to 2002 is accompanied here by a geometric abstraction progressively drawn during the exhibition directly on to the gallery walls, following the late artist's instructions. The books are what's properly known as "artist's books", books created as self-sufficient artworks rather than merely books about art. With titles such as *The Location Of Eight Points*, *Photo Grids and Arcs And Lines*, the books contain carefully composed layouts of photographs of window frames, geometric puzzles, manhole covers and iron grills. This is highly systemised art, the outcome of meticulous creative planning, a cool and minimalist art that charts some of the underlying structures of our urban environments.

ROBERT CLARK
Site Gallery, Sat to 29 May

● Nairy Baghramian And Phyllida Barlow London

Phyllida Barlow came of age in 1960s London alongside Anthony Caro's heavy metal gang, but nowadays her hulking paint-daubed sculptures (work pictured) are made of junk, their materials recycled to create further artworks. After years steering the likes of Douglas Gordon, Rachel Whiteread and Bill



Woodrow through the Slade art school where she teaches, Barlow has edged into the spotlight in recent years with

several significant UK shows. Here her work is coupled with that of rising European sculptor, Nairy Baghramian, whose pared-down forms in aluminium and rubber strike up a dynamic contrast with the older artist's tumbledown creations. **SKYE SHERWIN**
Serpentine Gallery, W2, Sat to 13 Jun

● Nick Fox Newcastle upon Tyne

Nick Fox's *Phantasieblume* is a series of intricate paintings inspired by the Victorian cultural phenomena of *Floriography*, or, as Kate Greenaway's popular 1884 book called it, *The Language Of Flowers*. *Floriography* was an intricate means of communicating hidden or forbidden passions by using different types



of flowers as gifts. Fox's intimations of oppressed sexuality are embodied in painted glass panels that might initially look like intricate lacework

doilies but, on closer scrutiny, reveal erotic glimpses. Steamy encounters emerge from the fine networks of entwined petals and tendrils. The acrylic paint is painstakingly layered and incised so that the overall, almost stained-glass effect, has the accumulative air of preciously savoured sensuality. **RC**
Vane, to 5 Jun

● Apichatpong Weerasethakul London



Apichatpong Weerasethakul has a genius for conjuring the sublime from unusual situations. Jungle animals that talk and lovelorn

astronauts are as likely to crop up in his movies and art projects as studies of everyday life in his native Thailand. Described by the artist as a portrait of home, this latest film installation, *Phantoms Of Nabua*, begins with what feels like limitless night, the only clue to the setting the sound of crickets in the undergrowth. The

darkness is soon animated by a drama played out in lights: the steady glow of a fluorescent tube, a fierce stab of lightning, and then, a further twist: a flaming ball kicked around. It makes for a mysterious nocturnal reverie, veering from stillness to ferocity. **SS**
BFI Southbank Gallery, SE1, Fri to 3 Jul

● Tacita Dean London



While many artists tread her territory, Tacita Dean is incomparable. Epic themes such as mortality, artistic endeavour and the ineluctable passage of time are approached with a thrilling, quietly

heartrending mix of buoyancy and gravitas. The *Craneway Event*, her second film featuring the late, great choreographer Merce Cunningham, is no exception. Shot in an old Ford factory in

California, it documents a rehearsal for John Cage's *4'33"* from 2008 when Cunningham was 89. Dancers flit into frame like passing shadows, framed by modernist glass and concrete. A pelican makes a surprise appearance. What Dean captures, though, with her gorgeous outmoded film stock, is life's vestiges. **SS**
Frith Street Gallery, W1, Thu to 23 Jun



● Uneven Geographies Nottingham

Sixteen international artists present highly subjective films, photographs, drawings and installations about resistance to globalisation. Yet, at times, fact is used to drive a message home: the combined wealth of the three richest people in the world is equated with the collective poverty of 600 million of its poorest. Such revelations of global disparities play a part in much of the work. Steve McQueen's film, *Gravesend*, contrasts scenes of mining for coltan in the Congo with the mineral's final processing in Derby for use in mobile phones and computers. Mark Lombardi's alternative cartography joins the dots between figures of political power. And, for some reason, Eduardo Abaroa contributes a tank full of African clawed frogs alongside his globes made of rags (work pictured). **RC**
Nottingham Contemporary, Sat to 4 Jul

● Dawnbreakers Southampton

The idea of new dawns unites this eclectic mix of work by 22 artists. Curator Juan Bolivar cites the information age and millennial fears of computer catastrophe as the theme but, in the aftermath of a historic general election, the theme of transition seems even more timely. There's an apocalyptic edge to the exploded abstractions of machines and bodies in Diann Bauer's drawings. Works like Boo Ritson's photographic portraits of paint-drenched figures (work pictured) bring



humour to debates about the decline of "the artist's hand". Stewart Gough's sculpture *Dawnbreaker* looks like a makeshift Mad Max buggy, though

made from plastic plates. It seems the old world ends not with a bang but excitement and unease. **SS**
John Hansard Gallery, to 12 Jun

● Framing Identity Knutsford

National Trust properties are increasingly being used to host apparently incongruous displays of art, perhaps to draw tourists, perhaps as a genuine experiment in exhibition settings, perhaps both. Here, installations infiltrate the *Garden Of Distinction* and estate with mischievous, yet suggestive intent.



Ryan Gander revives the estate's former 16 *Plumed Bird Of Paradise* emblem. Neville Gabie has transported a block of ice to Tatton all the

way from the Arctic. Free chauffeur-driven taxi rides are on offer from Clara Ursitti in a Nissan Sunny (pictured) that's scented with the aroma of a Rolls Royce Silver Cloud, while Annika Eriksson screens her filmic reflections on the social divide in a portable six-seat cinema. **RC**
Tatton Park, Sat to 26 Sep