

3-9th May 2014

Exhibitions

The Guardian Guide

● Everything Falls Faster Than An Anvil London

Cartoons aren't kids' stuff in this show examining how artists have tapped into animated worlds. Curator CHEWDAY'S has pitted greats such as John Wesley (work pictured) and Philip Guston, whose paintings of compulsive smokers and fragmented bodily bits are the degree zero of cartoon-inspired

existential angst, against newer voices. Those include Tala Madani, whose depictions of men behaving badly suggest satirical newspaper cartoons, and Ella Kruglyanskaya's vampy, forthright femmes, who subvert the demure 1950s animations they recall. One of Carl



Ostendarp's "drip murals" provides the show's eye-popping backdrop. ss Pace London, W1, Fri to 18 Jun

exhibitions



● **Andy Holden** Bristol

Andy Holden's art typically starts small. His 2010 breakout Tate Britain Art Now presentation featured a stone chip pilfered from a pyramid, which was then scaled up as a huge knitted lozler. The sprawling installation here, Maximum fromy Maximum Sincerity, is equally large and began with Holden's rediscovered teenage manifesto for a new art movement. It revisits his formative years through a seven-part film and takes place within recreations of bygone hangouts, such as his first studio in his mum's utility room and his sticker-coated boyhood bedroom. It pulls off both a knowing look back at and a painfully poignant embrace of youth's fervour and fribles. **SAVE SHEENEN** Spike Island, Sat to 29 Jun

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● **Richard Forster** Edinburgh

Richard Forster's painstaking reproductions of faded photographs in a rather pedestrian pencil drawing technique could be banal but instead they are enchanting. The original images are remarkable: retro 1920s semi-sexy nudes skipping about in Arcadian parklands; nostalgic 1950s photographs of



childhood fairground rides; a set of featureless seascapes. Forster's technique is pictorially convincing yet on the face of it rather plodding, with its rubbed-in

shading and fine gradations of grey, grey and more grey. Yet the overall effect is one of spellbound fascination. There's certainly something in the way the artist dissects the viewer to concentrate on almost uncomfortable detail. He slows our attention down to make us stop and gaze. **ROBERT CLARK** Ingleby Gallery, to 27 Jun

● **Haggard Caravan** Wakefield



The industrial ambience of The Calder, formerly the 19th-century Caddies Wainwright textile mill, meets its atmospheric match in Haggard Caravan, a sculpture and sound installation conceived

by Tobias Madison, Emanuel Rossetti and Stefan Tcherepnin. The three artists are also core members of the group Solar Lice, who contribute a noise/music cacophony sampled from the river Calder, which flows beneath the gallery, and a collage of Serge modular synthesizer improvisations. A 30-metre-long concrete wall embedded with

wire mesh sculptures combines with the surrounding sound to create an all-immersive abstract drama. The piece confirms the Haggard Wakefield's determination to establish itself as an important art venue, while recognising the cultural history of the local area. **ss** Haggard Gallery, The Calder, to 1 Jun

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