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Exhibitionist: The best art shows to see this week

A disco of disjointedness at the Rokeby Gallery and the Wilson twins bring Kubrick's incomplete project back to life in our roundup of the best art shows



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One of a series of photographs taken by Stanley Kubrick of Dutch actor Johanna ter Steege. The photographs from the Kubrick Archive inspired the Wilson twins' latest work. Photograph: Stanley Kubrick/BFI

There's a fizzing, cracking sound emanating from [London's Rokeby Gallery](#) right now. In Stage Fright three artists – Laura Buckley, David MacLean and Haroon Mirza – have produced a collaborative installation. Projected film images swoop and dive around a dark space accompanied by an electronic score, a disco of disjointedness. Images in Buckley's films are cut to the rhythm of jagged break-beats, and projected, reflected and refracted on to a series of geometric sculptural shapes made of mirrors and Perspex. Staccato elements are given a memorable physical presence.

Lindsay Seers tells seductively tall tales. In her piece, currently on show [as part of the Tate Triennial](#), a "talking heads" documentary features her friends and family describing her difficult transformation into a human camera, developing photographs in her mouth. Another installation, [It Has To Be This Way](#) at Matt's Gallery in east London, is more complex, yet even more alluring. A specially constructed cobalt-blue room, surrounded by star-shaped objects, houses two identical films, creating the impression that you are sat in a giant head looking out of the eye holes. A spine-vibratingly deep male voice describes his obsession with Seers's missing sister, Caroline, who, in turn, became fixated on Queen Caroline of Sweden following a traumatic moped accident. Is any of this true? Perhaps not, but even so it's a deeply compelling study of desire.

There's another elusive female character at the centre of [Unfolding the Aryan Papers](#), Jane and Louise Wilson's exhibition at the [BFI Southbank Gallery](#). The character in

question is the lead role in Stanley Kubrick's incomplete film about the life of a Polish Jew living a secret life to escape the Holocaust, *The Aryan Papers*. When the Wilson twins were granted access to research the famous Kubrick Archive, they found test shots of an actor, Johanna ter Steege, who was selected by the director to play the role, along with photographs of her at costume fittings. After tracking Ter Steege down, they put her on camera once again, giving her the chance to play the role at last. The camera glides over her back as she stands silently – an uncanny device that is all the more unnerving as, wearing the original costume, she seems not to have aged at all.

Painter Glenn Brown also brings back images from the past, and his retrospective at Tate Liverpool promises twisted and strange painterly fare. Copying figures from one painting, a colour scheme or brush stroke from another, Brown mixes up paintings from Fragonard to Frank Auerbach, with a dash of inspiration from Joy Division. We've all heard that a photograph of you takes part of your soul – it seems as though Brown is interested in stealing both the souls of the people in these paintings, and the artists who originally made them.

At Edinburgh's Doggerfisher Gallery it is daylight that sculptor Jonathan Owen seems intent on stealing. Owen has created a finely crafted cage-like sculpture in the gallery that extends down from the skylight like a lift shaft, with a pattern that appears to be based on the now ubiquitous "chip" from sim and bank cards. Elsewhere in the show, aspirational middle-class objects such as coat stands and wine racks are tied up and chained together – transformed into dumb, useless things that act more like a ball and chain than a passport to higher social status. The idea of being trapped recurs repeatedly as Owen, who was brought up in the suburbs of Liverpool, presents an image of suburbia as an awkward, yet romantic, place of yearning.

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