

exhibitions



● Ben Cain Blackpool

The still-life tradition has always had an element of memento mori about it, an often understated reminder of our ever-present mortality conveyed through the objects that outlive us, and the fact that nobody can take any material possessions with them when they pass on.

Intriguingly, the artist Ben Cain appears to view museums as essentially still-life assemblages. So here he uses the Grundy's collection of paintings, permanently surrounded by an eclectic mix of Victorian furniture, ceramics and trinkets,



as source material for the construction of an imaginary museum of arrested time. Detailed features of the paintings, such as an amber necklace worn by a portrait sitter, have been reproduced by local artisans under

Cain's direction and set alongside their painted originals to create a surreal double-take of illusion or reality. Or, of course, both simultaneously. **ROBERT CLARK**
Grundy Art Gallery, to 30 Jan

● Radical Disco: Architecture And Nightlife In Italy, 1965-1975 London

This archival exhibition makes the case that there was more to disco than the clichés of overly tight menswear, fake palm trees and shiny balls. At least in Italy, where a number of clubs were designed by avant garde architectural practices, including Gruppo Strum, Superstudio and Gruppo UFO. Yet while the centre of this movement was the Piper club in Rome, where Pink Floyd played in 1968 against a backdrop of works by the likes of Andy Warhol and Piero Manzoni these discotheques weren't just places for dancing. Space Electronic for example, which opened in Florence in 1969 as the hippy vision of Gruppo 9999, hosted performances by anarchist theatre groups and housed a vegetable garden.

● Katrina Palmer: The Necropolis Line Leeds



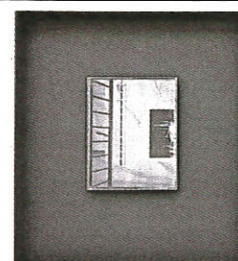
Long before railway stations became repurposed as shopping centres, they were often considered romantic spaces, housing scenes of

Accordingly, they provide a fitting stage set for Katrina Palmer's always evocative imagination. Palmer is almost painfully sensitive to a place's

of collective memory. While always grounded in geographical and architectural fact, her sound, sculpture and participatory installations often develop into wayward reveries of dreadful loss. With features sourced from the artist's research into London's historic Necropolis railway and Borough's Cross Bones Graveyard, the galleries here are transformed into a dimly lit platform for trains heading off to the otherworld and, maybe back. **RC**

● Simon Starling: Nine Feet Later Glasgow

Simon Starling combines disparate references to art history to conjure up an enigmatic *deja vu*. While most artists might select their influences according to some sense of a personally relevant creative trajectory, Starling samples obscure fragments to build up a vocabulary for a wide-ranging imagistic poetry. Here, using the



almost 200-year-old photographic technique of daguerreotype, he presents visual memories

of previous Modern Institute exhibitions. Set against this backdrop, Starling has constructed an elaborate sculpture; a hybrid of a 9ft-long, 15m-year-old petrified tree trunk, a powerful telescope and a birch branch manufactured by a high-tech 3D printer. **RC**
The Modern Institute, to 6 Feb

● Victor Burgin: UK76 London

One of the works that makes up Victor Burgin's 1976 11-part photographic series UK76 shows an unremarkable suburban street. A woman pushes a pram in the foreground; a dog wanders in the otherwise deserted road; electricity pylons stretch out into the horizon. It is a frankly depressing image (pictured). Laid over the photo, filling a patch of gloomy sky, is a text describing a very different scene: a Pacific idyll of blue waters and lush vegetation. "Humming birds take nectar from red hibiscus," reads one poetic line.



Similarly incongruous juxtapositions mark the rest of the project, a landmark in the development of British conceptualism which kickstarted Burgin's investigation into how we perceive and process

pictures. In a world, 40 years on, in which our lives and personalities are increasingly mediated, this is a timely moment for the work to be exhibited again. **OB**
Richard Saltoun Gallery, W1, to 29 Jan

● Heman Chong London



Heman Chong needs help in making his shows. In *Smoke Gets In (Your Eves)* for example, a

show at a South Korean museum, the artist placed two ashtrays in the corner of a gallery and invited visitors to defy the country's smoking ban and light up, the finished fag butts completing the work. This latest show continues to explore the questions of

that work (albeit this time in a more lawful fashion). *Monument To The People We've Conveniently Forgotten (I Hate You)* (pictured) consists of a million blacked-out business cards discarded on the floor, the promise between giver and receiver broken. **OB**



● Follow Liverpool

Follow, at Liverpool's FACT centre, is the latest of a steadily increasing number of exhibitions through which curators are beginning to ponder the ubiquitous influence of the internet. This one focuses in particular on the effect that social media - with its Instagram likes, Twitter feeds and Facebook walls - has on our individual sense of belonging and self-worth. So a broad-ranging selection of contemporary artists, including Constant Dullaart, Cécile B Evans (work pictured) and Candice Jacobs, tackle lifestyle ideals, self-branding, pretend friends and micro-celebrity. The fact that this is a show of creative engagement rather than academic analysis means that ironic humour is, thankfully, very prevalent. Joe Orr has a wry giggle at career-minded artists' cliché-ridden Instagram self-promotion, while Kurdwin Ayub unsuccessfully attempts to ape the mock-erotic roleplay of a Miley Cyrus video. Art, after all, has surely long been largely a matter of