

VISUAL ARTS

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gallery, and perhaps the criticisms above arise from the lack of debate surrounding this abused art form. Greater visibility will encourage artists to make work that will last more than for the moment. Certainly the work here by Cath Tate, Christer Themptander and Leon Kuhn is more than a quick gag. (MC)

ANN CARRINGTON: REBECCA HOSSACK GALLERY

Hanging from the ceiling aeroplanes – for want of a better word – of tin, coated in feathers. Junk-built lecterns support books stuffed with detritus and notation, boats of smashed glass, a rug of squashed shoes and – gulp – two giant horses' heads made of salami. Ann Carrington presents her work as a form of insanity: the artist as harmless eccentric; a scavenger living off junk. This sort of abundant creativity can be a bit wearing, and I for one don't want to look at any more tin flying machines for a long time, but Ann Carrington proves she can make works that go beyond demonstrating her visual ingenuity.

The squashed shoes are titled 'Raj Rug', leather uppers stitched together into a rug in the shape of a crocodile to become a simple piece that neatly condenses questions of value and ecology. As in other work, a drawing outlines the thought processes leading to this piece and I often found these examples of note-taking, with words crammed into every available space, more interesting than the finished sculpture. Though the slightly nauseating presence of the twin 'Mortadello Horses' could not be escaped. Mortadello is made from horse meat so these works, coated in resin and perfectly hygienic I hasten to add, have a similar circle of reversed logic to the Raj Rug. (MC)



ANN CARRINGTON'S 'SALAMI HORSE'