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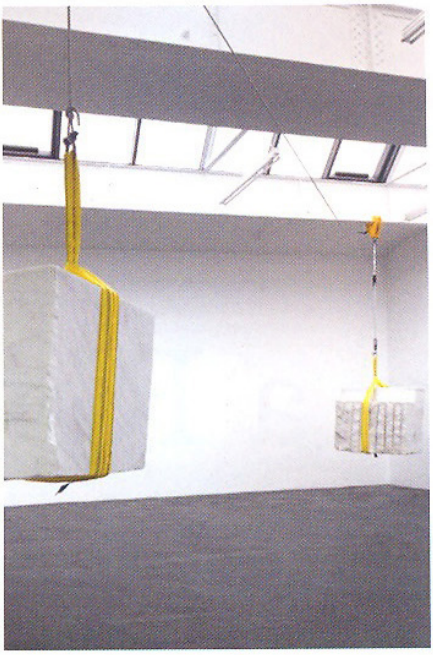
White Cube. 3. Katerina Seda: *Lisen Profile*, 2010. Work in progress. Photo © Michal Huaulic
and neugerriemschneider, Berlin. Photo: Jens Ziehe. 6. Laurie Anderson, Trisha Brown, Gordon Matta-Clark. *Pioneers of the Downtown Scene, New York 1970s*. Trisha Brown, *Planes*, 1968. Photograph by Rune Hellestad.



Thomas Wrede: Anywhere

GALERIE WAGNER + PARTNER
BERLIN
18 FEBRUARY - 9 APRIL

Since the late 1990s, the German photographic artist, Thomas Wrede, has explored the desire to experience nature through landscape photography in various series of works. Wrede stages his photographs with carefully crafted models and alterations that at first glance appear to be a "real" part of the setting, but upon closer inspection are shown to be interventions in the landscapes.

Anywhere leads through snow covered fields, deserted beaches and housing estates, playing with scale and perspective, causing the viewer to be drawn into a world of ambiguity and timelessness. The large-scale, colour photographs have a cinematic quality, and the models reference a number of media images already in the viewer's mind, giving the impression of already knowing the landscape. Wrede's use of the familiar, such as islands in a South Sea paradise or urban high rise apartments, appears at once to be hallucinogenic and also touched with hyper-reality. The careful use of lighting adds to the atmospheric quality of the landscapes and creates photographs that are not only intriguing, but beautiful, with a dream-like quality.

It is reminiscent of the work of Gregory Crewdson and Cindy Sherman, who both stage photographs of imagined scenes that heavily reference cinematic imagery and give the viewer a sense that they have already seen the setting many times before. Whilst there are parallels to this in *Anywhere*, Thomas Wrede has created a world that is his own and that questions the viewer's relationship with landscapes and the often idealistic manner in which one desires to experience nature.

Kathryn Evans

Simon Starling

RECENT HISTORY
TATE ST. IVES
5 FEBRUARY - 2 MAY

Presenting work produced in the last five years, *Recent History* is the largest exhibition of Simon Starling's work shown in Britain since he won the Turner Prize in 2005, for *Shedboatshed*. To accommodate the show, Tate St. Ives has reversed the sequence of galleries, making for an appropriately counter-intuitive way to experience Starling's art; the process of backcombing through the rooms an interesting analogue to the re-trodden journeys around which his conceptual practice often orbits.

Looking out over St. Ives beach in the centre gallery, Starling has built a large wooden structure, exactly replicating two galleries of The Pier Arts Centre, Orkney. In one of the rooms hangs a painting by Alfred Wallis, and in the other, a video projection by Starling of a self-defeating journey in a wood-burning steamboat, cannibalising the boat piece by piece for fuel. With a characteristically poetic attention to the reverberations of his practice, the shards of boat are analogous to the scraps of board Wallis used to paint on.

In *The Long Ton* (2009) the journey at the heart of the sculpture is the one made by creamily off-white marble blocks, presented as though in transit, hanging from the ceiling by yellow canvas pulley straps. Although they seem to hang in equal balance, one piece is cut from Italian marble, roughly a quarter of the size of the other, from China, reflecting its significantly greater market value, in spite of the shorter distance it has travelled. Whimsical, adventurous and intellectually rigorous, *Recent History* is a thoughtfully constructed survey of Starling's recent work, rooted in his response to the artistic traditions of St. Ives.

Colin Herd

Pioneers of the Downt Scene, New York 1970

BARBICAN, LONDON
3 MARCH - 22 MAY

Performance has been an integral p the death of Modernism, but the 19 eration of events borrowed from da art and music, which took New Yo ing point. In the middle of that rece Laurie Anderson, Trisha Brown and Clark pioneered a new communit and participants, taking their work and galleries and into streets and r

Their radically creative approach remains relevant today in the Barb tive. Separated into "Downtown Ne ing and Performing", "Urban Inte "Performance and Intervention", the ebrates the key experiments of th the collection of documentation, i graphs, drawings, videos, recordings plans and musical scores, are thou ed to guide the viewer through the artists' processes, the gallery's low the works to come into their own installations and performance.

Trisha Brown's *Walking on the* performed at the Whitney in 197 mesmerising as the performers' h to tracks move calmly and aimle forth. The interactions between eac minimal, making the viewer search of the installations around the perf is Laurie Anderson's *The Handpho* Intimate and surreal, the viewer is a the work as the artist, because it onl participation, highlighting the open nature that came to define the Dow

Ruby Beesley