



### ● Sol LeWitt Sheffield

A fascinating display of more than 80 of the renowned American artist Sol LeWitt's visual books from 1967 to 2002 is accompanied here by a geometric abstraction progressively drawn during the exhibition directly on to the gallery walls, following the late artist's instructions. The books are what's properly known as "artist's books", books created as self-sufficient artworks rather than merely books about art. With titles such as *The Location Of Eight Points*, *Photo Grids* and *Arcs And Lines*, the books contain carefully composed layouts of photographs of window frames, geometric puzzles, manhole covers and iron grills. This is highly systemised art, the outcome of meticulous creative planning, a cool and minimalist art that charts some of the underlying structures of our urban environments.

ROBERT CLARK

*Site Gallery, Sat to 29 May*

### ● Nairy Baghramian And Phyllida Barlow London

Phyllida Barlow came of age in 1960s London alongside Anthony Caro's heavy metal gang, but nowadays her hulking paint-daubed sculptures (work pictured) are made of junk, their materials recycled to create further artworks. After years steering the likes of Douglas Gordon, Rachel Whiteread and Bill

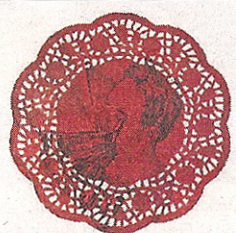


Woodrow through the Slade art school where she teaches, Barlow has edged into the spotlight in recent years with

several significant UK shows. Here her work is coupled with that of rising European sculptor, Nairy Baghramian, whose pared-down forms in aluminium and rubber strike up a dynamic contrast with the older artist's tumbledown creations. **SKYE SHERWIN** *Serpentine Gallery, W2, Sat to 13 Jun*

### ● Nick Fox Newcastle upon Tyne

Nick Fox's *Phantasieblume* is a series of intricate paintings inspired by the Victorian cultural phenomena of *Floriography*, or, as Kate Greenaway's popular 1884 book called it, *The Language Of Flowers*. *Floriography* was an intricate means of communicating hidden or forbidden passions by using different types



of flowers as gifts. Fox's intimations of oppressed sexuality are embodied in painted glass panels that might initially look like intricate lacework

doilies but, on closer scrutiny, reveal erotic glimpses. Steamy encounters emerge from the fine networks of entwined petals and tendrils. The acrylic paint is painstakingly layered and incised so that the overall, almost stained-glass effect, has the accumulative air of preciously savoured sensuality. **RC** *Vane, to 5 Jun*

### ● Apichatpong Weerasethakul London



Apichatpong Weerasethakul has a genius for conjuring the sublime from unusual situations. Jungle animals that talk and lovelorn

astronauts are as likely to crop up in his movies and art projects as studies of everyday life in his native Thailand. Described by the artist as a portrait of home, this latest film installation, *Phantoms Of Nabua*, begins with what feels like limitless night, the only clue to the setting the sound of crickets in the undergrowth. The

darkness is soon animated by a drama played out in lights: the steady glow of a fluorescent tube, a fierce stab of lightning, and then, a further twist, a flaming ball kicked around. It makes for a mysterious nocturnal reverie, veering from stillness to ferocity. **SS** *BFI Southbank Gallery, SE1, Fri to 3 Jul*