

ART

5
of the
best



Sublime Symmetry

Guildhall Art Gallery, EC2 to 28 Oct

Victorian ceramicist William De Morgan proves that however stiff the upper lip of the empire may have been, its best artists were open to influences from a wide range of cultures. Chinese and Islamic echoes glisten on his lusciously coloured tiles and pots. De Morgan worked with William Morris and shares a similar sensual flair for the decorative.



Victoria Crowe

Scottish National Portrait Gallery, Edinburgh, Sat to 18 Nov
Renaissance portraits often used objects to symbolise social identities and hint at more subtle characteristics. Victoria Crowe updates this use of personal symbols and sympathetic settings to let us into the personalities she portrays. They include psychoanalyst Dr Winifred Rushforth (pictured) beside a personification of the pain she fought, and composer Ronald Stevenson in his study.

The Revolutionary Suicide Mechanised Regiment Band Part 2

Rob Tufnell, SE11, to 2 Jun
This surreal homage to the 1960s mixes up the Beatles, art dealer Robert Fraser and the future Ugandan dictator Idi Amin to deliberately discordant effect. It's a lonely hearts club band that plays gleefully out of tune. Artists who flourished in swinging London such as Barry Flanagan and Derek Boshier are shown alongside such 21st-century figures as Jim Lambie and Emily Mae Smith.

PACE GALLERY/THE MURRAY-HOLMAN FAMILY TRUST



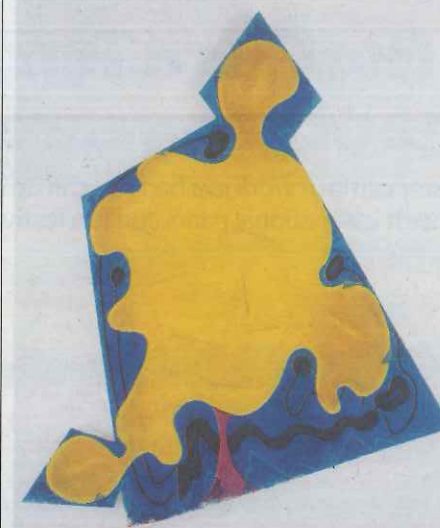
August Sander

Hauser & Wirth, W1, Fri to 28 Jul
Unsmiling faces from all walks of life gaze back from the photographs in which August Sander surveyed German society after the first world war. Sander's portraits are some of the most powerful ever shot. They formally pose a gallery of types - an aviator, a circus artiste, a philosopher - in what amounts to an anthropological survey of a nation.



Edward Kienholz

Blain/Southern, W1, Fri to 14 Jul
The scabrous, riotous, grotesque and splenic art of Ed Kienholz is one of the most powerful thrill rides in modern art. He was a Jonathan Swift among sculptors, a furious moral critic whose anger begat intoxicating horror. This exhibition traces his early career: he began as a painter in 1950s America before political rage drove him to make art from real life. Kienholz ranks with Rauschenberg as a genius of assemblage.
Jonathan Jones



Anatomy of an artwork Elizabeth Murray's Maybe True

Mixing it ... Elizabeth Murray's genre-bending 1998 painting fused abstraction and pop, while drawing on everything from cubism to surrealism, the comic books she religiously read and drew as a kid in Chicago, and the graffiti she saw plastered across the walls of 70s and 80s New York.

Pull shapes ... Ultimately, what Murray came up with in her four-decade career was very much her own. Most striking are the crazy-shaped canvases, which might be overlain or turn fully 3D, pushing painting's status as both image and object by swooshing off the walls.

Home work ... Her paintings are far from purely abstract. She liked the symbols of comics and writing, including speech bubbles and letters, but drew equally on the stuff of her life as an artist, wife and mum. Coffee cups are a recurring motif, as are cartoonish shapes suggesting bodies.

The great escape ... In *Maybe True* it's as if the splurge of egg-yolk yellow and the black spermy shapes are forcing themselves beyond painting's traditional rectangular window, busting it open. **Skye Sherwin**
Included in *Surface Work*, Victoria Miro, N1 & W1, to 16 Jun

Gary Hume's
Michael
(2001)



Booking now

Michael Jackson:
On the Wall
National Portrait
Gallery, WC2,
28 Jun to 21 Oct

What artists have made of the King of Pop should prove a lively, irreverent show. Jackson's complicated public image is explored by everyone from Paul McCarthy - the Los Angeles maverick known for his psychosexual take on pop culture - to surrealist high-kitsch photographer David LaChapelle. SS