

4. Semiconductor, *Inferno Observatory*, 2011. 5. Garry Trinh, *Light Rays* c.2003 - 2010. Type C print. 6. Jake or Dinos Chapman, *White Cube Mason's Yard and Hoxton Square*, London. Photo: Ben Westoby, Courtesy White Cube.



## Semiconductor: Worlds in the Making

FACT, LIVERPOOL  
1 JULY - 11 SEPTEMBER

*Worlds in the Making* is Semiconductor's (otherwise known as Ruth Jarman and Joe Gerhardt) first major show in the UK. As their name suggests, the duo is fond of using cutting-edge technology, yet their works not only examine the possibilities of their chosen medium, but also the very foundations of the physical world.

Gallery 1 is engulfed by the eponymous *Worlds in the Making* (2011), a huge three channel, 23 minute moving image piece. It utilises filmed footage alongside scientific information, taking seismic data and translating it into audio and animation. Its sheer scope is impressive, but for all its size and high-tech tricks, the film is most compelling in the small details, the intense focus on the seismic needle and the slow panning shots across the fractured landscape.

In Gallery 2 meanwhile is *Inferno Observatory* (2011) an installation utilising old CRT televisions placed at various angles, displaying an array of archive footage found during Semiconductor's fellowship at the Smithsonian National Museum of Natural History in Washington DC. The scale and force of these volcanoes juxtaposed with the mundane and repetitive human tasks of the volcanologists is fascinating and curious.

Semiconductor has used digital tools to examine the very core of the material world, the minerals at the heart of every bit of modern technology, and they remind us of the importance of much of what we may perceive to be irrelevant to our lives, like geology, but also the banality behind much of how we understand the world. *Worlds in the Making* is compelling and should be experienced.

Kenn Taylor



## Bad Angle

STILLS GALLERY,  
PADDINGTON, AUSTRALIA  
29 JUNE - 30 JULY

The term "bad angle" refers to the field of vision where the magician's trick is exposed to those seated at certain vantage points in the audience. Curated by Clare Lewis, *Bad Angle* features works by Ben Cauchi, Heath Franco, Clare Milledge, Jamie North, Parachutes for Ladies, Sean Rafferty, Rachel Scott and Garry Trinh. Film, photo-media and sculptural works reflect the theme of the show, exploring the relationship between concealment and exposure.

Jamie North exposes the sedimentary layers of earth beneath the surface of the ground in *Strata*, 2011. The staged scenario shows a cross section of native Australian flowering plants and the ground beneath. The series explores vision and perspective, revealing hidden layers of root activity, soil and ruins, which would remain unseen from an everyday perspective of the land.

Garry Trinh's series of photographs, *Light Rays*, (2003 - 2010) documents intricate patterns on buildings created by reflected light. Like the magician's bad angle, the transient light can only be seen from certain perspectives and at certain times during the day.

Related to the idea of the magic trick, Parachutes for Ladies use a traditional optical illusion; the kaleidoscope, to abstract a film. The work, *A Movie*, (2010), shows a crowd walking on busy street in slow motion. A kaleidoscope is angled toward the screen, using triangular mirrors to break down the film image, creating non-figurative patterns of colour and light from the film.

The diverse works in *Bad Angle* explore vision, using the image as a platform to reveal the hidden, the unseen and the unnoticed.

Isabella Andronos



## Jake Or Dinos Chapman

WHITE CUBE MASON'S YARD &  
HOXTON SQUARE, LONDON  
15 JULY - 17 SEPTEMBER

Deliberately provocative, the Chapmans have spent 20 years offending the public. Their new show is nothing new; its only gimmick – the two have contrived to spend the past year working separately.

But this distinction is academic. All the usual Chapman motifs are there – Nazis, children, Jesus – and all are degenerated as further emphases of the Chapman's *raison d'être*. In Mason's Yard, towering SS officers with grotesque, skinless black faces and grimacing grins, savour the art, gesticulate wildly and are surrounded by endless montages of religious, surrealist and domestic scenes. In a darkened, chapel-like space a KKK member contemplates a Breughel genre-painting, his erection protruding comically beneath his robes.

The animalistic features are continued in Hoxton Square as an adaptation of the brothers' familiar child mannequins, the usual facial genitals replaced by pig snouts, duck bills and elephant trunks. This gallery's more contemplative space is given over to a collection of Catholic kitsch and damp-stained walls.

*Jake Or Dinos Chapman* highlights the irrelevance of authorship when you have such closely observed criteria and the only fresh work is in a small room on Mason's Yard's ground floor, where a series of cardboard, expressionistically painted sculptures represent the brothers' (or one of the brothers') experiments with abstraction. A handful of these are continued downstairs where, despite their mammoth scale they are overwhelmed by the usual clichés of the Chapman oeuvre. In essence, you get exactly what you expect from this latest exhibit.

Ruby Beesley