

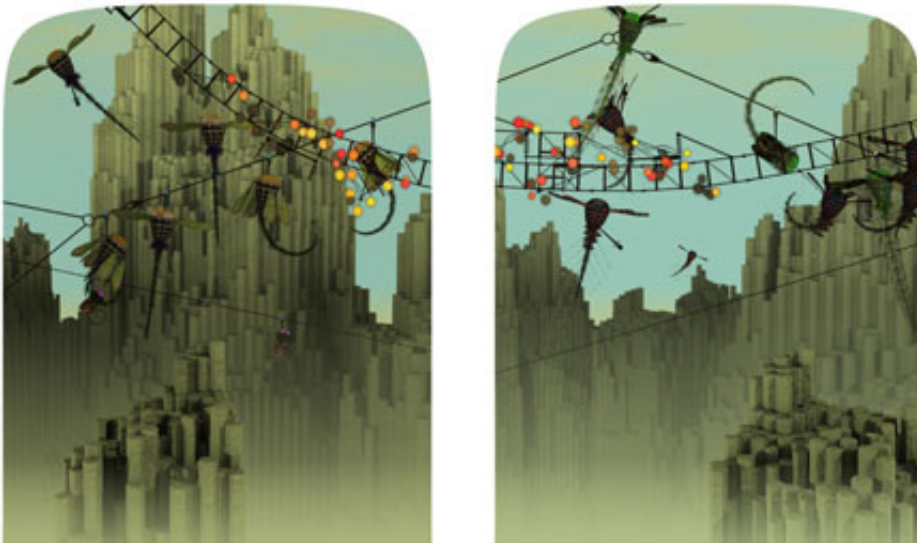
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This week's new exhibitions

Robert Clark & Skye Sherwin

The Guardian, Saturday 26 March 2011



Work by boredomresearch, showing as part of Current in Preston.

Current: An Experiment In Collecting Digital Art, Preston

The relatively recent genre of digital art has caused something of a quandary for collectors, in that it's insubstantial on the one hand and infinitely reproducible on the other. This show, sampling the work of an array of contemporary digital artists, including James Coupe and the slightly provocatively named collaborative duo boredomresearch, aims to provide what sounds a rather sobering "pioneering practical case study in the collection of digital art". The work, however, covers the expanding range of our electronic landscape and is far from academically stultifying, taking in randomly generated film clips, a universe populated by endlessly self-fertilising whirligigs, a display of the steadily diminishing number of oil barrels supposedly left in

the world, and a covert surveillance set-up that samples visitors' identities as unwilling actors in a restaging of Harold Pinter's 1962 play *The Lover*.

Harris Museum And Art Gallery, to 4 Jun

Robert Clark

Jeremy Millar, Glasgow

"The first question asked of art is 'What does it mean?' I suspect the more important question is, 'What does it do?' even it seems like very little, or nothing," says Jeremy Millar. His installations, often presented in homage to historical figures, seem to hover at a point of almost tentative yet potent creativity. So the fragmented abstract construction *Incomplete Open Cubes (Burnt)*, celebrates the Sol LeWitt's minimalism; a photograph of a red wheelbarrow refers to the everyday poetic revelations of William Carlos Williams; and the half-fictional autobiographical writings of WG Sebald are commemorated by a photograph of a firework being ignited at the exact spot beside the A146 where the novelist died in December 2001.

CCA, to 7 May

Robert Clark

Alfred Wallis & Ben Nicholson, Warwick

The story of the 1928 "discovery" of the "naive" St Ives artist Alfred Wallis by sophisticated modernist Ben Nicholson tends to overshadow the fact that Wallis's was by far the more distinctive and inventive painting. Nicholson and his London colleagues, slumming it in the wilds of Cornwall, aspired to some kind of back-to-nature vision and supposedly more authentic aesthetic. Wallis appeared to them as the real thing, taking up painting as he said "for company" after the death of his wife. This exhibition charts Nicholson's self-conscious emulation of Wallis's landscapes and seascapes. But it's Wallis who will steal the show with his utterly convincing reflections on the sea's hypnotic magnetism.

Compton Verney, to 5 Jun

Robert Clark

Max Mara Art Prize: Andrea Büttner, London

Like the cloistered life of the religious orders she's studied, Andrea Büttner's work bucks against the modern world. There have been charmingly simple woodblock prints and