

● **Thorsten Knaub: The Cinema Machine** Norwich

The Cinema Machine is an ambitious project by video artist Thorsten Knaub in which the artist presents 100 films in 100 minutes. Sandwiching the entire plot between the opening and closing frames, Knaub offers his audience a breakneck ride through such classics as Hitchcock's *Psycho*, in which he reduces the



climatic shower scene to a mere three frames. As a critique of society's media overload, this fast-track service is

surprisingly effective, and offers intriguing insights into our collective memory. Inspired by such seminal artists as Bruce Nauman, Knaub is known for creating witty and poetic performances that perversely upset the technologies designed to make our lives easier. **JL**
Outpost, to Dec 21 (gallery closed Nov 22 to Dec 1)



● **Susan Stockwell** Scunthorpe

There's something deceptively and disarmingly elemental about Susan Stockwell's installations. She accumulates commonplace materials from the site, piles them up, layers them into often towering structures that have something of the primal fascination of unlit bonfires or monumental sandcastles. Her art adds up to a series of post-industrial rituals in which, in the past, rubber inner tubes, crushed cardboard boxes, discarded Mills & Boon paperbacks, stained paper coffee filters, even countless sheets of toilet paper are meticulously built into mysterious totems, their geometric simplicity belying the elaboration of their making. The restored gothic revival Victorian ambience of the 20-21 Visual Arts Centre here provides a fitting venue for Stockwell's recycled paper constructions, loosely echoing the defiant grandeur of the nearby blast furnaces of Scunthorpe's Corus Steel Works. **RC**
20-21 Visual Arts Centre, to Nov 25

● **Frans Widerberg** Newcastle upon Tyne

This first comprehensive UK exhibition of prints by one of Norway's most renowned artists reveals him to be something of an anachronism within the mainstream contemporary art world. Images of levitating angels, galloping horses and nude lovers appear to belong to an utterly non-ironic visionary tradition that goes back through Marc Chagall and William Blake to the long-ago likes of El Greco. Apparently free of any of the awkward trappings of 21st-century urban existence,

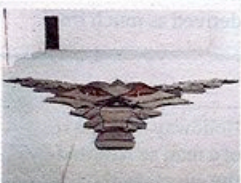


Widerberg's figments always glow with an aura of spirited passion. "I do not research my motifs – it's more that when I'm lucky they find me," he has stated of an

improvisatory method that nevertheless dredges up images that amount to a distinctive personal mythology. **RC**
Northumbria University Gallery, to Dec 22

● **New Contemporaries** London

For a quick overview of the prevailing preoccupations of young artists, Bloomberg New Contemporaries 2006 is a good place to start. An annual exhibition open to recent art school graduates, this year's selection of 36 were whittled down by conceptual artists Angus Fairhurst and Paul Noble and sculptor Alison Wilding. The work



is a combination of the fantastic and the banal. An architectural model by Dafni Barbageorgopoulou morphs a makeshift Bedouin tent with a military zone; Stephen Connolly's touching

Film For Tom considers the life of an ordinary man; and Joshua Balgos subverts the confess-all video diary in his narrative about the harassment he receives in different neighbourhoods. Starting in the East End and travelling across the country, this exhibition is a promotional godsend to the selected artist. **JL**
Club Row, E2, to Dec 20