

# Repetition and Sequence

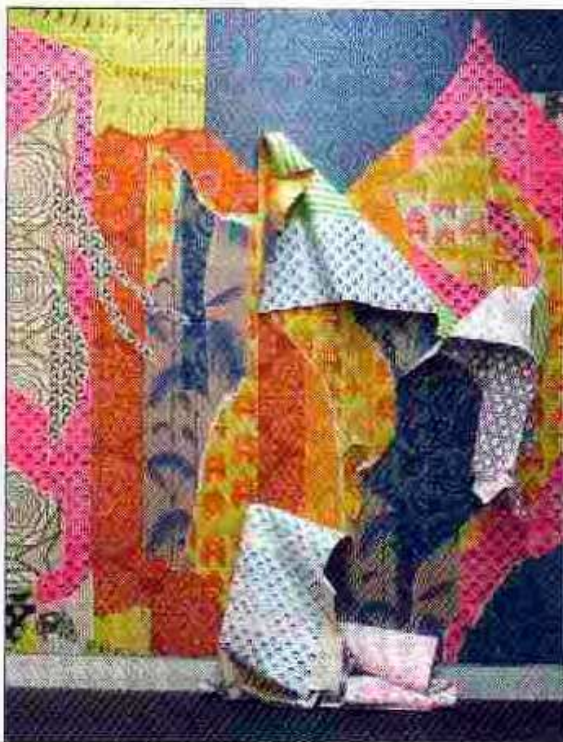
★★★★★

**Jerwood** Elsewhere

It's hard to get a handle on 'Repetition and Sequence'. While theme-driven – the 13 artists all explore constancy and change – to some extent it's also a showcase for emerging artists. Yet it features works whose venerable makers could hardly be classed as such, like Zadok Ben-David's floorbound field of upright, cut-out reproductions of diverse plant specimens in acid-etched steel; and Tess Jaray's compact and intense neo-Op paintings, featuring regiments of pinprick-like marks in modulating colours. These are highlights, along with Gideon Rubin's spread of tiny portrait paintings, facial features blanked out but clearly drawn from art-history staples and celebrity magazines – levelling high and low culture into an enduring fascination with famous faces.

Meanwhile, regular visitors to Jerwood Space will know that someone here is fond of exhibiting tricky miniaturisations of architecture. This time around we get Itamar Gilboa's little domestic rooms, each containing a tiny TV that plays a talking-head video interview with someone discussing varying degrees of intolerance to Jews in Holland and in Israel. The footage is interesting enough; it doesn't need the formal fripperies. Silia Ka Tung's pair of canvases in a graphic,

vaguely Superflat style feels like a before-and-after: bright biomorphic shapes transform themselves utterly from one view to the next. It's typical of this show's unwieldy shifts in register that right beside this work is Ludovica Giosca's small, economical response to the theme: a video of someone snoring under bedclothes. Fearful of repetitiveness, the show feels pretty uneven when examined sequentially. Still, it's studded with enough unassuming pleasures to justify rifling through. *Martin Herbert*



*Ludovica Giosca, 'Rococo Hardcore'*