

## Visual Arts Jackie Wullschlager

### Post Pop:

#### East Meets West

Saatchi Gallery, London  
Pop art lives! This global contemporary show traces how pop's broad, flexible strategies – imagery from commercial advertising, propaganda posters, pictures of celebrities, monetary and patriotic symbols – continue to inform art emerging from different ideologies. In the former Soviet Union such works draw attention to state control and conformity, in the US and the UK to a critique of commodity fetishism, in China they comment on social dislocation and fascination with wealth. [saatchigallery.com](http://saatchigallery.com), 020 7811 3070, to February 23

### Love is Enough:

#### William Morris & Andy Warhol

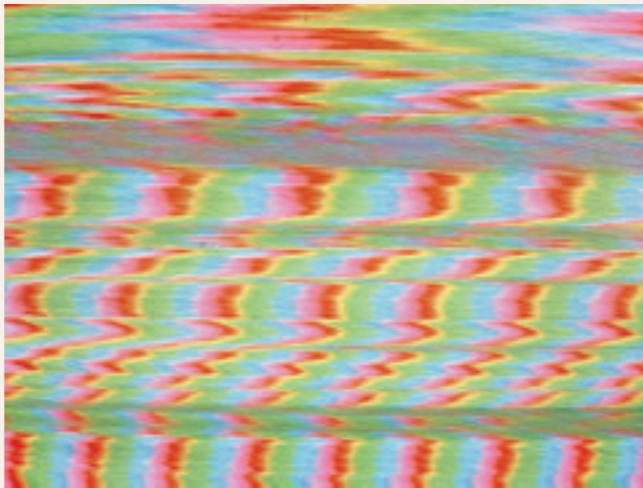
Modern Art, Oxford  
Morris designed tapestries and stained glass depicting Sir Galahad and Tristan and Isolde, Warhol silk-screened portraits of Elizabeth Taylor and Joan Collins. The former rejected the industrial processes that the latter parodied. But both distributed works through new means of mass production, and had contradictory relationships with capitalism. Jeremy

### Refraction. The Image of Sense

Blain Southern Gallery, London

In "Premier Machinic Funerary", currently at the Taipei biennial, Timur Si-Qin imagines funerals for 3D printout scans of human fossils, placed in gaudy vitrines decorated with flowers and set in retail environments to insist that there is "no separation between culture and biology". In southern California, Michael Manning has made "Microsoft Store Paintings", created in-store on the shop's computers, utilising software including ready-made hyper-realistic 3D models. In Berlin, Oslo-born Lars TCF Holdhus – the initials stand for The Contemporary Future – fuses visual art with software-derived electronic music: his "Tiny Encryption Algorithm" release comes with screen-printed bags of green tea, a tea leaf image and a download code.

How do such works fit into exhibitions? Perhaps YouTube or Tumblr are better habitats for art of the networked society than the white walls of a gallery. In *Refraction*, Norwegian curator Peter Amdam takes on post-internet artists of an emerging generation, all aged around



Bill Viola's 'Information' (1973)

30: six northern Europeans, including Si-Qin and Holdhus, plus Manning, and Australian Michael Staniak, whose hologram-like paintings are inspired by digital media and explore how its flattening aspect affects our viewing.

Juxtaposed with them is one of the earliest works of video art, Bill Viola's "Information" (1973), a pioneering investigation into interrupted, distorted visual and sound patterns which began with a technical mistake, when a videotape recorder tried to record itself, leading Viola to

experiment with "sitting at the switcher . . . playing it like a musical instrument". Amdam sees this art-from-accident as anticipating the "post-human" agency of the web, which now "stores, directs and administers our memories, dreams, affections, desires, longings, beliefs, afflictions, fears, perversions, morals, finances, political convictions and even bodily movement", changing the way art is conceptualised and experienced. [blainsouthern.com](http://blainsouthern.com), 020 7493 4492, from Wednesday to January 31

Deller curates this comparison through the prism of his own interests: popular culture, nation, mythology, artist as brand. [modernartoxford.org.uk](http://modernartoxford.org.uk) 01865 722733, from today to March 8

### Late Turner: Painting Set Free

Tate Britain, London  
Turner's late works – abstracted, reckless, extravagant, grandly tragic – speak to our century most directly. In these loose,

atmospheric paintings Turner distilled at once a vision of industrial modernity – "Rain, Steam, and Speed – the Great Western Railway" – and an impassioned romantic response to nature ("Snow Storm", "Norham Castle")

and to history and myth ("The Parting of Hero and Leander"). Other highlights are a gallery of Venetian paintings, and many watercolours. [tate.org.uk](http://tate.org.uk), 020 7887 8888, to January 25

### Henry Moore & Gerald Cramer

Sims Reed Gallery, London  
The British sculptor had made very few prints when, in his 60s, he met distinguished Swiss print and book publisher Cramer. Their partnership had a defining impact on Moore's late, vibrant graphic output, exhibited here in Cramer's own collection of prints, unseen until now. Series include the monumental "Elephant Skull" portfolio, "Sheep Album" and "Helmet Head Lithographs" from the 1970s. [gallery.simsreed.com](http://gallery.simsreed.com), 020 7930 5111, to December 16

### The Modern Lens

Tate St Ives  
International photography from the 1920s-60s characterised by a sense of curiosity and experimentation, and including work by Moholy-Nagy, Claude Cahun, Fernand Léger, Iwao Yamawaki, Geraldo de Barros, is the subject of Tate's exhaustive, diverse survey, which places rare photographs, prints and film footage in dialogue with its own excellent collection of modernist painting. [tate.org.uk](http://tate.org.uk), 01736 796226, to May 10

## Dance Clement Crisp

### The Nutcracker

Various venues  
English National Ballet will show *The Nutcracker*, in Wayne Eagling's agreeable staging, at the London Coliseum from December 11 until January 4. All the usual delights of a Christmas party, battling mice, snowflakes, a kingdom of sweets. Plenty of matinees for the young and out-of-town devotees. And then, from January 7 to 18 *Swan Lake* – in Derek Deane's wise production – is on display with plenty of matinees. [ballet.org.uk](http://ballet.org.uk), 020 7845 9300  
Scottish Ballet revives Peter Darrell's *The Nutcracker* at the Festival Theatre, Edinburgh, playing from December 13 to January 3. [scottishballet.co.uk](http://scottishballet.co.uk) 0131 529 6000

And for those visiting Paris over the festive period, Nureyev's production of *Casse-Noisette*, is showing at the Opéra Bastille until December 29. [operaparis.fr](http://operaparis.fr) +33 1 71 25 24 23

### Edward Scissorhands

Sadler's Wells, London  
Matthew Bourne's New Adventures troupe is playing his *Edward Scissorhands* at Sadler's Wells until January 11. Not, I would venture, for the very young but Tim

Burton's 1990 film is well known and this is a lively stage version. [new-adventures.net](http://new-adventures.net) 0844 871 0090

### La Bayadère

Various cinemas  
On December 7, the Moscow Bolshoi Ballet proposes a transmission of *La Bayadère* with all the tremendous activity and drama that make this great classic staging so irresistible in the theatre. It is followed on December 21 by the Bolshoi *Nutcracker*. Participating cinemas across the country include Cineworld, Picturehouse and Odeon. [cineworld.co.uk](http://cineworld.co.uk) [picturehouses.co.uk](http://picturehouses.co.uk) [odeon.co.uk](http://odeon.co.uk)



ENB's 'Nutcracker': Tamara Rojo and Esteban Berlanga

## Pop Ludovic Hunter-Tilney



### Public Enemy

*It Takes a Nation of Millions to Hold Us Back*/  
*Fear of a Black Planet*  
Def Jam/Universal  
★★★★★

The twin high points of Public Enemy's career are being given the deluxe reissue treatment as part of Def Jam's 30th anniversary celebrations. But a different event has conspired to make their reappearance timely: the unrest sweeping the US following the police shooting of a black teenager in Ferguson, Missouri. Originally released in 1988 and 1990 respectively, *It Takes a Nation of Millions to Hold Us Back* and *Fear of a Black Planet* signalled the brief heyday of black-power politics in rap music: beats raised like clenched fists, samples liberated from other music in a property-is-theft spree, Chuck D's militant sermons. Extras include remixes and curiosities, more diverting than usual due to the Bomb Squad's remarkable production skills. Meanwhile, the actual albums sound shockingly current, an angry message from 25 years ago that hasn't yet been heeded.

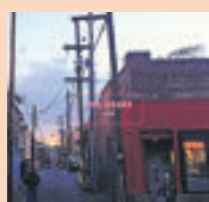


### Ghostface Killah

*36 Seasons*  
Salvation Records  
★★★★★

A semi-engaged presence on the Wu-Tang Clan's new album *A Better Tomorrow*, Ghostface Killah turns up the temperature for this solo outing. It finds the rapper in the B-movie soundtrack mode of last year's *Twelve Reasons to Die*, starring in a gore-drenched tale of treachery and revenge set in the days of wah-wah guitars, crackling vinyl, boom-bap beats and hard-boiled action. The story tells of Ghostface's alter ego Tony Starks returning to Staten Island after nine years' absence to find a rival don bossing his patch and wooing his moll. Not on! But Starks gets set up by a corrupt cop (a superb turn by Nas associate AZ), which leads to disfigurement in a bomb attack. Surgical

intervention from Dr X (played by Pharoahe Monch) sends a masked Ghostface back out to gain vengeance. Sharp soul and funk pastiches are provided by Brooklyn band The Revelations, Ghostface attacks his verses with customary verve and other guests include New York hardcore rap pioneer Kool G Rap as his rival.



### The Czars

*Best Of*  
Bella Union  
★★★★★

The Czars were topped in 2004 by the instability of frontman John Grant, who has since pulled himself out of a spiral of depression and addiction to make two superb solo albums, 2010's *Queen of Denmark* and last year's *Pale Green Ghosts*. Nothing made by his old band ever matched those, and listening to this compilation you can understand why they spent 10 years toiling as Denver's best-kept secret. Grant is a less distinctive presence than in his solo work and songs such as "Dave's Dream" tend to lapse into a glum plod. But they had their moments too: "Killjoy" is as richly lugubrious as the Tindersticks while "Drug" is a woozily witty anti-love song, one of the few Czars tracks that Grant still plays in concerts.



### King Gizzard and the Lizard Wizard

*I'm in Your Mind Fuzz*  
Heavenly  
★★★★★

King Gizzard and the Lizard Wizard have taken the psychedelic urge for exploration too far with their awful name. But the Australians are on surer ground musically. Metronomic drums channel krautrock, howling guitars fire like synapses in an overstimulated brain, riffs are repeated like mantric recitations, vocals have a dreamy, faraway timbre. It's unoriginal ("Cellophane" is pure Can pastiche) but the energy burns bright.

## Live music



El-P, left, and Killer Mike perform as Run the Jewels across the UK from Wednesday — Keff Kravitz/Getty

### Run the Jewels

December 10, Glasgow Garage, then touring

Run the Jewels are rap duo Killer Mike and El-P, an ecumenical mix of black and white, southern rap and New York. All very touchy-feely, right? Wrong! The pair are makers of belligerent, scabrous hip-hop that has muscled its way out of the underground through musical skill and canny marketing, with both their albums released as free downloads. **LHT** [garageglasgow.co.uk](http://garageglasgow.co.uk), 0141 332 1120

### Saint Saviour and Bill Ryder-Jones

December 6, Manchester Deaf Institute, then touring

Saint Saviour, aka Becky Jones from Stockton-on-Tees, has teamed up with Merseyside's Bill Ryder-Jones on her new album *In the Seams*. It's a gently reflective record, a far cry from Ryder-Jones's past life singing dance anthems with Groove Armada, the singer's breathy voice perfectly complementing the quietly insistent music. **LHT** [thedeafinstitute.co.uk](http://thedeafinstitute.co.uk), 0161 276 9350

### Stromae

December 9, Hammersmith Apollo, London  
Belgian dance music act Stromae, otherwise known as Paul Van Haver, is one of Europe's biggest stars, selling

more than 2.5m copies of his last album, *Racine Carrée*, a singular concoction of blaring eurodance, emotive pop and rapping. **LHT** [eventimapollo.com](http://eventimapollo.com), 0844 249 4300

### In Broken Images

December 6, Southbank Centre, London  
The 80th birthday celebrations for Harrison Birtwistle on the South Bank reach their climax on Saturday, when the London Philharmonic Orchestra gives the first UK performance of *Responses: Sweet Disorder and the Carefully Careless* – or, more simply, a piano concerto, played by Pierre-Laurent Aimard. **RF** [southbankcentre.co.uk](http://southbankcentre.co.uk) 0844 875 0073

### Spitalfields Winter Festival

December 5-16, Christ Church Spitalfields, London, and other venues

On the fringes of the City of London, the Spitalfields Winter Festival offers a programme of musical entertainment high and low, new and old. The Sixteen sing choral music for Christmas, medieval and modern. There is jazz in the market and a musical fayre for the family at Spitalfields city farm. **RF** [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk) 020 7377 1362

### The Nutcracker

December 10, 11 and 14, Bridgewater Hall, Manchester

Do not expect dancing mice or the sugar plum fairy. The Hallé Orchestra is playing Tchaikovsky's ballet score in concert performances but there will be plenty of seasonal magic in its entrancing music. **RF** [bridgewater-hall.co.uk](http://bridgewater-hall.co.uk), 0161 907 9000

### Avishai Cohen

December 10, Vortex Jazz Club, London  
The accomplished US trumpeter has a big sound, a lovely tone and a full range of growls slurs and moans that give a modernist core and atmospheric left-field edge. This rare UK one-nighter features Yoni Zelnik on bass and drummer Nasheet Waits. **MH** [vortexjazz.co.uk](http://vortexjazz.co.uk), 020 7254 4097

### Kate Rusby

December 6, St George's Hall, Bradford, then touring

For the past few years, Kate Rusby has celebrated Advent with a tour of traditional carols. This time she can also draw from her new roster of songs from the recently released *Ghost*. The tour includes a surprise new date next Saturday in her home town of Barnsley. **DH** [bradford-theatres.co.uk](http://bradford-theatres.co.uk), 01274 432000

## Jazz Mike Hobart



### Michael Mantler

*The Jazz Composer's Orchestra Update*  
ECM  
★★★★★

When trumpeter/composer Michael Mantler recorded the original *Jazz Composer's Orchestra* in 1968, players

such as pianist Cecil Taylor and saxophonist Pharoah Sanders had fire in their bellies and orchestrated phonics were new. On this "update", the improvised pathways sound more familiar and the ragged roar is replaced by sculptured slabs of brass from the Nouvelle Cuisine Big Band. Mantler's masterstroke is to add the Radio String Quartet Vienna. They add new textures and counterpoint to make the remake sound freshly conceived.



### Jason Marsalis

*Vibes Quartet*  
21st Century Trad Band  
Basin Street Records  
★★★★★

The only traditional element of this upbeat and imaginative album is the rhythm section's steady

pulse and solid sense of swing. The title track is a slow burn that delivers an off-kilter "When the Saints Go Marching In" at midpoint; and the multi-tracked introduction to "Interzone" presents Jason Marsalis exploring the vibraphone's sonic textures. Elsewhere, Marsalis's soft and supple vibraphone is to the fore, Latin tinged on "Offbeat Personality", bendy and awkward on "The Man with Two Left Feet" and mellow on "Blues for Now".

## Classical Richard Fairman



### Strauss: Vier letzte Lieder

Anna Netrebko  
DG  
★★★★★

Given Anna Netrebko's huge popularity in German-speaking countries it is a canny move for her to take up some German repertoire. The star Russian soprano should not be right for Strauss's autumnal *Four Last Songs* but she sings them with such individuality, and an opulence of voice and colour, that doubters should be silenced. Daniel Barenboim and his Staatskapelle Berlin accompany her eloquently and then add a performance of *Ein Heldenleben* that revels in understated, *echt* German musicianship of long tradition – an unusual treat.



### Haydn String Quartets Op 20

Doric String Quartet  
Chandos  
★★★★★

In its recitals at Wigmore Hall, the Doric String Quartet has shown an affinity for Haydn. The set of six quartets, Op 20, written

when the composer was 40, catch him in the white heat of experiment, trying out gypsy dances, bagpipe sounds, fugal finales, and a new depth of emotion everywhere. The musicians of the Doric String Quartet respond with imagination to each fresh idea, bringing into play a lightness of touch, much spirit and – this being Haydn – wit. Above all, they fill the two-disc set with affection for Haydn's inexhaustible creativity.

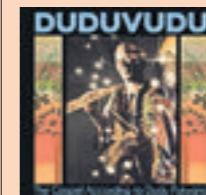


### Walter Arlen: Die letzte Blau

Daniel Wnukowski  
Gramola  
★★★★★

The "last blue" was the late-night tram in prewar Vienna. It is a memory steeped in sadness for Walter Arlen, who lost family, livelihood, and a likely future as a composer as a teenage exile from the Nazis. Now 94, he is hearing much of his music for the first time and this two-disc selection of small-scale pieces provides an idea of what was lost. Here are intimate piano solos, nostalgic songs and bittersweet violin music. Daniel Wnukowski is the devoted pianist, well supported by violinist Daniel Hope, and singers Rebecca Nelsen and Christian Immler.

## World David Honigmann



### Various Artists

*DuduVudu: The Gospel According to Dudu Pukwana*  
Edgetone  
★★★★★

Dudu Pukwana was one of the golden generation of South African jazz musicians who went into exile in the early 1960s. Pukwana ended up in London, and *DuduVudu* sees many of his confrères from the time (Annie Whitehead, Harry Beckett) paying joyous tribute. Though not always faithful in details, it is always true to the spirit of his music and its gospel and blues roots.

### Moreno Veloso

*Coisa Boa*  
Luaka Bop  
★★★★★

Veloso's first solo album in 15 years begins with him practically whispering into the listener's ear on "Lá e Cá"; the tempo then shifts up for a series of summery pop songs, paying homage to Lennon and McCartney (in much the same way as his father Caetano did in the heyday of Tropicália), before "Num Galho de Acácias" slows things back to the pace of a lullaby. A miniature album, but a rich one.