

*The Guardian*

# Exhibitions



## **Maria Marshall** LONDON

Installed in the basement of one of Soho's many strip clubs, Maria Marshall's *When I Grow Up I Want To Be A Cooker* shows her son smoking while looking into the camera, inviting the viewer to witness his corruption. *When Are We There?* is a sophisticated eight-minute film piece, shot in just one take, that focuses on the psychological notions of voyeurism. The camera sweeps up a flight of steps and into an opulent room, at the centre of which is Marshall standing stiffly. The camera then slowly travels up her body,

focusing on her feet, stomach, arms and forehead. As this happens her skin begins to crawl, as if she's been invaded by a body snatcher. Marshall explains that she wanted to somehow convey "that feeling you get when you know someone's watching you". In the opulent surroundings of the Astral strip club, subject matter and venue combine in an unnerving questioning of our voyeuristic tendencies: who is watching whom and just why. JL

*Astral Club, Brewer Street, WC1, until January 15*

## **Masakatsu Kondo** LONDON

The hyper-real paintings of Japanese artist Masakatsu Kondo combine tacky computer graphics with the seductiveness of nature and wildlife photography. He paints lush green forests dappled in sunlight, grey-blue mountainscapes and tranquil seas, but in a pointedly artificial way, playing with our perceptions of what we believe the natural world to be versus the actual reality. In this spirit he

elongates the height of mountains, intensifies the colour of the sea and creates sunny glades under dull, lifeless skies. In a world that promotes the belief that you can have anything you want when you want, these subtle, inventive pieces remind us that we are only human and our beliefs and understandings merely opinions with which to play.

JESSICA LACK  
*Zwemmer Gallery, WC2, until January 10*



## **Lee Miller: A Life Less Ordinary** LONDON

Some of the most affecting images to come out of the second world war were taken by the photographer Lee Miller, who worked as a correspondent for the US army. Originally a successful model in New York, she met and fell in love with the Surrealist artist Man Ray in the late 1920s. Rejecting glamour for grime, Miller moved



into Man Ray's tiny apartment in Paris (much to his chagrin) and became

his apprentice, muse and lover. There she developed her own unique style — bold, surreal and hard-edged, experimenting with floating heads and negative images. Her familiarity with surrealism also informed her war pictures, combining the shocking reality of armed combat with an air of

detachment. One of the most horrifying images is of a soldier, apparently sleeping peacefully, submerged under water. These prints reveal Miller's incredible versatility and her ability to capture a decisive moment. JL  
*The Photographers' Gallery, WC2, Saturday 30 until January 27*