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Although we have moved beyond the Midlands being what Meades terms 'an ignored void at the heart of the country', living here sometimes feels like being part of a secret club. When Bill Drummond (Reviews p20) wrote of his 'crush' for Birmingham in the city's newspaper, I felt excited. It shouldn't be surprising but it is gratifying that Tom Godfrey, previously one of four directors of Moot (2005-10), should return to the Midlands, readopting Nottingham as the context for his activity.

Godfrey's new space, TG, is sited in the caretaker's house in the Victorian school building occupied by artist-led studios Primary (which has also recently launched a new programme, starting with a major commission by Jonathan Baldock). TG opened with **Peace & Love**, a group show of work by Jason Benson, Ed Fella, Samuel Jeffery, Harald Klingelhöller and Jon Knight. Combining an unusual grouping of intergenerational practitioners (with Fella in his 80s and Benson and Jeffery in their 20s), this show functions like the exposition in a classical fugue, themes from which will be developed throughout the programme.

Klingelhöller's *Streets After The Rain*, 2012, is an oversized aluminium chain strung between three points on two walls. Godfrey mimics this piece in his formulation of 'Peace & Love'. He plots each work in a new chain: Fella and Jeffery's works both utilise slippages in their materiality (Jeffery uses moulded PVC and insulation tape to make a matt, unknowable form, while Fella uses pastel on plastic bag as the material for his delicate drawings); Jeffery and Klingelhöller employ a cartoon-like post-minimalism; Klingelhöller, Fella and Knight share a graphic sensibility. Like the graphic rhythm of the metal chain's repeated components, the show is made up of a series of motifs. Each work expresses one link in a string of repeated processes or gestures.

Michel François' solo show, 'Pieces of Evidence' at Ikon in Birmingham is his first major public exhibition in the UK. It begins in the square outside Ikon, with a freestanding cast concrete barrier, sections of which have been removed and placed within the gallery. Much of the work speaks of borders and boundaries and the concealment that might result from an attempt to cross them. François delights in the aleatory; many of his works take their form from a moment of performative action. This show is densely