

THE ART NEWSPAPER

Peculiar people in Southend, chin-stroking at Tate Britain, af Klint's hallucinogenic flower forms and more in this week's exhibition round-up

by LOUISA BUCK | 29 April 2016



Installation view of Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You* at Studio Voltaire, London. Courtesy of the artist and Tanya Leighton Gallery, Berlin. Photo: Andy Keate

Sharon Hayes: in My Little Corner of the World, Anyone Would Love You, Studio Voltaire, London (until 5 June)

The UK's first solo show of this important US artist takes the form of a major new commission at Studio Voltaire, a space renowned for punching above its weight and letting artists go full throttle. Hayes is widely known for patrolling the territory between the personal and the political, and in this new five-channel film she re-presents material extracted from queer and feminist archives in the US and UK, dating from the mid-1950s to the mid-1970s. But there's nothing dry or doctrinaire about these at times moving, sometimes shocking, and on occasions deeply depressing texts, which are read aloud by 13 members of the contemporary LGBT community in Philadelphia in the intimate domestic spaces of a real house. At the same time, the wider and more publicly political application of their words are also flagged up; the films are projected onto a hoarding-like plywood structure, which on its other side is a literal noticeboard, fly-posted with literature from these ground-breaking organisations.