



'Nike' by Sylvie Fleury

'Holding Court'

Entwistle (Upmarket)

While a show of object-based work wouldn't be complete without a rehash of Duchamp or, in Sylvie Fleury's pair of trainers cast in bronze and placed on a fluffly plinth, Jasper Johns goes to Nike Town, 'Holding Court' balances what have become one-liners with a more introverted, or at least troubling, insight into working practice - with surprisingly gothic results. Go a certain route, and Adam Chodzko's glass 'drips' filled with blood-red liquid lead to Tom Friedman's eerily lit, empty plinth (apparently with a curse on it), on to Mike Nelson's rather lovely fire with orange plastic flames, to Glenn Brown's 'The Higher Beings'. Those entranced by Brown's super-smooth versions of crusty Frank Auerbach paintings can choke on a sculptural adaptation in plaster, skull-like and covered with oily impasto.

It's a ruse, of course. Go another route, and you get from Urs Fischer's bowl of rotting fruit, covered in a rather disgusting layer of lardy silicon, to Michael Joaquin Grey's pile of interconnecting, plastic 'Zoobs', which looks like and is in fact a toy (doing well in the US apparently), to Edward Lipski's black, fibreglass balloon, which has something depressingly Cold War about it. Or to Elizabeth Wright's stack of photocopy paper on a chair (both objects have been tonally altered from their originals) and Tony Matelli's hyper-realist sculpture of a weed poking up through the gallery floor.

'Holding Court' is a show of countless cross-references, presenting the object in its many guises and through its myriad transformations; actual, imagined or projected. The fact that most of the individual pieces on show do possess the *gravitas* the title suggests makes for a weightier gathering than usual. Conclusions are otherwise unforthcoming. *Martin Coomer*