



CUBE Centre for the Urban Built Environment

Title of Publication: **The Guardian Guide**

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Website address: <http://www.guardian.co.uk/>

Subject of article: Julia Münz & Annika Unterburg

Size: 10 x 6 cm

exhibitions



● Christian Jankowski London

German artist Christian Jankowski certainly has a genius for “odd couple” comedy. In his increasingly elaborate projects, though, it’s culture, as much as people, which he nudges. To date this has included bringing muppets together to discuss identity and social mission; having actors in a werewolf B-movie discuss horror film theory; casting “living statue” performers as real statues; and transforming a London public gallery with the help of a TV interiors makeover show. Mining the gap between art and life, at their best Jankowski’s shenanigans are wryly knowing and warmly human. His latest exhibition, *Casting Jesus*, promises a spiritual *Stars In Their Eyes*, with Vatican members judging who will make today’s perfect Christ, as actors break bread or carry the cross. **SKYE SHERWIN**

● Function Sheffield

Ever since Marcel Duchamp exhibited his “found-object” Urinal almost a century ago, art’s relationship with utility has been brought into question. What would happen to its artistic identity if Urinal was taken from its gallery mounting, replaced in the gents and peed into? Is Urinal made art simply by being in a gallery? Here, four contemporary



artists - Nicola Dale, Mike Gent, Alistair Owen and Paul Lewthwaite (work pictured) - present art that looks useful but is utterly useless. Here are prosthetic tools missing vital parts, a shelf

rendered impractical by being made of cardboard, a water cabinet designated as sculptural, and a roll of woodchip wallpaper with every single chip obsessively hand-coloured. All of which suggests that, while designers might go directly to the solution, perhaps artists are well ahead: already round the bend. **ROBERT CLARK**
Bloc Projects, to 17 Sep

● Julia Münz And Annika Unterburg Manchester



This installation by Hamburg-based duo Julia Münz and Annika Unterburg that they’ve called Seedbank For Treehouses is a personal

take on the archetypal architectural home of escapist dreaming. The treehouse is a garden shed for kids, a hideaway for plotting a way out, a garden space in the sky, where the adults are kept out, and maybe an early model for the artist’s garret studio. Münz and Unterburg touch on all these suggestive aspects

but are also keen to stress a grown-up relevance. Audiences are invited to grow their own by taking away a sample lucky seed bag containing “Snailhouse + Carpinus Betulus” or “Goethe’s Summerhouse + Fraxinus Exelsior”. Simply plant, water and wait about 30 years... **RC**
Cube, to 5 Oct

● Tom Burr London

Tom Burr’s sculptures use painted plywood, neon and mirrors to imitate cool modernist furniture design. Look closer, though, and you’ll find something more human. What look like folding screens or chaise longues double as slumped revellers or



clothing or magazine ads for home. Rather than

of objects. Seemingly pristine works are often paired with careworn finds. His latest works strike a melancholy note, with rough grey blankets draping box panels to suggest churning abstracts or the creased, tossed sheets of restless nights.