Exhibitionist: The best art shows to see this week
Louise Bourgeois brings her bronzes to London, Luke Fowler is all ears in Glasgow, and Nottingham grunts a ballys ballad to blokedom

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Body shock ... Louise Bourgeois’s bronze sculpture Avena Revisited II (1968-1969), on show in After Awkward Objects at Hauser & Wirth, London. Photograph: Christopher Burke

After Awkward Objects, Hauser & Wirth, London

There’s an eruption of bulges in After Awkward Objects, at London’s Hauser & Wirth, an exhibition of work by feminist-art titans Louise Bourgeois, Lynda Benglis and Alina Szapocznikow. Benglis’s gorgeous bronzes resembling both molten lava and gluey body fluids clearly share a formal kinship with Bourgeois’s anthropomorphic dangly bits and Szapocznikow’s “tumour sculptures”. Yet there’s a marked difference in what spurred these three artists. While the show focuses on the 1960s and 70s, a time of seismic social change, Bourgeois had been going it alone with her personal Freudian work for years. Dealing with both private and cultural trauma, Szapocznikow was a concentration-camp survivor coming to terms with breast cancer, whose work, until recently, was rarely shown outside Europe. Benglis’s aggressively counter-minimalist art, on the other hand, was a brazen retort to the men’s club of the New York art world.

Marcus Coates, Newlyn Gallery, Penzance

Having previously dressed up in a stag pelt and performed shamanic rituals in incongruous urban locations, or hollered football chants in the middle of the dawn chorus, Marcus Coates has certainly found his own way of expressing the rift between man and nature. Yet his cranck antic knowingly balance the absurd with pathos and politics. Intelligent Design, for example, included in a show of his video and sound work at Newlyn Art Gallery in Penzance, is a 10-minute, almost static shot of two giant tortoises heroically trying to mate. However, their struggles are not prompted by passion so much as science: the result of a selective breeding programme. Designed to streamline their species’ purity, it’s a strategy with sinister echoes in the human world. The most recent work on show, Follow the Voice, is a distorted evolution of Darwin’s book The Expression of Emotions in Man and Animals, marrying electronic sounds with animal cries.