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## Our pick of this week's art events: 28 August – 3 September

### RA Recommends

By Anna Coatman

Published 28 August 2015

From the psychedelic, cacophonous videos of South Africa's Dineo Seshee Bopape, to the abandoned Saharan film sets in Ben Rivers' latest cinematic work, we guide you through the week's top art events.

#### Dineo Seshee Bopape: slow -co- ruption

Hayward Gallery Project Space, London, 26 August – 27 September 2015

Catch the first UK solo exhibition of work by the up-and-coming artist Dineo Seshee Bopape. Emerging from the exciting contemporary art scene in South Africa, Bopape combines sculptural installations made from everyday materials with psychedelic videos that feature cacophonous sampled music and sound effects. Taking inspiration from a broad range of sources including Sun Ra poems and surveillance culture, she explores political and metaphysical ideas via her own personal experiences. For *slow-co-ruption*, Bopape has used artificial grass and other eclectic materials to transform the Hayward Gallery Project Space into an immersive site in which to view a selection of her moving image works.



**Dineo Seshee Bopape,**  
*Video still from 'Why do you call me when you know I can't answer the phone?', 2012.*

Duration: 10 minutes 42 seconds.

Digital video, colour, sound. Photo credit © Dineo Seshee Bopape. Courtesy of STEVENSON, Cape Town, Johannesburg.

#### IK Prize 2015: Tate Sensorium

Tate Britain, London, 26 August – 20 September 2015

Art galleries are places for looking. But can they also be places for tasting, smelling, touching and hearing too? Find out by experiencing the *Tate Sensorium*, an interactive display that allows visitors to engage with paintings from the Tate collection through non-visual senses. Cutting-edge technologies – including 3D sound that can only be heard in particular places within a room and ultrasound speakers that produce tactile sensations – encourage new interpretations of paintings by Francis Bacon, David Bomberg, Richard Hamilton and John Latham. Created by Flying Object, *Tate Sensorium* is the winner of this year's IK prize, which celebrates creative talent in the digital industry.



**John Latham,**  
*Full Stop (Installation shot of the IK Prize: Tate Sensorium), 1961.*

Tom. Presented by Nicholas Logsdail and Lison Gallery, London 2005 © John Latham Estate, courtesy Lison Gallery, London. Photo by Joe Humphrey/Tate Photography.

#### What Do I Need to Do to Make it Ok?

Pump House Gallery, London, 27 August - 1 November 2015

The artists brought together for *What Do I Need to Do to Make it OK?* work primarily in knitting, using a mixture of traditional and cutting-edge techniques such as precision machine knitting, hand sewing and high-tech embroidery – often to restore or refigure discarded objects and natural materials. In this group exhibition, Dorothy Caldwell, Celia Pym, Karina Thompson and Saidhbin Gibson use their craft skills to investigate the themes of damage and repair, disease, medicine and healing.



**Freddie Robins,**  
*Basketcase, 2015.*

Photo credit Douglas Atfield.

#### fig-2: Amy Stephens: something. anything. everything.

fig-2 at the ICA studio, London, 31 August – 6 September 2015

fig-2 is a series of 50 projects happening over 50 weeks at the ICA. This Bank Holiday Monday sees the opening of project number 35, an exhibition of work by London-based artist Amy Stephens. *something. anything. everything.* features a selection of pieces in a variety of media that combine organic forms with synthetic materials. Stephens works across drawing, sculpture and photography, switching between two-dimensional and three-dimensional surfaces, responding to geological features and the natural world.



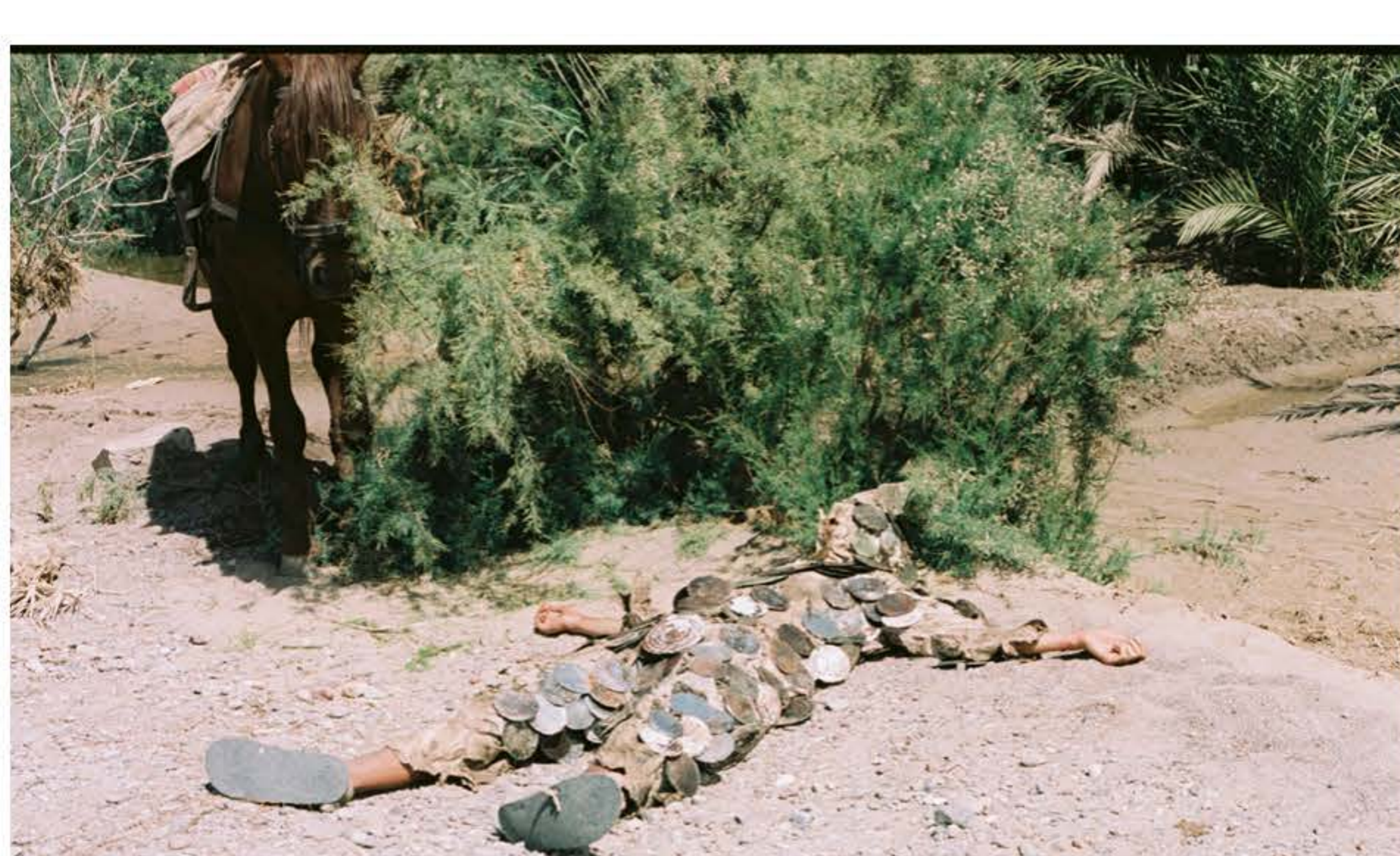
**Amy Stephens,**  
*something. anything. everything, 2015.*

Limenite, tape, 33 x 25 x 11 cm.

#### Ben Rivers: The Two Eyes Are Not Brothers

Television Centre, London, 26 June – 31 August 2015

Artist and filmmaker Ben Rivers' latest cinematic work is an experimental adaptation of the brutal Paul Bowles story, *A Distant Episode*. Shot among the abandoned film sets scattered over the Sahara Desert, the film blurs fiction and non-fiction. As part of a special Artangel project, Rivers' work has been projected in the vacant Drama Block at the BBC's old Television Centre, a place used to create scenery for dramas since 1960. Rivers has used the found interiors of the space and made new structures from old props, echoing the debris seen in the film. This is your last chance to see *The Two Eyes Are Not Brothers* in this evocative setting.



**Ben Rivers,**  
*Production still from 'The Two Eyes Are Not Brothers', 2015.*

An Artangel commission. Photo by Yuki Yamamoto.

Anna Coatman (@AnnaCoatman) is Assistant Editor of RA Magazine.

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