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Monkeying around

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Sat 5 Mar
8pm

Mitch Benn

A new stand up show from the
BBC Radio 4 favourite



Sat 12 Mar
7.30pm

Blast from the Past

Re-discover seven decades of
British pop culture



Thurs 17 Mar
1.30pm

Meet Tommy Atkins

The story of a British soldier
in WW1



Sat 19 Mar
2pm & 5pm

Play Dough

An interactive show for
kids aged 7+



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Strength and beauty of women from all faiths

JW3 exhibits silk printed portraits of nominees for What Women Believe project

There used to be a hoarding in Harlesden in the 1970s which recorded the ever-escalating amounts rightfully due for the unpaid labour, mostly by women, that underpins waged employment: housework, childcare and smiling. This controversial display, which fused fact and fantasy to make passers-by question the circumstances of their lives, was part of the International Wages for Housework Campaign founded by activist and author Selma James.

Her many achievements include co-founding the Crossroads Women's Centre in Kentish Town and publicising ujamaa, the form of African socialism encouraged by Julius Nyerere in Tanzania. James, who was born in New York and now lives in Kilburn, is one of the inspirational women from diverse communities in London whose stories are the basis of What Women Believe, a collaborative art and oral history project.

This will culminate in an online gallery, a zine by design collective OOMK, One of My Kind, and a touring installation. The launch, open to all and free, is on Saturday at JW3, the London Jewish Cultural Centre, in Hampstead. The women were chosen from nominations by a range of people including schoolgirls and community centre workers.

All nominees were recorded by Dartmouth Park photographer Ruth Corney, best known for images of swimming places including the Heath ponds and lido. Twelve women will feature in the exhibition and Corney printed their portraits on silk because she felt the material shares qualities with the subjects: strength and beauty.

Describing her visit to James she said "What struck me most was how interested Selma was in me. I'm certain she is like that with



■ Portrait of Selma James by Ruth Corney

most people – attentive, receptive, alert and vibrant." As Corney was about to photograph her, someone came in with a laptop with Nyerere's daughter Anna on Skype. "Selma was so animated and excited to talk to her and after saying goodbye her face retained such thoughtfulness - I was glad I hadn't hurried her."

The project is supported by Arts Council England and co-ordinated by 3FF, the Three Faiths Forum. This organisation aims to build relationships between people of different faiths and beliefs. It creates safe spaces in schools, universities and the wider community where people can engage with questions of belief and identity and meet people

different from themselves.

For the exhibition 3FF commissioned an immersive installation from Tessa Brown, an artist with a background in bespoke garment construction. It's a suspended textile dome with seating underneath offering an opportunity for new encounters. At the launch, at 8.30pm, visitors can meet and hear the stories of some women featured, and have their own oral history and portrait created by OOMK.

■ What Women Believe runs for a week from next Sunday (March 6) at 341-351 Finchley Road NW3 and will be at the Rich Mix Cultural Foundation in Shoreditch on March 19 and 20.

Cardinals and copulators

Though renowned for dramatic sculptures of cardinals with simplified vestments and for the bas reliefs of his Doors of Death for St Peter's Basilica in Rome, Giacomo Manzù was in the fore of anti-Fascist circles in Milan in the 1930s and a life-long sympathiser with communism. Moreover this celebrated Italian sculptor was drawn as much to the sensual world as to that of the spirit and made entwined figures infused with a playful character verging on the bawdy.

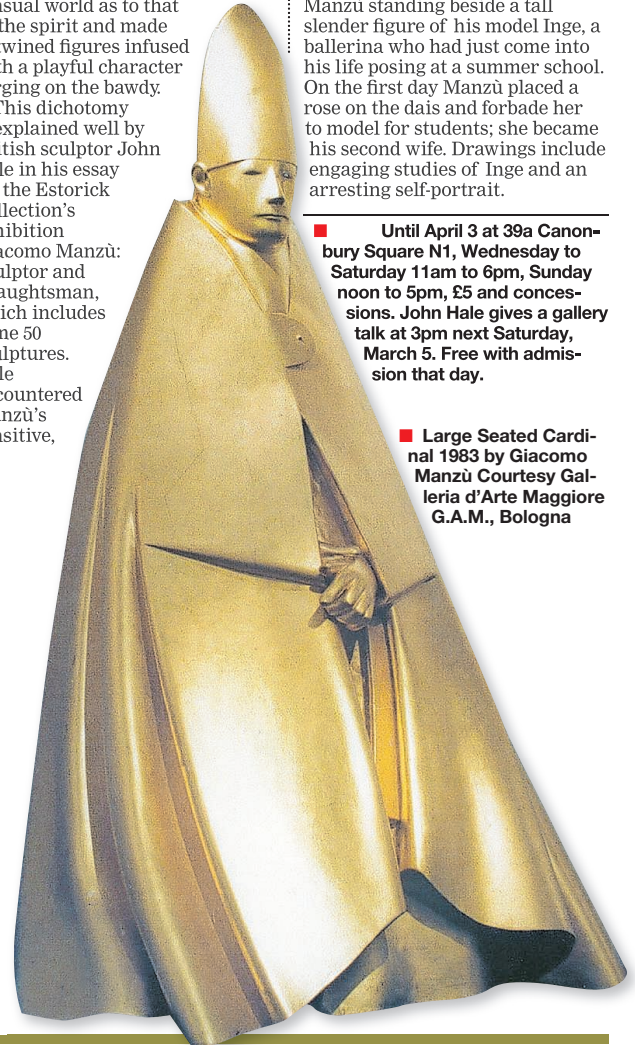
This dichotomy is explained well by British sculptor John Hale in his essay for the Estorick Collection's exhibition Giacomo Manzù: Sculptor and Draughtsman, which includes some 50 sculptures. Hale encountered Manzù's sensitive,

understated technique at the Hanover Gallery in London in the early 1950s, went to study with him and became his assistant.

His essay includes an evocative description of the ramshackle studios behind Milan station "with the smoke of the kilns billowing out through the rafters, and the molten metal glowing in the dark". He recalls the short stocky Manzù standing beside a tall slender figure of his model Inge, a ballerina who had just come into his life posing at a summer school. On the first day Manzù placed a rose on the dais and forbade her to model for students; she became his second wife. Drawings include engaging studies of Inge and an arresting self-portrait.

■ Until April 3 at 39a Canonbury Square N1, Wednesday to Saturday 11am to 6pm, Sunday noon to 5pm, £5 and concessions. John Hale gives a gallery talk at 3pm next Saturday, March 5. Free with admission that day.

■ Large Seated Cardinal 1983 by Giacomo Manzù Courtesy Galleria d'Arte Maggiore G.A.M., Bologna



Artwork portents a live show on acrobats

The larger of the two current exhibitions at Camden Arts Centre is Rose English's A Premonition of the Act (pictured right) in which she reconfigures elements of a yet-to-be-realised performance, Lost in Music. A recorded version of English's libretto for 10 voices and percussion, scored by long-time collaborator Luke Stoneham, was at the core of the exhibition. After this closes next Sunday there will be two debut live performances.

It is part of a project in gestation for a decade, which combines a circus, an art installation and a chamber opera for Chinese acrobatics past and future. The music traces trajectories of their movements – the body and the breath, singing



and glass blowing, shattering and flying.

The other exhibition is Florian Roithmayr's with, and, or, without. He is interested in labour that renders itself invisible and has

shadowed specialists such as a concrete beautician. His cast objects are moved daily around a room at the discretion of the front of house team, activating and reordering the space between works. I suspect these nuances were lost on the four visitors that I observed doing a tour in under a minute while I examined the concrete works. In a live act, breath rider, on March 13, Roithmayr will investigate the acts of inscribing and invoking through shared experience.

■ These events are part of Post-script, an afterword to the exhibitions and artist's residency from March 9 to 13. For details of live acts, films and talks, visit camdenartscentre.org.

Polar selfies frozen in time

Tuesday is the deadline for art submissions for Polar self Portraits, an unusual set of exhibitions to be held in a French château during the Boz'Art en Baz'Art Festival, an Arctic art gallery, and an Antarctic science base. This Creatives without Borders project is curated by Hampstead artist Zsuzsanna Ardo.

Artists are invited to create a self-portrait which goes beyond the use of landscape as backdrop to humans by exploring our relationship with polar nature. Venues of all types are welcome to get in touch if they want



■ Self portrait by Eric Tournaire to be the London space connecting with this project.

■ Further details: ardo.org.