



■ I Really Should... LONDON

An exhibition inspired by Kelly Mark's guilt-driven diatribes will certainly create much self-loathing and navel-gazing. The Canadian artist began her I Really Should... series in 1996, when she wrote a list of all the things she really should do. These actions included keying "a fucker's" car, taking out the cat litter, planning the perfect murder and putting a stop to her use of the word "gaylord". Both witty and disturbing in its pedantry and its all too familiar procrastinations, the project has continued and grown over the years and is now available as a long list on CD. Curator Stefan Kalmár has invited 15 artists to offer their own streams of consciousness for the Lisson summer exhibition, which also includes Mark, who will no doubt continue to beat herself up for not implementing her master plan, scrubbing out an orange stain in her sink and rescheduling her lobotomy. **JESSICA LACK**
Lisson Gallery, NW1, to Aug 27

■ Lowry And The Sea SALFORD

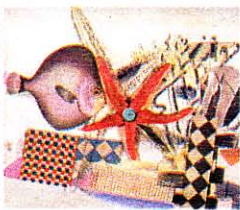
LS Lowry, popular painter of red brick terraces, mill chimneys and matchstick men, was arguably also the greatest seascape artist of the 20th century. Especially haunting here will be late seascapes reduced to an utterly uneventful layering of dull grey sky and flat grey sea barely corrugated by incoming waves. This is



the vast empty ocean that old folk, wrapped in tartan blankets in their lonely deckchairs, gaze upon. These small, deceptively back-to-basics

paintings have all the lonely depth and dreadful beauty of late Rothko abstracts. As the artist himself observed, "I often think, what if it suddenly changed its mind and didn't turn the tide? If it didn't stop and came on and on and on and on? That would be the end of it all." **ROBERT CLARK**
The Lowry, to Oct 30

■ Surrealism In Britain EDINBURGH



It's difficult to imagine the psychic upheaval that the London 1936 International Surrealist Exhibition provoked in British culture. The Paris-

based movement was already some 14 years old, but most of the 23,000 visitors would have never seen anything so apparently psychologically and morally anarchic as the works of Salvador Dali, Max Ernst and Joan Miro. But the English division of the movement was to prove a distinctly tamer affair, the nightmares diluted by a retrogressive

neo-romanticism, the erotic transgressions treated with a giggle of prurient embarrassment. The most convincing English surrealists tended to be idiosyncratic oddballs who could be retrospectively rallied to the cause: Edward Burra, Paul Nash and Eileen Agar. This display tells something of the story. **RC**
Dean Gallery, to Sep 18

■ Blake In Lambeth LONDON

It's strange to think of Lambeth as a place where angels tread, yet the radical visionary William Blake mythologised this little part of London as a place of spiritual intrigue in his poems and paintings. He lived at No 13 Hercules Building for 10 years, where he produced such works as Songs Of Experience and

The Marriage Of Heaven And Hell. Artists and writers here celebrate Blake's feverish imagination in paintings, installations, stories and performances. Sarah Woodfine's elegant and David Burrow's comic drawings (pictured) imagine what he would make of contemporary London, while Polly



Gould's installation recalls the charges made against Blake for printing seditious texts. **JL**
Museum Of Garden History, SE1, to Sep 4