

Visual arts Jackie Wullschlager

Neapolitan and Spanish Drawings

Christ Church Picture Gallery, Oxford

The baroque drawings from Naples and Spain are the least known and studied in Christ Church's collection; this is a rare chance to see works ranging from the theatricality of Jusepe de Ribera's "St Irene" to Luca Giordano's pen and ink depictions of the labours of Hercules, fervent religious works by Salvator Rosa and Mattia Preti's bold chalk studies.

www.chch.ox.ac.uk

+44 (0)1865 276172, to May 15

Jan Goessart's Renaissance

National Gallery, London WC2

Revelatory exhibition, the first in 45 years, devoted to the Flemish master whose trip to Rome in 1508 introduced key aspects of Italian Renaissance classicism to northern Europe. Marvellous loans – the moonlit, eerily expressive "Christ in the

I Know Something About Love

Parasol Unit, London N1

That it is always the same yet different in every time and place? That is what comes to mind in Yinka Shonibare's wonderful "Jardin d'Amour", an ivy-covered maze with secret walkways revealing sculptural tableaux based on Fragonard's rococo lovers – but dressed in African batik and headless.

Shonibare's maze introduces this original, riveting exhibition of a quartet of artists from four continents who tread the tightrope between the personal and political. Local in expression but global in outlook, each reinvigorates this ancient theme with wit, rigour, lyricism, and a quest to understand the contemporary world.

I have loved Yang Fudong's painterly yet coolly distant videos since I encountered them at Parasol five years ago. It is a delight to see here his crystalline "Flutter Flutter... Jasmine Jasmine" (2002). Taking its title from a romantic song, the film is, like all Yang's work, concerned with tradition versus modernity in today's China. It traces the dream-like progress of a young couple whose hopes and doubts are expressed as they climb on to the roof of their flat, surveying Shanghai and their future. The individuals cropped and highlighted against



Shirin Neshat's austere beautiful 'Fervor' (2000)

buildings recall Rodchenko's images of young people in 1920s Moscow. Yang captures that idealism, but with ironic, post-modern detachment.

Lenin reckoned film his greatest media weapon; the most important artform emerging from the Iranian revolution, similarly, was new, non-western cinema. Shot in black and white with vast crowd scenes, and full of ambiguity about the sexual power/enslavement of veiled women, Shirin Neshat's video trilogy "Fervor",

"Rapture" and "Turbulent" is iconic for its vision of life in late-20th-century Iran. The austere beautiful "Fervor" (2000), shown here, explores erotic desire checked yet heightened by social control. It is a theme especially pertinent to Iran but also universal – as demonstrated by Christodoulos Panayiotou's video "Slow Dance Marathon", documenting the social construction of love through pop music. www.parasol-unit.org
+44 (0)20 7490 7373, to May 22