



GIANT STEPS
Mark Wallinger's
proposed *Horsa*
sculpture. Above:
the carousel at
Chanel A/W 08



TRENDS

Expand your mind

From art to accessories, suddenly everyone is thinking big.
BY STEPHEN DOIG

Who wants nano when you can have supersize? This autumn, bigger is most definitely better.

We're anticipating some awe-inspiring new art on a grand scale, including the first UK exhibition in 16 years by large-scale sculptor Richard Serra at the capacious Gagosian Gallery (from 3 October), and American artist Tony Oursler's scaled-up video projections at the Lisson Gallery (until 3 October), featuring a forest of smouldering cigarettes 1.5 metres high.

Outsize is everywhere – whether you are shopping at London's Selfridges, under the installation of gigantic glass baubles (frozen mid-shatter) by the Rollo Gallery's Claire Morgan, or partying at vast new music venue Matter. 'Superclub' might have become a bit of a dirty word since its 1990s heyday, but this 2,600-capacity venue opening at the O2 – conceived by

the team behind Fabric, and elegantly designed over three floors – looks set to change this. A clued-up crowd will be flocking to nights curated by Simian Mobile Disco and DFA.

In fashion, Karl Lagerfeld decreed jumbo-size to be de rigueur this season with a huge carousel, bearing gigantic bags and pearls, at his A/W 08 Chanel show. Viktor & Rolf emblazoned fat letters across their clothing spelling 'No'. And jewellery design duo Tatty Devine packed their current collection – titled *Attack of the 50ft Jewellery* – with oversize hair grips, pen nibs and zips. 'We wanted to create a world where we might live alongside giants,' says the label's Rosie Wolfenden.

Things are to get bigger still: the artwork that will become the 'Angel of the South' is to be announced this autumn (the current favourite being Mark Wallinger's 33-times-life-size white horse), and work is starting on Anish Kapoor's 50-metre-tall *Temenos* sculpture, set to dominate the Teeside skyline by summer. That will be just about big enough for us. □

FILM

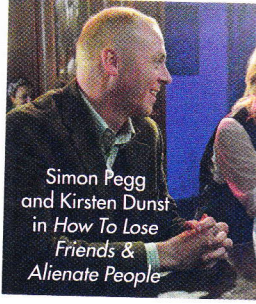
MARIELLA FROSTRUP REVIEWS:

HOW TO LOSE FRIENDS & ALIENATE PEOPLE

There's an obvious fact about *How to Lose Friends & Alienate People*: you can't satirise the author. The misplaced admiration for a dark and quirky story is why this adaptation is the book's ultimate

book ultimate movie. This is the movie made of Young's misadventures based on his spell as liberal America's flag bearer *Vanity Fair*. For the film, *Sharp's* stands in for *Vanity Fair's* Clayton Harding is *Sharp's* Carter (brilliantly performed by Kirsten Dunst as *Bridges*). It's a rags-to-riches story – with heart-melting moments along the way (with *Clayton* Olsen, played by Kirsten Dunst as a bon vivant, zeitgeisty closet intellectual *Sidney* alter ego). Played – or rather, played – by Simon Pegg, *Young's* Harding to write for *Sharp's*

in the US, eager to get his shoulders with celebrities, all with his wordsmith wits sticking a pin in the over-the-top of Hollywood. In typical British fashion, he is obsessed with the very currency he claims to despise. The hero can't decide whether to be the rich and famous, or the poor. Unfortunately, the entire film is on similarly uncertain ground. It makes for an unsatisfying ending. In other ways, *Harding* emerges as a flawed piece. He knows his own mind, but he's accepted his Faustian bargain. He's bloody good at his job. As a hero, you can say none of



Simon Pegg and Kirsten Dunst in *How to Lose Friends & Alienate People*