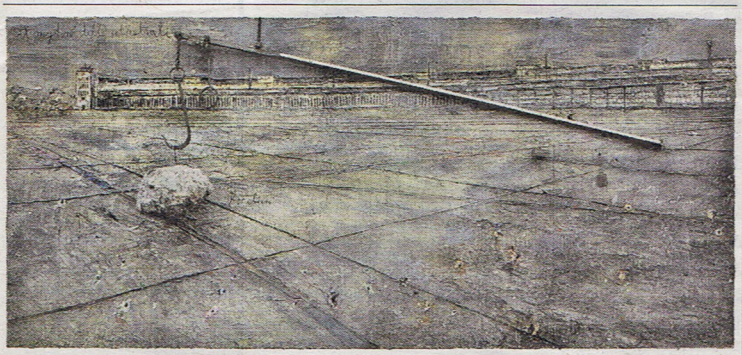
Little Black Dress Carlisle

When Coco Chanel launched her "Ford" dress in 1926 - a little black number that matched the decorum of a widow's mourning dress to the libertarian chic of the forthcoming decade - no one could have predicted how it would endure. Little Black Dress charts eight decades of adaptations, parodies and pastiches from the femme fatales of 1940s film noir, through the miniskirted precociousness of the 60s Chelsea sex kitten, to the goths and power dressers of more recent decades. Shown here as worn by Hepburn, Dietrich, Bardot and even Jackie Kennedy, like a great artwork, the Little Black Dress accrues the air of an almost all-inclusive icon. **RC**

Tullie House Museum And Art Gallery, to 26 Feb

Anselm Kiefer London



An Anselm Kiefer show is always big and heavy. His themes, including the Holocaust, religion and a distinctly German Romantic mysticism, are tirelessly epic; the scale of paint, which might come decked in bare branches or battered ship hulls, is vast. This, however, is the largest work he's yet shown in the UK. The subject he returns to here is Tempelhof Airport in Berlin. Built on land once owned by Templar Knights, it was redesigned with a Nazi agenda as Hitler's gateway to Europe. Kiefer envisions it as a cathedral of apocalypse in paintings with plenty of his artistic alchemy - the metamorphosis of the raw materials he heaps on into works of art in the mind of the beholder - offering a glimmer of redemption for the world's history. **SS**

White Cube Bermondsey, SE1, to 26 Feb

You, Me, Something Else Glasgow

Maybe the sculpure here by Glasgow-based artists suggests the collective sculptural psyche of the city. There's a boldness to much of the work, balanced here and there by an almost self-mocking irony. Architectural constructions are afforded deadpan grandeur by an enigmatic humour; raw materials tend to be throwaway, miles and decades distant from bronze and marble. We see Claire Barclay's conundrums; Alex Frost's transformations of consumer packaging; Karla Black's spectral levitations (pictured); and a theatre of the absurd tableau by Joanne Tatham & Tom O'Sullivan. It's contrary, northern stuff, unashamed to call a spade a spade one moment and perversely call it anything but at another. **RC**

Gallery Of Modern Art, to 18 Mar

Painting Show Birmingham

There's an increasing trend of practising artists curating exhibitions, thereby exploiting their experience of the creative process to stage shows that might be more refreshing than the theoretical sobrieties of most art historian curators. The artist-curator Gavin Wade describes this Painting Show, jointly curated with Sophie von Hellerman, as "an exhibition as an act of painting". So, individual works are installed to play against each other in an overall composition of academically irreverent liveliness. The knowing sophistications of Paul Thek and George Condo's "bad paintings" (work pictured) complement the disarming quirkiness of footballing great George Best's amateur effort. Tamuna Sirbiladze adorns the wall with sensuous delicacy, while Nicolas Party infiltrates pristine surfaces with all 200 colours in a spray-paint range. Elsewhere there are rainbows, love hearts and computer-controlled pig brains. **RC**

Eastside Projects, to 25 Feb