

## VIDEO

### Lisson Gallery, Kean Street London

The Lisson Gallery has to be commended on its recent exhibition of fifteen artists working with Video and Film. Not only was the exhibition space in the Millennium Lofts sensitively curated, each work was displayed in such a way as to give it maximum impact. To see works as diverse as Paul McCarthy's *Rocky* (1976) and Igor and Svetlana Kopystiansky's *Fog* (1999-2000) screened in the same show was a visual treat. McCarthy who has been active in the field of performance and video installation since the 1960's was mesmerising. The nudity of the 'boxer', his strange singing and grunting noises, was coupled with blows to his body and head. The fetishistic masturbation, grotesque mask and processed food provided a scopophlic meditation, only broken by the sharp ring of the telephone ending the 'fun' with boxing gloves.

Emerging from this room you were confronted with Douglas Gordon's *Film Noir: Fly* of 1995, struggling to release itself from inevitable death, its quivering legs horrifically enlarged. In contrast Jonathan Monk's *Sol LeWitt 100 Cubes Cantz slow quick quick slow front to back to front on its side*, engages with issues to do with the modernist canon and the demystifying of the artistic process. The film noisily running through the old projector adding to the assumed significance and sensibility of the piece. Rodney Graham's *Vexation Island*, 1995 was also a ocular delight, its viewing space affording a long cinematic view. Matt Collishaw's 1999 *Blind Date* constructed a narrative between two large screens. On the 12th June he travelled blindfold with a guide from his flat in East London to the Prado Museum in Madrid. During the entire journey both there and back he lifted his mask only once, in front of Velazquez's *Les Meninas*.

Such an ambitious show could have failed, instead fifteen internationally renowned artists were given both a collective and individual voice, illustrating how rich and diverse film and video art now is. Vanessa Beecroft's alluring *Performance* 1997 the model in her high heeled silver boots, striking voyeuristic attitudes and poses, seduced at the entrance to the exhibition. Simon Patterson's *Enter the Dragon* (1999) with its playful subversion concluded it. I was certainly reluctant to leave.

Jean Wainwright



Vanessa Beecroft  
*Performance*, 1997  
Video still,  
Courtesy Lisson Gallery