



FORSYTH AND POLLARD: TAKE TWO

Séance and voodoo, spirit cabinets and subliminal sounds - the world of Iain Forsyth and Jane Pollard is on the move. But it's not such a far cry from the famed re-enactments that saw Smiths fans lining up in an east-end gallery, or the former Parkinsons front-man Alfonso Pinto lurching uncontrollably as Cramps singer Lux Interior. "There's an undisclosed space between the artist and the audience, we like to push things to breaking point" explains Iain. "With *The Cramps at Napa* the bootleg tape gave us the means, the essence was raw, largely accidental, and that's what we want from our work." Forsyth and Pollard's re-enactments, which they describe as double exposures, are meticulous, even the pre-gig music playing at the bar is in synch. "We're obsessed with detail," they admit. "It's about mimicking, speaking the language and summoning up the spirit of the time." Hence their interest in séance and the sixth sense. Recent work has played back to the artworld seeing the macho and abusive character of celebrated video artist Vito Acconci thrown through the graded colour and gloss of urban music videos. Re-writing a seminal script, the upcoming emcee Plan B has brought Acconci's '70s poetics unashamedly to the fore with hard-hitting lines and an uncompromising performance to match. "There's a deep psychosis in what he's saying," explains Forsyth. "It's compelling and all the time you know you're having your head fucked with." Forsyth and Pollard continue to steal a march, exchanging mixtapes and occasionally stepping back to the past. "Recognition allows freedom, people know where they are, they can get on." "It's simple," continues Jane "when you listen back through music, good things happen." *Charles Danby*

In Brief will be at Jerwood Gallery, London, May 1 - July 1, www.iainandjane.com

