

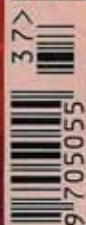
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The Earth Not a Globe II

★★★★★

Rokeby Soho to Hampstead

Before Greek philosophers in the fourth century attended to the matter, anyone who believed the Earth was flat arguably had the best evidence on their side. Knowledge depends on the scale at which we see things—as the eight artists in this, the second part of a bipartite show, cogently argue by evoking a tech-filled world of clashing viewpoints, one that constantly threatens to flatten out into a meaningless panoply of irreconcilable perspectives.

Tom Badley's stuttering, grinding video, viewable through cracked glass over an LCD screen, seems at first like an ominous semi-abstract before it suddenly surges forward and reveals itself to be a cheery film of a woman



Installation shot of 'Are You Lonesome Tonight' by Conrad Ventur

jumping into a swimming pool. Conrad Ventur projects onstage footage of Elvis Presley at angles and through rotating prisms, variously smearing the singer's visage across a wall and shattering it into delirious and tacky revolving facets, like a 1960s

Hollywood simulation of an acid trip. In the face of such tech-led derailings of coherence, Giles Bailey, in his slide projection of a big blue dot and minimal, coloured Perspex 'viewing screen', and Paul B Davis—whose displayed computer has had its operating system replaced by a self-reflexive text musing on the show's premises—both perform negations.

The compressing effects of excess, though, aren't just within the purview of screens. Laura White's big, anxious and wry junk-sculpture aggregate, blithely mingling lacrosse sticks, landscape photos, pitchforks, photographs, wigs and spikes, is densely spatial but resolutely non-hierarchical. While poking out in all directions, it's as pointedly 'flat' as anything here. *Martin Herbert*