



Kate Gilmore

KATE GILMORE For her video works, the adorably goofy performance artist Kate Gilmore has been pelted with tomatoes, has roller-skated up a ramp doused with fudge, has jumped rope in stilettos on a perforated platform and has cemented her leg inside a bucket. Now she is back, making her Brooklyn solo exhibition debut with three new videos at Pierogi that continue her exploration of pain, desire and the limits of human endurance. Top billing goes to "Main Squeeze," a kooky video of Ms. Gilmore crawling through a tapering wooden tunnel she constructed in her studio, above. Cameras at both ends of the tunnel capture the tomboyish artist squiggling and squirming her way through; the performance lasts five minutes, during which she scuffs her elbows and

knees. But she is just warming up. Later in the show a video shows her standing against a wall in a matronly dress as the video camera swings back and forth, punching her in the stomach. Though it's laugh-inducing at first, the action becomes disturbing as Ms. Gilmore begins to grunt and groan in pain. This is hard to watch, though her clever incorporation of the camera into the work suggests a possible new direction for her: she seems to have realized the unsettling potential of using the camera as an actor or as a sculptural prop, letting us vicariously participate in the performance. ("Hopelessly Devoted," through Dec. 23 at Pierogi, 177 North Ninth Street, Williamsburg, Brooklyn, 718-599-2144, pierogi2000.com.)

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