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Preview by Bram E. Gieben.
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In the Michel Gondry film *Be Kind Rewind*, a magnetised Jack Black accidentally erases all the tapes in Mos Def's video store. In a harebrained attempt to conceal this from the customers, they film their own versions of movies like *Ghostbusters* and *Rush Hour 2*. Dutch artist Joep Van Liefland's exhibition, entitled *Video Palace #34 – Le Discours des Medias*, deals with similar themes – the notion of expired, outdated formats and the cultural 'palaces' of VHS rental stores, all of which fell to the barbarian hordes of cheap DVDs and Blu-Rays, online streaming services, and The Pirate Bay.

Liefland has made 33 prior 'video palaces' – he turns the gallery space into a recreation of a video shop and fills it with titles featuring the artist himself, with gently satirical titles such as *Donald Judd Faces of Death* and *Splatter Orgasm*. Using graphic design, vintage footage and his own films, he addresses the technical limitations of video as a format; the nature of the video shop as a liminal space, full of potential narrative choices for the viewer; the genre and thematic divisions within the video collection presented; and the potential for duplication of these titles.

With movie posters, screened footage and an incredibly detailed and lifelike interior and exterior, the shop itself is a work of art. Liefland addresses what has been termed 'media entropy' – the increasingly fast dissolution and abandonment of formerly cutting-edge technologies. He asks what we lose when we abandon a particular medium or technology and recreates some of the cultural detritus that remains, in a satirical, obscurely nostalgic fashion. Like Gondry's film, Liefland's work depends on what Jonathan Lethem termed "the ecstasy of influence" – the impulse to create art based on extant work; to remix, to 'swede.' There's a serious edge to his humour, but for 80s babies, the attraction is the joy of flicking through stacks and stacks of tapes, looking for video nasties. [Bram E Gieben]

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