artist's menstrual cycle. The markedly private is made incredibly public, and Lawrence forces us to consider just what we entrust to ostensibly altruistic entities—and why. In *Typographic Samples: New Series*, 2010, Michael Corris devotes an entire font to his Art & Language comrade Charles Harrison—speaking in another manner to the personal nature of something so obviously public. Such gestures prompt us to question why corporations—intent on bottom lines—strive to imbue the cold, hard exchange of assets with the personal, sappy cheer of a motivational poster. And Christoph Trendel's *Untitled (Psychohygiene)*, 2010, a toxic watering system complete with electronic pump, hand-sanitizer, and a tree, cleverly suggests that the sustenance offered by this system is crippling at best.
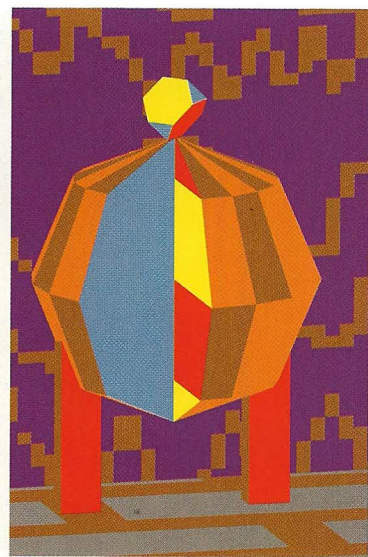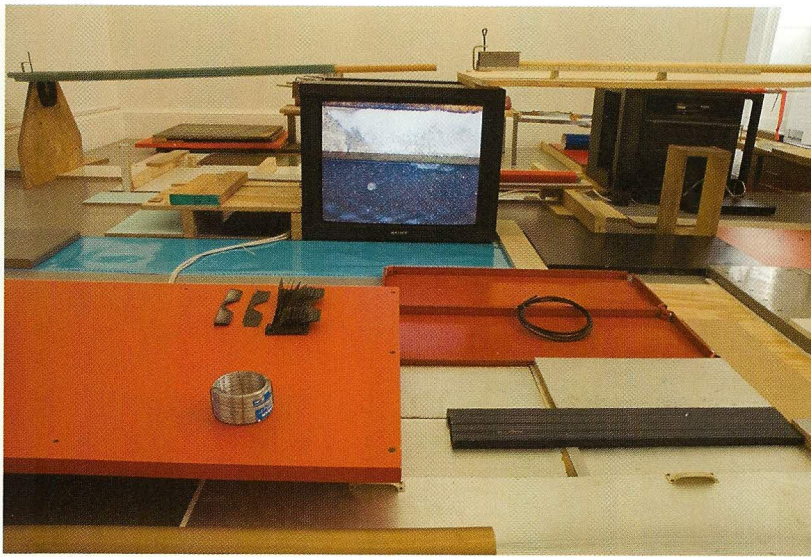
Speaking to the victimization of the individual in the demise of America's banking giants, Noah Simblist's *Double Trouble*, 2010, a confrontational, slightly apocryphal spray-painted placard reads "In 2008, we gave them $2,423,800,000 and in 2009 they destroyed 4,290 homes." Here, Simblist refers to the realities of another part of the globe, yet his ambiguous wording speaks to the American economic crisis and the fallout experienced by countless citizens. In Cam Schoepp's *Fountain*, 2010, dripping bags of water replace ceiling tiles throughout the space. The piece conjures up a sense of unavoidable risk and raises questions about the safety of purportedly stable structures. And in Tom Orr's *Buck* and *Scratch*, both 2010, banal, prefabricated laminate cabinetry lies upturned and utterly reconfigured to form what look to be visceral remnants of a violent earthquake. Orr's sculptural vision of destruction and upheaval is poignant—akin to the jarring impact of capitalism unleashed. So too, Margaret Meehan's *Unbearable*, 2010, recasts the banal fixtures of contemporary banks—here a length of miniblinds—into witnesses to a scene of tornado wreckage. In Meehan's hands, however, the crumpled blinds are cleverly fashioned into the head of a charging bear.

In a witty comment on the concept of the free market,

Jeff Zilm's three inkjet prints of Charles Darwin loom over the disarray of the exhibition, calling into question just how the evolutionary survival of the fittest plays out in economic times such as these. Richard Patterson's pairing of two shiny vintage competition motorcycles atop wall labels from a local museum's permanent collection conjures thoughts of reckless consumption. And M.'s *Super Power*, 2007-2010, a vibrant marigold neon tube spelling the letter "M" atop debris of crumbling ceiling tiles, suggests that all is not forsaken in this grim scene of economic reality. *Modern Ruin* succeeds in imparting a sense of veracity to the dialogue on the recession. Fulfilled in the fleeting shell of a would-be Dallas WaMu, this is, after all, the special role of art.

—Erin Starr White

## ANNE TALLENTIRE
### DUBLIN

Anne Tallentire's recent work calls on proximity, perspective, and context. Each of the installations featured in *This, and Other Things 1999-2010*, delineates a shifting set of relationships within frameworks that reference the urban environment, the artist's studio, and the museum's staff [Irish Museum of Modern Art (IMMA); February 17—May 3, 2010]. Though each instance offers a unique structure or set of circumstances, numerous interrelationships crystallize. This web of connections urges us to circulate, linger, and then change perspective.

*Drift diagram xi*, 2010, evokes the temporary impositions that pedestrians experience in city centers. Produced in collaboration with the architect Dominic Stevens, the impromptu scaffolding structure directs movement through a winding corridor fitted with small video monitors at irregular intervals. As a result, no one hurries. The video images provide distracting glimpses of mundane activities that also demonstrate the constant flux that is part of urban life.

Tallentire approaches the peripheral from a different perspective in *Nowhere Else*, 2010. This interactive video projection allows us to explore London through a tree-like structure that enlists the calendar, constellations, and place names to reveal a host of minutiae, from details of architectural ornament and patio plants to roadside detritus. It provides alternative means of both mapping and comprehending the city, time, and space.

The found objects and videos comprising *Manifesto 3 (…instead of partial object)*, 2004, echo the urban industrial flavor of *Drift diagram xi*. Attributed to "work–seth/tallentire," this second collaborative venture combines performance videos—the artists arranging studio debris—with an arrangement of these very materials. As such, the work's components are reconfigured for each exhibition. In addition, the juxtaposition of static and time-based elements as well as the disparity between the installation's ongoing reordering and the inalterable video footage produce tension. Tallentire also juxtaposes voluntary and involuntary actions in the

## BEN JONES
### FORT WORTH, TX

three-channel installation *Instances*, 1999. Here, the video footage depicts respectively a listening ear, the dawn of a new day, and run-of-the-mill endeavors. Though presented in adjacent spaces, these events' contiguousness makes us want to connect them, but no obvious narrative emerges. Their relationship seemingly remains coincidental.

This drive to draw connections also manifests itself in *The Readers*, 2010, which recalls Felix Gonzalez-Torres' participatory stacks of posters. Here, small posters collecting the titles and first lines of whatever IMMA employees read in August 2009 were set out on a table in ten squat stacks. A small sign invited viewers to take one top sheet. The decision-making process was, however, complicated by the colors of the posters. The "titles" were ordered according their backgrounds' color, eight tones taken from the yellow-red spectrum. By contrast, both stacks of "first lines" were printed on plain white sheets. Viewers not only became readers of an incomplete story of what museum personnel had been reading, they also—if they decided to take a poster—had to consider the color, type of text, and time of selection as the range of potential choices kept changing. And so, this fragmentary and generally insignificant collection of information initially captured our attention through its lively colors and availability. But our process of selection transformed it radically and unknowingly. Obscure references trigger highly individualized responses.

Tallentire's ordering of unrelated materials, actions, and systems surprises and urges us to look again at our surroundings. Her work focuses on the peripheral and reveals the randomness inherent in the everyday as it suggests unorthodox ways of creating meaning. In these contexts, we become intermediaries who must grapple with the tension and inconsistencies built into her installations. Complex and visually rich, these works resist facile rationalizations. Multifarious, the experience wedges itself into the brain where it sustains an ineffable and contrapuntal resonance.

—John Gayer

The performativity in Ben Jones' work is equal parts *vécu*—lived event—and nostalgia. Setting off his two-month *FOCUS* show, the new media artist, zine maker, member of Paper Rad, and animator gave a live drum solo while his animations were projected across his body and a screen behind [Modern Art Museum of Fort Worth; April 11—June 6, 2010]. The performance *Dr. Doo performing Black Math*, 2010, brought alive the lobby of the Modern, relating person to artist, drum kit, and immaterial digital figure in a nexus of heat and perspiration. As with his video paintings, wall sculptures, and furniture, Jones' video projection culls the grammar of form from figures once generated by an 8-bit microprocessor. Think Atari and Nintendo circa 1984. Similar to the work of new media hackers Cory Arcangel and Paul Slocum, a strain of nostalgia is at work here, made unique by a peculiar sense of temporality. It is not so much a longing for "the good ol' days" à la Norman Rockwell prints or the "Happy Days" of the 1950s. Rather, there is a sense of yearning and loss for the technology of the just-past: the clunky glitz of 1980s gaming. Longing for recently obsolete technology, nostalgia becomes a concern of technological speed—in this instance technology's ever-so slightly slower pace of innovation some twenty-five years ago.

Jones further catalyzes the gallery space in a play between digital beams, painted surfaces, and funky furniture cast in a dizzying palette of 1980s fluorescents. Two works, *MS Video Painting 1*, 2010, and *MS Video Painting 2*, 2010, find him projecting animations in bright colors onto multiple painted canvases hung edge-to-edge like sound baffles. On the paintings' surfaces, abstract patterns in dayglow colors heighten the hallucinogenic effect. The projections play tightly to the edge of each set of rectangular surfaces, proving that such use of painted canvases as screen is quite the engineering feat.

Three-dimensional form takes the place of digital projection in the middle gallery. While more tactile, two colorful wooden ladders hang on opposing walls. One is

vertical, the other horizontal. These ladders cue references to the mobile two-dimensional video game space of *Super Mario Bros.* as well as Jones' collaborative work with Paper Rad and Cory Arcangel. Shaped like a computer-generated dog, a long bench sits between the walls facing *MS Painting 1*, 2010, a painting composed of stacked canvases: the head of a person, like a computer-generated Michael Jackson, pops out of the flat space in the work's bottom panel.

Jones gives fresh form to both painting and nostalgia in art. Much like Arcangel and Slocum, his works are likely rooted in memories of the video gaming passions and habits of his childhood. The affect of this approach is a unique sense of nostalgia in the age of digital technology. Their longing is for a yesterday with a sense of time that evokes Raymond Kurzweil's "singularity" rather than the conventions of a deep, slow past.

—Charissa N. Terranova