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## REVIEWS IN BRIEF BALTIMORE

by Noah Dillon

### Erika Blair at Rope, February 20

In an unnerving, one-day spectacle, viewers are captured by three video surveillance cameras, while Blair, cloistered Acconci-like in the basement below, snaps still images of onlookers. She then presents these photos using a wireless printer on a low pedestal. Meanwhile, a savagely loud Emergency Broadcast System test message recording periodically roars throughout the space. Blair's performance is a challenge, sharply drawing connections between invasive technologies and the collusion of corporate and government power, consumer goods, and state violence.

### Van Hanos at Rowhouse Project, January 2 – February 20

This show operated in reverse: For two months, Hanos painted in a rowhouse in the process of being renovated, the space open to the public by appointment as he worked. The "opening"—the dilapidated residence filled with new canvases—is actually its closing. Work responds to the space—a homage to Morot's *The Good Samaritan* is played against decaying wallpaper; a scene of Harriet Tubman, smuggling an escapee through a secret kitchen passage, in the kitchen. Hanos's alternating use of refined naturalism and libertine abstraction and monoprinting beautifully reflects the setting's odd patchwork interior.

### Jeremy Cimafonte at First Continent, January 30 – February 20

Using a LIDAR scanner (a laser surveying device used to create 3-D models from real-life objects and spaces), Cimafonte models the gallery for the duration of the exhibition. On the walls are facsimiles of magazine spreads flattened into appealing abstractions, featuring images of a world under threat by war, surveillance, and climate change. Atop these, Cimafonte attaches small photographs of videogame landscapes to uncanny effect. The world he conjures is well scrutinized but also reveals itself to be uncontrolled and imploding.