

Time Out New York

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**Aida Ruilova, "Lets Go"
Greenberg Van Doren Gallery,
through Jun 4 (see 57th Street).**

Two thousand four will likely be remembered as the year goth art surged to prominence, and although Aida Ruilova has been showing her work in New York since 1999, her inclusion in last year's Whitney Biennial solidified her status as a goth all-star. Her looped videos suggest late Godard on amphetamines interlaced with David Lynch and schlock horror flicks. The action is fast and loud, mood takes precedence over narrative, and the piece ends and begins again before you can wholly absorb it.

Five of the six new works on view in her latest show form a quintet: *UH OH, OK, UM, ALRIGHT* and *LETS GO* (all, 2004–5) are grouped to-

gether in one room. Restless cameras circle around the young stars of each video, whose faces we never glimpse for more than a moment. Instead, Ruilova focuses on their accessories—clothes, watches, rings—as she edits their speech into mini-anthems of linguistic white noise.

Ruilova proves, both with these pieces and with *Countdowns* (2004), a disorienting travelogue through such non-sites as construction zones and water tunnels, that she's mastered a signature montage editing technique. The density of imagery and collaged sound in a Ruilova video is nothing short of pummeling. Yet none of these works are quite as engaging as

those exhibited in the Whitney Biennial or P.S. 1's current "Greater New York," where her aggressive editing complements the haunting, even disturbed content of her videos, rather than taking over as the content in and of itself.—*Nick Stillman*



Aida Ruilova, video still from *UH OH*, 2004–5.