

e-flux Criticism

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New York City Round-up

By Orit Gat



Anna Rubin, *Super Gift*, 2024. Installation view. Video, 109:00 minutes. Courtesy of the artist and Maxwell Graham, New York.

Anna Rubin's video *The Gram* (2024) at Maxwell Graham conjures a similar sense of the distant and familiar. Rubin attaches a GoPro camera to a homing pigeon headed from midtown back to the artist's studio in the Bronx. It's a twenty-six-minute journey, soundtracked by flapping wings and the whoosh of the wind. I feel like I've seen art about homing pigeons before—the details of their voyages a mystery to their humans, their arrival expected, still always a bit of a surprise—but here the journey feels unstable, uncertain, vulnerable. Rubin exhibits only two videos, projected onto opposite walls of the gallery. *Super Gift* (2024) is almost two hours long and depicts the contents of a nearby shop. Rolls of tape and toys and juicers and price stickers fill the frame, the work lasting for as long as it took to inventory the stuff for sale. Both works display a single gesture in the time it takes to make it. This simple conceit nods to experimental cinema, but its contradictions—fast, slow; looking down, looking across; a big city, a crowded interior—destabilize time and place and the camera's exploration of them.