

## CRITICS' PICKS

All Cities  
 Austin  
 Baltimore  
 Berkeley  
 Berlin  
 Buenos Aires  
 Chicago  
 Dallas  
 Dubai  
 El Paso  
 Istanbul  
 London  
 Los Angeles  
 Lower Hutt  
 Malmö  
 Marrakech  
 Milan  
 New York  
 Paris  
 Richmond  
 Rotterdam  
 San Francisco  
 Santa Ana  
 Savannah  
 Tallinn



Jessica Hankey and Erin Johnson, *Salidas y Entradas Exits and Entrances*, (still) 2018, three-channel video, color, sound.

## Jessica Hankey and Erin Johnson

STANLEE & GERALD RUBIN CENTER FOR THE VISUAL ARTS  
 500 West University Avenue The University of Texas at El Paso  
 May 31 - August 10

Less than a half mile from the Rubin Center is a newly built section of US border wall, erected beside the Rio Grande, separating El Paso,

Texas, and Ciudad Juárez, Mexico. Given this context and the recent protests against inhumane immigration policies, this superb installation, featuring a three-channel video installation and a single-channel projection, carries extra weight.

Shooting footage at city-run senior recreation centers in El Paso, [Jessica Hankey](#) and [Erin Johnson](#) conducted workshops (with [Gina Sandí-Díaz](#)) wherein the elderly played theater games (à la [Viola Spolin](#) and [Augusto Boal](#)) and performed stories from one another's lives. Even without this information, the show's titular three-channel video is gratifying. Exquisite shots—palm fronds against blue sky, a guitar player, seniors dancing below a disco ball—establish place, as does intermittent twangy music. Moments with dialogue in Spanish and English are heavier. The camera pans through a hallway lined with women reminding one another not to “fall off the edge” or “let go.” Later, pairs shuffle along in unison while a woman, in voice-over, says she is on a bridge and in trouble, needing to cross for a sick nephew. A man (border patrol? a cartel gatekeeper?) replies no.

At the opening of the show, the dynamism of the installation—adjacent screens playing in sequence, sculptural seating, and the disco ball—was furthered by the presence of seniors from the center, watching themselves on-screen and live, as some performed—singing, dancing—in a nearby room. What comes into view with “*Salidas y Entradas*” are the everyday difficulties of legislated borders, and the joys of simple connection.

—[Kate Green](#)