



CAMERA SLY

Aida Ruilova's compact, psychologically charged videos, which have been shown everywhere from the Venice Biennale to a Jumbotron in Times Square, don't so much draw you in as snare you in a relentless loop with no hope of climax or resolution. Her latest, a collaboration with the director Abel Ferrara, begins with a conversation about Pier Paolo Pasolini's death and veers into a wholly tangential discourse on love, hustlers, desire, drugs, conspiracy, film scripts and the actress Zoë Lund. It will be shown at the New Museum in New York this fall and at Kayne Griffin Corcoran in Los Angeles next spring. And then there is Ruilova's continuing collaboration with her husband, the artist Raymond Pettibon. "Having a baby is the ultimate ready-made," she says of their infant son. "We make videos with him every day." ALIX BROWNE