
JILL MAGIDGAGOSIAN GALLERY

“Once seduced, a system moves from an exercise of power to a form of exchange,” Jill Magid has stated, revealing the doctrine that underwrites her love affairs with authoritarian systems—especially those that monitor us. For her latest project she struck up an ambiguous relationship with a New York subway policeman whom she shadowed for several months in an attempt to learn his trade. The result, *Lincoln Ocean Victor Eddy* (2006–2007), is an archive of evidence that includes dull snapshots of subway tracks and the policeman’s personal articles, a schedule of their interactions, a short novella, and the bullet the officer gave her (against all protocol), displayed in a thick vitrine as the trophy that proves her triumphant seduction. Magid seeks a suppressed poetry in the grid of authority and finds it, even while the results often closely mimic the system she attempts to humanize. *Lincoln* could radiate the unsteady Eros of pursuit and voyeurism, but its clinical treatment and market-ready packaging remain cold. More successful is *Trust* (2004), a video documenting the artist as she walks through Liverpool with her eyes closed, guided (via earbud) by an officer who is watching her through surveillance cameras. We witness the eye of the state protecting one vulnerable body, in an intimate reciprocity of protection and faith.

—LYRA LIBERTY KILSTON