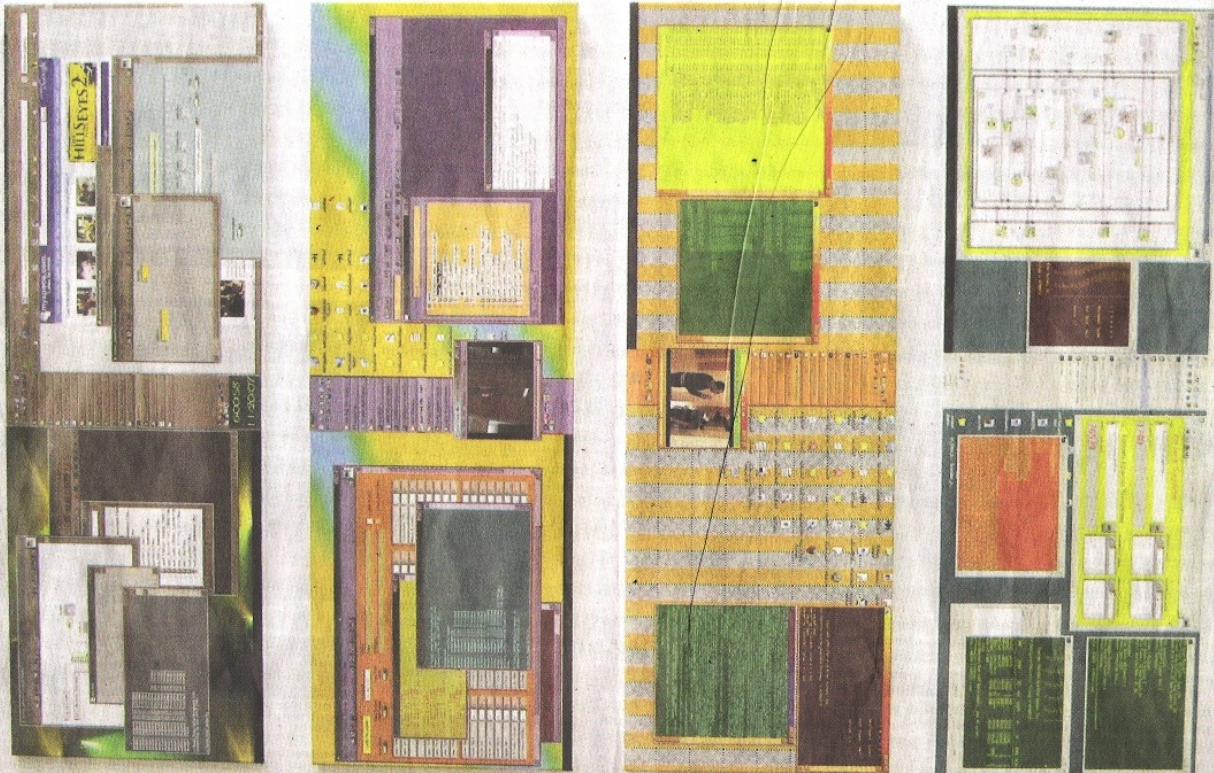


Charissa Terranova, *Paul Slocum at Dunn and Brown*
 Dallas Morning News, 21 January 2008

Paul Slocum's *Four Seasons of Work Desktops* giclée prints



Paul Slocum
 at Dunn and Brown

With his work all about new ways of seeing, Paul Slocum revels in the Internet's fusillade of images. He makes hay out of the computer's capacity to lay bare many visual worlds on one screen.

Projected high on the wall adjacent to the project room entrance at Dunn and Brown Contemporary, *Hats* (2007) is a video loop that runs a little over a minute. The video is a recording of Mr. Slocum's computer screen while he is working. One sees several open windows, including live camera shots of Mr. Slocum, a YouTube video of a young man discussing his sexuality and, open portals in which Mr. Slocum is working on the raw data of software.

On the opposite side of the wall hang four long giclée prints on canvas titled *Four Seasons of Work Desktops* (2007). Similar to the moving-image piece, they are brightly colored still shots of his desktop. A testament to the artist's incredible productive capacity while multitasking, these prints read a little too much like dorm-room accouterments available at Urban Outfitters.

With *You're Not My Father* (2008), the strongest piece in the show, Mr. Slocum pays homage to the idiosyncratic minutiae of yesteryear's bad sitcoms. An almost four-minute video loop shows pairs of individuals re-enacting a snippet of the '90s show *Fall House*, all emphasizing the peculiar and mindless hand gestures of the character Joey Gladstone, played by Dave Coulier. Mr. Slocum carefully wove together several immaterial strands to create this piece, paying for video clips from novice actors who submitted their work after answering an ad posted at craigslist.org.

C.N.T.



Beverly Semmes
 at Dunn and Brown

The undulating swirls and elongated sleeves of Beverly Semmes' dresses at Dunn and Brown Contemporary read like something out of a Brothers Grimm fairy tale. Imagine the puff-shouldered dresses of Rapunzel and Cinderella shot through the prism of the world experienced on hallucinogens or inside Salvador Dali's mind on one of his wackier days.

Pink Arms (1995-97) is a large dress in maroon and green velvet and blue organza. Flowing from the bodice that hangs on the wall, the sleeves and skirt of the dress create circular swirls of iridescent organza in two shades of pale blue, one sky and the other closer to aqua, on the floor. The subtle gradation of color and rumples of fabric make for a painterly effect. Though made up of different remnants, the dress appears as one contiguous object.

Lining the center of the gallery are five tables, each holding two hand-blown crystal vessels. Their irregular shapes and precious material unite in defiance of the conventions of the craft of glassblowing. *Tooth* and *Wheel* (2006) sit side by side on a table, one tooth- and basket-shaped, the other sexually suggestive. The clean lines of the tables provide a provocative hygienic counterpoint to the flowing feminine dresses and crystalline form.

C.N.T.

"Beverly Semmes: Pink Arms and