



Courtesy the artist and 47 Canal, New York

In 2000, an autistic boy wandered across Hong Kong's border into mainland China and was never heard from again. In 1981, workers were buried alive in quick-drying cement during the hasty construction of a film center in the Philippines—a twenty-five-million-dollar boondoggle of the Marcos regime. Between 1837 and 1887, hundreds of Seminole, Kiowa, Cheyenne, and Apache people were incarcerated in a Colonial-era fort on the northeast coast of Florida. These disparate histories haunt Cici Wu, Yason Banal, and Sky Hopinka (respectively) in “Miffed Blue Return,” an engrossing omnibus of moving-image works at the 47 Canal gallery (through Dec. 20). Wu’s wistful 16-mm. film “Unfinished Return of Yu Man Hon” imagines the disappeared boy as a grown wanderer of the in-between; in a grace note of magical realism, he rides a ferry with a white cow. Banal’s installation (pictured) conveys the noxious pageantry of the Marcoses’ art patronage through a colorful cacophony of live feeds and closed loops. Hopinka’s two-channel video “Cloudless Blue Egress of Summer”—pairing footage of the sea, the fort, and the prisoners’ drawings with text, voice-over, and a hypnotic score—is beautiful and quietly devastating.

— *Andrea K. Scott*