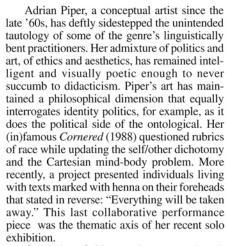
FlashArt

REVIEWS

Adrian Piper

Elizabeth Dee Gallery



Consisting of video, works on paper, installation and sculpture, the pieces all had the word "everything" in their titles. Although their focus was politics, articulated no less acerbically than in the past, they were more open-ended in their narratives. They critically targeted recent and historical events including the Bill of Rights, the Hurricane Katrina disaster, assassinated politicians and racially motivated hate crimes. It is fascinating how Piper has remained topically and formally current: a large, two-channel projection included four chairs placed in a row, two facing one screen and the other two facing the opposite screen. This configuration was hardly one of convenience; it is a quintessential artistic strategy. As was the case with this and earlier work, Piper corners her audience, not only to prompt a more proactive experience, but ultimately to question the viewer's complicity in a culture of complacency that beneficially foments an uncritical social body and impotent body politic.

Raul Zamudio



ADRIAN PIPER, Everything #9.1, 2005-07. 9 photographic prints, 33 x 33 cm each. Courtesy Elizabeth Dee, New York.