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NEW YORK: D'AMELIO TERRAS GALLERY

CORNELIA PARKER: NEW WORK

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The notion of cultural authenticity pales drastically when set within the context of the information age, especially when compared to recent discoveries of Hellenistic Greek culture deep below the modern city of Alexandria. Aside from the proliferation of oxidised mother boards, plastic shells and toxic waste, how will this epoch be remembered? Cornelia Parker presents a sceptical answer.

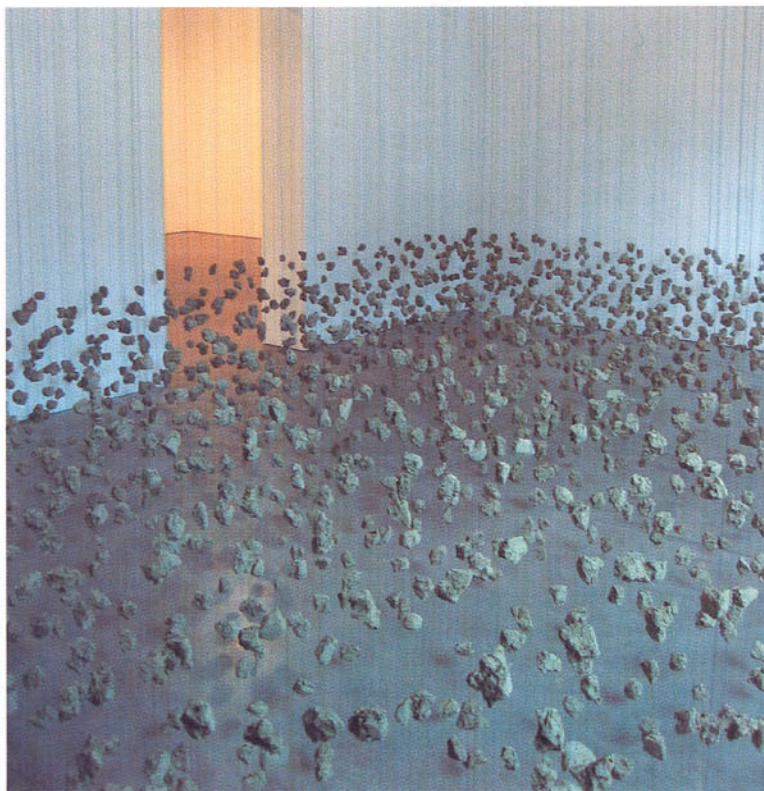
Three drawings installed near the main entrance play upon the tension that exists between a material object and its artistic representation. The coiled gold wire in *Pulled Tooth Drawing*, for example, is actually reclaimed dental gold. The flattened swathe of silver in *Measuring Liberty with a Dollar* is in fact a deconstructed silver dollar that has been stretched to the height of the Statue of Liberty.

Drawing from London's acquisition of psychic history, two pieces titled *Unconscious*

of a Monument present a few layers of translucent planes depicting dark blotches, made with soil taken from Freud's Hampstead garden. Both are parenthetical to Parker's centrepiece, *Subconscious of a Monument*, an installation of lumps of clay-like earth hanging from wires attached to the gallery's ceiling.

A series of twelve photographs titled *Different Dirt* insinuates a rather creative cultural exchange, depicting objects such as

Cornelia Parker,
Subconscious of a Monument, 2003,
soil removed from
underneath the
Leaning Tower of
Pisa to prevent it
from falling.
Courtesy: the artist
and D'Amelio
Terras, New York



keys, coins, figurines, and belt buckles that were discovered beneath the earth's surface using a metal detector. Parker not only documented these uncovered items – found at sites of historical importance in England and America – she also sought to categorise their ephemeral materials into sections like the Battle of Hastings and the Civil War, before reburying them at corresponding sites in the other country.

By rendering a concept into form, Parker propels the continuation of mystery within history. The materialised abstractions of ideas such as freedom and foundation provoke one to question exactly how these notions should realistically appear within daily life. Posing as an anthropologist of contemporary culture, Parker uses creative visual metaphors to challenge a larger idea of structural stability.

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