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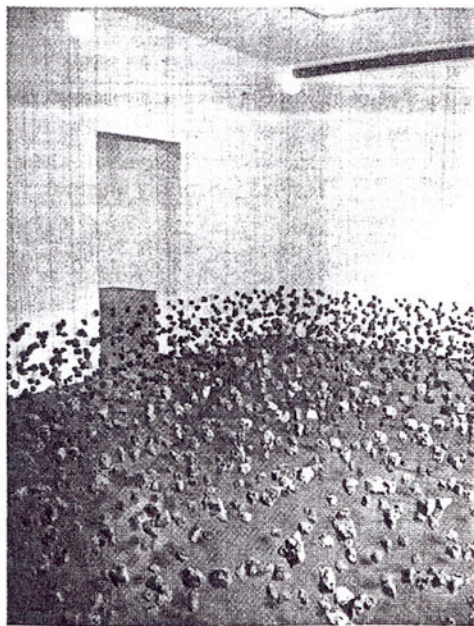
Cornelia Parker

D'Amelio Terras, through Jun 21
(see Chelsea).

Someday, in the near or distant future, an intrepid digger in Athens, Georgia, may unearth a cache of ancient Roman coins and wonder how they got there. Their presence is the doing of Cornelia Parker, a British artist who works seemingly magical transmutations and transmigrations. For her piece *Different Dirt*, Parker took artifacts discovered by metal-detector-toting hobbyists in the U.S. and England, and reinterred them in new locations—English finds going to the

States, and vice versa. Photographs and text document the project, an elaborate game of seek-and-hide, which literally recontextualizes these relics.

Context is crucial to Parker—where objects come from, the layers of stories that cling to them. In the past, she has created art from a range of resonant materials, such as a lunar meteorite, the charred fragments of a church struck by lightning, Tilda Swinton—the actress herself, that is, sleeping in a glass vitrine. In Parker's current show, the layered meanings are explicitly geological. The most striking piece uses soil taken from under



Cornelia Parker, *Subconscious of a Monument*, 2003.

neath the Leaning Tower of Pisa, removed by engineers to keep the building from toppling. Suspended from hundreds of wires, the hanging clods of earth fill an entire room. They vibrate gently on air currents, creating tiny seismic shifts. The effect is both marvelous and slightly whimsical. Flanking the doorway to the room are two framed abstractions, painted with earth from Freud's garden. The three works taken together add up to an oblique joke about the strenuous efforts made to keep monuments erect. Playing with dirt and history, Parker brings levity to Earth art.

—Steven Stern