One
of
the

most influential artists of her generation, Adrian Piper has produced an exceptionally impressive body of work spanning a period of over thirty years. She played a formative role in the emergence of Conceptual art in the 1960s and 1970s and an even more crucial role in the development of identity-based art in the 1980s and 1990s. Perhaps her most significant contribution has been to reaffirm the utopian potential of avant-garde art to transform society. Specifically, her reliance on minimalist and conceptualist forms generally thought by critics to be too hermetic to effect social change has actually enhanced the ability of her art to motivate viewers to examine intransigent attitudes about race, gender, and difference.

A prominent philosopher as well as an artist, Piper has produced objects, installations, performances, videos, and soundworks that have established a direct, active relationship between artist and spectator, permitting neither to retreat to the usual defensive rationalizations that distance art from subjects as discomforting as personal bigotry and xenophobia.

This catalogue, produced in conjunction with the retrospective exhibition organized by Maurice Berger, is the most comprehensive book ever published on the artist. Prolifically illustrated, it includes essays by Berger, Laura Cottingham, Jean Fisher, Kobena Mercer, Dara Meyers-Kingsley, and the artist herself that illuminate the complex relationships between form and content in Piper's oeuvre from a variety of perspectives.

Adrian PIPER A Retrospective

Adrian **PIPER** A Retrospective

Maurice Berger

with

contributions

by

Jean Fisher

Kobena Mercer

Laura Cottingham

Dara Meyers-Kingsley

Adrian Piper

Distributed by
D.A.P.
Distributed Art Publishers
New York

Fine Arts Gallery
University of Maryland
Baltimore County
14 October 1999–
15 January 2000

New Museum
of Contemporary Art
New York
4 October 2001–13 January 2002

Additional venues in formation.

Library of Congress
ISSN 1521-1223
ISBN 1-890761-02-8

Copyright
©1999

Published by the
Fine Arts Gallery
University of Maryland
Baltimore County
Baltimore
Maryland 21250

Published 1999
All rights reserved
Printed in the United States
of America

No part of this book may be
reproduced, stored in a retrieval
system, or transmitted in any
form or by any means, including
electronic, mechanical, photo-
copying, microfilming, recording,
or otherwise (except for that
copying permitted by Sections
107 and 108 of the U.S. Copyright
Law and except by reviewers for
the public press) without written
permission from the Publisher.

This exhibition
has been funded
by

The Peter Norton Family Foundation

The Lannan Foundation

The Andy Warhol Foundation for the Visual Arts

The Maryland State Arts Council

Contents

8

Acknowledgments
David Yager
Maurice Berger

12

Styles of Radical Will:
Adrian Piper and the
Indexical Present
Maurice Berger

34

The Breath between Words
Jean Fisher

46

Decentering and Recentering:
Adrian Piper's Spheres of
Influence
Kobena Mercer

60

The "Autobiography"
of Adrian Piper
Laura Cottingham

76

The Critique of Pure Racism:
An Interview with Adrian Piper
Maurice Berger

101

Plates

169

MEDI(t)Ations:
Adrian Piper's Videos,
Installations,
Performances,
and Soundworks
1968–1992
Dara Meyers-Kingsley
Adrian Piper

183

Personal Chronology
Adrian Piper

198

Exhibition Checklist

208

Selected Bibliography

Acknowledgments

The oeuvre of Adrian Piper, both in its formal innovation and powerful social content, represents one of the most rigorous bodies of work in the United States since the Second World War. The trajectory of Piper's artistic development coincides with profound changes in this country's social landscape, changes that ironically have done little to end the scourge of racism. The Fine Arts Gallery is proud to present the most comprehensive retrospective of this great artist to date—a show that we believe demonstrates the power of her work to change racist behavior and attitudes. We commend the brave and visionary institutions that will serve as host to the show as it travels throughout the United States over the next three years.

We would first like to thank the following foundations and individuals who have funded **Adrian Piper: A Retrospective**: Susan Cahan of the Peter Norton Family Foundation, Kathleen Merrill and Jenée Misraje of the Lannan Foundation, Pamela Clapp of the Andy Warhol Foundation for the Visual Arts, and Carla Dunlap of the Maryland State Arts Council. Without their generosity and wisdom, this show would not have been possible.

We would like to express our heartfelt appreciation to the following individuals and institutions who lent work to the exhibition: Paula Cooper Gallery; Thomas Erben Gallery; Museum of Contemporary Art, Chicago; New School for Social Research; Eileen and Peter Norton; Wexner Center for the Arts; Williams College Museum of Art.

The following people have contributed to this project in immeasurable ways: Dara Meyers-Kingsley's excellent videography and audiography go far in illuminating this important aspect of Piper's extensive oeuvre. A fortunate coincidence in the timing of her exhibition with ours has allowed us to incorporate her catalogue within this one, producing a richer addition to the literature on Adrian Piper. The essays of Kobena Mercer, Jean Fisher, and Laura Cottingham are, at once, eloquent and insightful. Franc Nunoo-Quarcoo's catalogue design is, as usual, a paradigm of creativity, taste, and intellectual sophistication. John Alan Farmer, more than just a discerning editor, proffered wise and graceful counsel throughout the entire process of producing this catalogue. Tom Witt's contribu-

tion to the design of the exhibition went far in making it both elegant and accessible. The gallery staff was exemplary in its labors. Symmes Gardner, Director of Programs, oversaw every aspect of the exhibition's planning, fund-raising, public relations, and execution. This show could not have come into being without his magnanimity, intelligence, and dedication. Toni Gardner, Managing Editor, skillfully shepherded the book throughout all phases of editing, design, and production. She kept us on our toes, all the while exhibiting the warmth and supportiveness that are at the core of her personality. Renée van der Stelt, Projects Coordinator; William-John Tudor, Special Projects; and graduate assistants Eileen Ragsdale, Scott Yoell, Mina Cheon, Beatriz Bufrahi, David Brown, and Hadieh Shafie astutely followed through on scores of details. Janet Magruder, Business Manager, not only balanced the books; she engaged every aspect of this show's production, offering sage advice and assistance along the way. After ten years with the gallery, we shall miss Monika Graves's expertise and experience on this and future projects.

Distributed Art Publishers (D.A.P.) has allowed the Fine Arts Gallery to disburse its message to bookstores throughout the world. We should like to thank Sharon Gallagher and Avery Lazada of D.A.P. for their enthusiastic support of all of our volumes in the Issues in Cultural Theory series.

The following galleries and individuals were most generous in helping us to

track down works and images: Thomas Erben and his gallery staff were especially helpful at every stage of the exhibition's organization. Robert Del Principe, Adrian Piper's assistant, indulged our every need in the three years of this show's organization. He navigated us through Piper's extensive oeuvre with finesse and intelligence.

We deeply appreciate the ideas, support, and contributions of the following individuals: Michael Brenson, Thelma Golden, Marvin Heiferman, Mason Klein, Therese Lichtenstein, Lisa Phillips, Rob Storr, Michele Wallace, Patricia Williams, and Judith Wilson.

Adrian Piper's courageous work has inspired us to challenge ourselves. This retrospective celebrates her formidable accomplishments as well as the powerful role she has played in reshaping American art and culture over the past thirty-five years. We reserve our deepest gratitude for her.

David Yager
Director
Fine Arts Gallery
University of Maryland
Baltimore County

Maurice Berger
Senior Fellow
The Vera List Center
for Art and Politics
New School for Social
Research

Adjunct Curator
Fine Arts Gallery
University of Maryland
Baltimore County

Essays

Styles of Radical Will: Adrian Piper and the Indexical Present Maurice Berger

[I] use the notion of the
"indexical present" to
describe the way in which
I attempt to draw the
viewer into a direct
relationship with the
work, to draw the viewer
into a kind of self-critical
standpoint which encour-
ages reflection on one's
own responses to the work.
Adrian Piper

In

1865,

Édouard Manet's

Olympia jolted French art critics into paroxysms of attack. Manet's blunt portrayal of a reclining nude courtesan confounded critics, who judged her depiction to be unreasonably flat and abstract: "The least handsome of women has bones, muscles, skin, form, and some kind of color," wrote one critic in condemnation.¹ "She does not have a human form," wrote another.² *Olympia* was neither allegorical nor historical. The painting refused to embrace the coy, carefully encoded classicism of popular courtesan paintings of the period or even that of its principal visual source, Titian's *Venus of Urbino* (1538). *Olympia* was, instead, an icon of contemporary Paris, an honest portrayal of underground identities that culture "wished to keep still."³ The courtesan's dirty feet, sinister black cat, uncompromising nudity, and black attendant signified her place in a lower-class underworld. She refused to appeal to Parisian hypocrisy, where the commerce of prostitution was accepted, as long as it was hidden and discreet.

Attitudes about *Olympia*, of course, changed over time. Despite its once disturbing content, the painting's stylistic innovations captivated subsequent generations of modernist critics. Its

1. Théophile Gautier, as quoted in T. J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, New York: Knopf, 1985, p. 92.

2. Félix Deriège, as quoted in *ibid.*

3. Clark, p. 100.

surface is a compendium of radical formal devices: broad, edgy planes of color; blurred and overdrawn outlines that create optical illusions; raw, painterly brush strokes; stark passages of black pigment. Formalist critics eventually crowned *Olympia* the “founding monument of modern art”—a canvas so filled with innovative form and technique that it gave birth to modernism itself.⁴

4. Ibid., p. 79.

5. See *ibid.*, pp. 3–146.

Any relationship between form and content, nascent or otherwise, remained mostly ignored in this criticism. Marxists wrote of the courtesan's class affiliations and her iconographic conflation of sexuality and money; formalists argued that the work presaged Cubism and even Abstract Expressionism. It was not until 1984 that the art historian T. J. Clark asked whether Manet's formal inventions and his politics were inter-related. Clark observed that *Olympia* projected a flat, disjointed space that was so filled with optical contradictions that it could not be comfortably inhabited by the viewer. Manet's optical displacements, Clark persuasively argued, were meant as a visual parallel for the physical and psychic displacements of class and identity that were disrupting Paris in general and the lives of prostitutes in particular during the implementation of Baron Georges-Eugène Haussmann's urban planning schemes in the mid-nineteenth century. Thus, Manet's will to “make hay with our assumptions as spectators . . . [to] lead us to doubt the existence on canvas of three dimensions” was actually part of a broader ideological critique of the havoc wrought by Haussmannization.⁵ In other words, the radical formal disturbances that raked the surface of Manet's canvas paralleled the wrenching transformation of *Olympia*'s urban world—a contemporary world inhabited by every one of her Parisian viewers. Thus, *Olympia*'s *raison d'être* was to cause both an optical and an ideological disturbance in the viewer, a situation in which radical form now served a radical social critique and vice versa.

In our own time, the artist and philosopher Adrian Piper has put formal innovation as well as aesthetic and ideological disturbance in the service of another monumental social concern: prejudice. Exactly a century after *Olympia* was completed,

Piper began her career as a precocious high school student cycling through a lexicon of modernist painting styles. Her early "pre-Conceptual" paintings, such as *LSD Bloodstream* (1965, p. 102), reflect influences as varied as Color Field and Minimalist abstraction, psychedelic fantasy, and expressionist realism and portraiture. Like Manet, who questioned the power of wealth and capital to displace and further impoverish Paris's lower classes, Piper would go on to revolutionize contemporary artistic practices in order to advance a vital social agenda. This essay examines the relationship between form and content in Piper's oeuvre, a relationship mostly ignored by art critics yet powerful enough to place her art in the forefront of both Conceptual and identity-based art. How has her allegiance to the avant-garde—her reliance on Minimalist and Conceptual formats generally thought by critics to be too hermetic to effect social change—actually enhanced the ability of her art to motivate viewers to examine intransigent attitudes about race and gender?

The issue of prejudice, of course, is not abstract for Piper; she knows how it feels to be stereotyped and marginalized. A light-skinned black woman who could easily pass for white, she has long been privy to the racist comments made by white people when they think that no black people are around. As such, much of her work provokes the white viewer into confronting and analyzing personal and mostly unself-conscious attitudes about race and difference. Over the past thirty years, Piper's objects, installations, performances, and videos have established a direct, active relationship between artist and spectator. Stemming from a "compulsion to embody, transform, and use [her] experiences as a woman of color in constructive ways, in order not to feel powerless," the artist's work catalyzes its viewers into thinking about their emotional responses to people who are different.⁶ Her social awareness has refigured the role and involvement of the spectator and the artist. Neither is permitted the usual defensive rationalizations that are used to distance art from subjects as discomfiting as prejudice.

Piper's early Conceptualist work was influenced

6. Adrian Piper, "General Statement about My Art," unpublished manuscript, p. 1.

7. Of these early Conceptual pieces, which were "derivative of Sol LeWitt's work," Piper writes: "I turned to language (typescripts, maps, audio tapes, etc.) in the 1960s because I wanted to explore objects that can refer both to concepts and ideas beyond themselves and their standard functions, as well as to themselves; objects that both refer to abstract ideas that situate those very objects in new conceptual and spatiotemporal matrices, and also draw attention to the spatiotemporal matrices in which they're embedded"; Adrian Piper, "On Conceptual Art," *Flash Art*, no. 143 (November 1988); reprinted in Piper, *Adrian Piper: Out of Order, Out of Sight. Volume I: Selected Writings in Meta-Art, 1968–1992*, Cambridge, Mass: MIT Press, 1996, p. 241.

8. Piper writes of her connection to this world: "Sol LeWitt had been generous with inspiration and support for my work. Vito Acconci had published my first conceptual work in his *0 to 9* magazine. John Weber and Paula Cooper had been the first dealers ever to show my work, and Lucy Lippard the first to curate it." Despite Piper's significant place in this aesthetic community, the institutional racism and sexism of the art world, as well as the prejudices of individual art critics and historians, has meant that Piper's work has been elided from most primary and secondary discussions of the Conceptual art movement in the United States. For more on the artist's involvement in the Conceptual movement, see Piper, "Introduction: Some Very Forward Remarks," in *Out of Order*, p. xxxvi.

9. Adrian Piper, "Flying," in *Adrian Piper: Reflections 1967–1987*, New York: The Alternative Museum, 1987; reprinted in *Out of Order*, p. 227.

by the perceptual experiments of Conceptual and Minimalist artists and filmmakers such as Sol LeWitt (whom the artist considers to be one of her most important influences), Vito Acconci, Yvonne Rainer, and Michael Snow.⁷ In *Sixteen Permutations on a Planar Analysis of a Square* (1968), Piper exhausted the possibilities of a finite system of geometric variations based on the square. In the *Hypothesis* series (1968–70, p. 125), she photographed and charted her own passage through ordinary situations and locations. And in *Meat into Meat* (1968, p. 126), she documented the process of her then boyfriend, David Rosner, eating four hamburger patties she had cooked. Piper's early Conceptual phase, the "Garden of Eden" period as she has called it, was disinterested in the overt social content that would later become the hallmark of such mature and acclaimed work as the *Mythic Being* series (1972–75), *Vanilla Nightmares* (1987), *Funk Lessons* (1982–84), *My Calling (Cards) #1 & #2* (1986–90), and *Cornered* (1988).

The political upheavals of the early 1970s—the Vietnam conflict and the U.S. invasion of Cambodia, student revolts, the women's and black power movements, and the killing of antiwar protesters at Kent State and Jackson State universities—contributed to a radical shift in Piper's aesthetic outlook. She could no longer reconcile the socially removed, elitist mind games of Minimalist and Conceptual art with the fact that as an African American woman she faced constant discrimination both within and outside the art world.⁸ Neither could such aesthetic stratagems properly reflect or challenge the reality of a world collapsing under the weight of racial and sexual hatred. Piper writes:

I traumatized myself, burned out, and began to withdraw from the art world into the external world. The political upheavals of 1970 . . . [as well as] others' responses to my perceived social, political, and gender identity braked my flight a bit. . . . I struggled to transcend both. . . . It didn't work. I plummeted back to earth, where I landed with a jolt.⁹

Piper began to reevaluate the social content of her work—a rethinking that did not automatically jettison the Minimalist-Conceptual

forms and devices of her earlier pieces. Instead, she applied their solipsistic and phenomenological games to an art that would be resolutely conscious of the place, sensitivities, and vulnerabilities of the spectator. Her stylistic and formal investigations were wide-ranging, following a complex and interconnected trajectory: performance pieces and street performances involving autobiography, didactic lectures, or masquerade; photo-and-text pieces and installations, some including soundtracks; complex multimedia installations set into austere Minimalist constructions; drawings; manipulated photographs; and the recent merging of her earlier photo-conceptualist format with more personal statements about friendship, mortality, and spirituality.

Piper's first investigations into radical form and social content were performative. In the 1970 *Catalysis* series, she tested people's xenophobia and intolerance by transforming herself in odd or repulsive ways while engaged in everyday situations such as riding the subway or browsing in a bookstore in clothes saturated with vinegar, eggs, and cod-liver oil; shopping at Macy's department store wearing clothing coated with sticky white paint and a WET PAINT sign (p. 128); or walking through the lobby of the Plaza Hotel in New York with helium balloons attached to her nose, hair, and front teeth. In *Untitled Performance at Max's Kansas City, NYC* (April 1970, p. 127), Piper navigated through the venerated downtown Manhattan artists' hangout while closing off her sensory faculties by wearing long leather gloves, a blindfold, earplugs, and a nose clip. The performance was, in a sense, her declaration of independence from a fundamentally racist, sexist, and, to a surprising degree, conformist avant-garde. "I have always had a strong individualistic streak," Piper has written of the Max's Kansas City piece. "My solution was to privatize my own consciousness as much as possible."¹⁰ These early performances represented Piper's boldest move to date into the context of the real world. The institutional boundaries of the art world—the rarefied, well-behaved realm of the museum, the gallery, and the performance space—would no longer separate her from the people she wanted to reach and observe and the world she wanted most urgently to challenge.

10. Adrian Piper, "Untitled Performance for Max's Kansas City," in *Out of Order*, p. 27.

Searching for a better understanding of her own relationship to the art object, the cultural sphere, and to the world in general, Piper also increasingly made herself the subject of her art. *Food for the Spirit* (1971, p. 130), a series of fourteen black-and-white self-portraits shot with a Brownie camera, would represent a turning point for the artist. At the time she began working on the piece, she was writing a graduate course paper on Immanuel Kant's *Critique of Pure Reason*. She became "obsessed" with Kantian thought, fasting, practicing yoga, and isolating herself. Fearful that she was losing touch with the physical world—as if she was, in fact, evaporating into a Kantian state of pure reason—she searched for ways of corporeal reassurance. "I rigged up a camera and tape recorder next to [a] mirror," Piper has written of the process of creating *Food for the Spirit*, "so that every time the fear of losing myself overtook me and drove me to the 'reality check' of the mirror, I was able to both record my physical appearance objectively and also record myself on tape repeating the passage in *Critique* that was currently driving me to self-transcendence."¹¹ (The tape recordings were inadvertently erased by a boyfriend in the mid-1970s.) While Conceptual art slavishly privileged the mind over the body, the intellectual over the corporeal, Piper used her own body in this aesthetic, performative process. *Food for the Spirit*, more than any other Conceptual artwork of this period, shifted art solely from the realm of the object or idea to include the body itself—a subjective, starkly naked political body that Piper would eventually conscript in her explorations into identity and discrimination.

It was during this period that Piper began to realize the underlying political implications of even her most staunchly Conceptual works. Though she "objectified and aestheticized a certain temporal process" in *Meat into Meat*, for example, she realized that the work also functioned as a "confrontational performance"—a playing out of her frustration with her meat-eating boyfriend as well as a Marxian critique of the "immorality" and wastefulness of eating meat in a world teeming with undernourished people.¹² It also enabled Piper to "link for the first time the connection

11. Adrian Piper, "Food for the Spirit," *High Performance*, issue 13, vol. 4, no. 1, Spring 1981; reprinted in *ibid.*, p. 55.

12. For more on the political motivations of this piece, see Piper, in *Out of Order*, pp. 9–10.

between the personal, the political, and the aesthetically concrete.”¹³
As Piper has observed, even the more ideologically neutral
Hypothesis series—with its charting of the actions and movements of
her own body finding “points of similarity and difference” between
herself and the everyday objects around her—informed many of her
later sociological investigations.¹⁴

13. *Ibid.*, p. 10.

14. *Ibid.*, p. 19.

The common element between Piper's
early performances and later politically charged Conceptualist
objects was that their formal investigations were inevitably geared
toward communicating with the spectator as directly and clearly as
possible. This communication was hindered, however, by the artist's
principal choice of subject matter: white racism. In the United
States, racial self-inquiry is rare at best and usually reserved for
those who are the victims of bigotry rather than its perpetrators.
Black people cannot help but evaluate the status of their blackness
in relation to the racism they experience every day. White people
usually take for granted the entitlements of their skin color. To make
matters worse, many white Americans believe that racism is a black
person's fantasy, a past sin that is no longer a serious problem.
Racism has also grown more subtle since the end of Jim Crow
segregation in the 1950s and 1960s; most African Americans now
endure prejudice that is generally far less virulent than in earlier
times, but no less real.

The subtleties and intransigence of racism in the
post-Jim Crow period have made it particularly difficult to challenge
or even talk about. Discussions of race in the United States,
dependent as they are on clichés and conventional wisdom, are
rarely as finessed or complex as they need to be. Most of these—
whether in the form of town meetings, television panel discussions,
or consciousness-raising groups—are set up as a reaction to a big,
sensational incident, such as the trial of O. J. Simpson or the beating
of Rodney King by the Los Angeles police. Their relevance remains
intact only until the fire of current events burns down and the most
recent, most visible incident recedes into the past. The effectiveness
of these “debates” tends to be fleeting and, more often than not,

divisive. Furthermore, in the more-or-less liberal art world, antiracist attitudes are taken for granted in spite of the fact that its institutions, patrons, and practitioners have no better a track record on racism than most other social and cultural milieus in the United States. In fact, the myth of liberal antiracism in U.S. culture has encouraged complacency rather than introspection.¹⁵

15. For more on the subject of art world racism, see Maurice Berger, "Are Art Museums Racist?" *Art in America*, vol. 78, no. 9, September 1990, pp. 68–77; reprinted in Berger, *How Art Becomes History*, New York: HarperCollins, 1992, pp. 143–70. Also see, Berger, *White Lies: Race and the Myths of Whiteness*, New York: Farrar, Straus & Giroux, 1999.

16. Piper, in *Out of Order*, p. 249.

It has been against this daunting backdrop of divisiveness and avoidance that Piper set out to find ways of coaxing viewers into thinking about issues they would rather ignore. She strove to make her work as user-friendly as possible. The Minimalist-Conceptual dismantling of the traditional boundaries between object and viewer—the elimination of pedestals, frames, fragile or precious materials, and sometimes even the object itself—became fertile ground for her. "I need to be able to draw on whatever media sources are best suited to achieve my [political] goals," she has written. "My main conscious interest is truth rather than beauty."¹⁶

In one of her earliest attempts to join Minimalist form to social content, *Art for the Art World Surface Pattern* (1976, p. 106), for example, Piper converted a large white "Minimalist" cube into a small, unfurnished room. Its walls and ceiling were covered with a wallpaper pattern consisting of newspaper clippings and photographs, primarily from the *New York Times*, depicting a range of contemporary political events, from assassinations in Thailand to a riot in South Africa. A voice-over contemplates whether art can ever be political or politically effective. Stenciling the words NOT A PERFORMANCE across the wallpaper, Piper reminded the viewer that this artistic experience was born of social urgency and tragedy and not the elitist mind and body games of the avant-garde. *Vote/Emote* (1991, p. 141) blends the directness of Minimalist sculpture with the utilitarian blandness of a voting machine in an attempt to elicit the most honest responses about race from the viewer. These disorienting "voting booths," cubicles that confront viewers with dramatic backlit photographs of African Americans and black South Africans, challenge them to privately confront their fears and frustrations by

entering their thoughts, feelings, and responses to four questions posed in each of four notebooks placed on the shelves below the images. In *Four Intruders Plus Alarm System* (1980, p. 108), viewers enter a similarly minimal structure, this time to confront backlit photographs of four black men, a music soundtrack of the group War singing "Night People," and a series of recorded monologues of white people responding defensively to Piper's artistic and political statement. "Some of my best friends are black," intones one speaker. "I know lots of black people. And I can tell you that, in fact, black people are generally not the way the artist is trying to portray them."

Another deeply moving and disturbing work, *Black Box/White Box* (1992, p. 116), appears at first glance to be a classic example of mid-1960s Minimalist sculpture—two eight-foot boxes, one painted black, the other white. Once inside either of the specialized "viewing units," however, the spectator is confronted with a range of audio and visual information, including a loop of the infamous videotape that documented motorist Rodney King being beaten by Los Angeles police in March 1991, a backlit photograph of King, his features distorted by the contusions sustained in the attack, and the recorded sound of fire. A minute later, the lightbox suddenly switches off, an interrogation lamp shines into the spectator's eyes, and the lightbox's darkened, reflective surface mirrors back the sitter's face.¹⁷

In the end, Piper's privileging of social "truth" over aesthetics does not mean that her art is not beautiful or complex, but rather that her aesthetics are clearly and persuasively used to advance her social messages. As such, Piper embraced a kind of stylistic hybridity, adapting and often inventing aesthetic formats both within and outside the Minimalist-Conceptual tradition that might best serve her political objectives. For example, the use of repetitive forms and serial imagery—a hallmark of Minimalist and Conceptual art but also a central feature of media and advertising—ensured that viewers would not be able to easily ignore difficult images and messages. In *Ur-Madonna* (1992), a site-specific installa-

17. In the background, a recording of King's now famous plea for peace during the riots repeats: "Can't we all just get along? . . . Can't we all just get along? . . . Can't we all just get along?"

18. On each of twenty columns that frame these arches, Piper sequentially inscribed one word of a text from the book of Luke (1:28): "The angel came unto her, and said: Hail thou art highly favored, the Lord is with thee: blessed art thou among women." A soundtrack of the *Missa Luba*, an African Catholic high mass sung by the Mungano National Choir of Kenya, echoed softly throughout the courtyard. This device of empirical repetition was internalized in the installation itself as identical lightboxes reiterate the hard-edged repetitive units of Minimalist and Conceptual art (as well as the repressive modularity of postindustrial institutional spaces).

19. Adrian Piper quoted in Maurice Berger, "The Critique of Pure Racism: An Interview with Adrian Piper," *Afterimage*, vol. 18, no. 3, October 1990; reprinted in this volume, pp. 76–98. In another work with a serialized format, *Pretend #1* (1990, pp. 114–15), eight framed photographs—six headshots of black men's faces (including generic models as well as Martin Luther King, Jr.), a photograph of a fear-stricken black man, his head pinned to the ground by a heavily booted leg and foot, and a drawing of three monkeys in the classic "hear no evil, see no evil, speak no evil" pose—are hung serially in two rows in identical frames. The lower register of each image (with the exception of the monkeys) carries one word from the sentence, "Pretend not to know what you know." Piper's provocative juxtaposition of word and image comments on the tragic extent to which most Americans—and especially white people who jealously guard their innate power and rarely acknowledge their own freedom from racial discrimination—would rather not see, hear, or speak the realities of anti-black hatred.

tion for the Andalusian Pavilion of Expo '92 in Barcelona, for example, Piper placed identical photographs by photojournalist Peter Turnley of an emaciated and abandoned Somalian mother and her child in the sixteen archways of the courtyard of the fourteenth-century Convent of Santa Clara at Moguer, Spain.¹⁸ "I could use the image over and over again," the artist has said, "and would still not exhaust its meaning. What I want to do is to flood the viewer's perceptual field with enough variations on that image to force recognition that it is not possible to apprehend the singularity of that person through any simple act of categorization."¹⁹

Piper continually examines the human impulse to categorize or stereotype people in order to rationalize primitive fears and suspicions about them. To this end, she has also resorted to forms of masquerade, exaggerating various physical or behavioral stereotypes of blackness in order to challenge and undermine them. This strategy, exemplified by Piper's drawing with the self-explanatory title *Self-Portrait Exaggerating My Negroid Features* (1981, p. 133), reached its apex in the *Mythic Being* series, Piper began "performing" the Mythic Being in the early 1970s, shortly before she started graduate study in philosophy at Harvard University. Disguised in dark glasses, Afro haircut, and pencil mustache, she roamed around publicly as a tough and combative black street kid. She invaded white middle- and upper-middle-class social contexts, such as theaters, gallery receptions, and museum exhibitions, provoking and observing racist avoidance and aggression. While at Harvard, for example, the Mythic Being "cruised" white women on the street, loitered around the Cambridge commons, and mugged a white male accomplice in full public view (pp. 142–43).

If Piper's "whiteness" insulated her from the cruelest side of racism, her decidedly black and lower-class male alter ego left her particularly vulnerable. Gaining a sense of her own marginality as a nonwhite member of society, the artist realized that being perceived as a black man made her even more threatening to white people. Whether the Mythic Being acted with hostility, aggression, or sensitivity, his presence provoked

people to instinctively equate his race and masculinity with a capacity to make trouble. The character of the Mythic Being served as the basis of a number of provocative works by Piper, most notably groups of hand-altered black-and-white photographs created between 1972 and 1975. In the ten-part series *I/You (Her)* from 1974 (pp. 146–50), for example, the Mythic Being ended his friendship with a white woman friend. The bitter words suspended in the cartoonlike bubble over his head remind us that racism played a significant role in their estrangement. In the end, the Mythic Being personified the mythic black man who is always “tethered to treacherous stereotypes of primitivism and degeneracy.”²⁰ He was the person for whom miscegenation laws were invented, codes that pretended to “protect” white women “but left black women the victims of rape by white men and simultaneously granted to these same men the power to terrorize black men as a potential threat to the virtue of white womanhood.”²¹

If masquerade served Piper's ideological and aesthetic needs, so has its conceptual opposite—autobiography. While the combination of autobiographical content and sophisticated social critique did not become a central part of Conceptual art until the late 1980s, Piper conflated the two as early as 1968 in *Meat into Meat*. Unlike her colleagues in the avant-garde of the 1960s and 1970s, Piper refused to see autobiography as vulgar or as irrelevant to the lofty, elitist ideals of Conceptual art. Instead, she turned to her own potent history in a number of important works. In her three *Political Self-Portraits* (1978–80, p.132), she superimposed images of her face and body over detailed autobiographical texts written from the three perspectives that have contributed to her marginalization—class, race, and gender. In *The Big Four-Oh* (1988, p. 113), an installation commemorating her fortieth birthday, she created an elaborate conceptual self-portrait consisting of a display of materials soaked in her body fluids, an open journal, a suit of armor, forty hard balls, and a video loop of the artist with her back to the camera dancing nonstop to soul music. In *Ashes to Ashes* (1995, pp. 162–63) she chronicled the painful and protracted deaths of her parents from cigarette-related diseases. And for the

20. Homi Bhabha, “Remembering Fanon: Self, Psyche, and the Colonial Condition,” in Barbara Kruger and Phil Mariani, eds., *Remaking History*, Seattle: Bay Press, 1989, p. 135.

21. Hazel Carby, ““On the Threshold of Woman's Era”: Lynching, Empire, and Sexuality in Black Feminist Theory,” *Critical Inquiry*, vol. 12, Autumn 1985, p. 268.

Carl Andre
144 Lead Square
 1969
 lead, 144 unit squares
 3/8 x 12 x 12 in. each,
 3/8 x 144 x 144 in. overall
 collection of The
 Museum of Modern Art,
 New York

Robert Morris
Untitled
 1965; 1996
 Glass mirrors on wood cubes
 24 x 24 x 24 in. each

catalogue of her 1987 retrospective at the Alternative Museum in New York, she wrote a detailed chronology of her life (an updated version of which is included in this book).

Rather than a narcissistic evocation of the self or a romanticized act of self-expression, autobiography serves an ideological function in Piper's work. She capitalizes on the power of personal, human stories to engender empathy in the viewer, as well as to speak over the din of a media world drenched in stereotypes, generalities, and clichés. These personal narratives challenge two basic social realities: marginalized peoples are often spoken at and for, and people of color and women have been judged and defined by the narrow standards of a dominant culture governed mostly by the interests of white men. Piper's personal narratives have made the general particular, the vague specific, the intellectual emotional. The process of remembering and retelling, as Toni Morrison has observed, is "critical for anyone who is black, or who belongs to any marginalized category, for historically we were seldom invited to participate in the discourse even when we were its topic."²² The personal is both political and expedient in Piper's art. It allows her to speak even more directly to the viewer, even if such directness is unsettling for some. Piper writes:

I don't believe work that fails to speak *from* me can successfully speak *to* anyone else. This form of aesthetically direct speech can be distressing to viewers who seek the contemplation of objects in order to escape from people.

The union of the personal with the political often makes such work seem excessively confrontational or didactic to some viewers. I think this is because art functions for me as not only a medium of exploration but also a medium of communication between me and the viewer.²³

Why, then, would Piper have married Minimalist boxes to provocative images of black people? The answer would appear to rest on the formal and structural devices of Minimalism itself, for Piper was actually

22. Toni Morrison, "The Site of Memory," in William K. Zisser, ed., *Inventing the Truth: The Art and Craft of Memoir*, Boston: Houghton Mifflin, 1987, p. 112.

23. Piper, "Some Very Forward Remarks," p. xxxi.

refitting a sensibility already in place in the earlier aesthetic: the shifting of the traditional relationship between a fixed and static aesthetic object and a fixated and static viewer. Minimalist sculpture allowed viewers to engage the heretofore precious aesthetic objects in ways that were both active and performative: they walked directly on or across floor-bound arrangements of copper, lead, or steel tiles (Carl Andre, *144 Lead Square*, 1969, p. 24); they navigated through claustrophobic labyrinths (Robert Morris, *Passageway*, 1961); they observed different vistas as they moved over and around rectilinear cement slabs placed on a snowy slope in King City, Canada (Richard Serra, *Shift*, 1970–72); they looked at the reflection of their own active body as it stepped through a mirrored doorway (Morris, *Untitled*, 1961, p. 24).²⁴

Indeed, Minimalist sculpture advanced a kind of phenomenological program that divorced the art object from the task of representation—refusing all narrative references in an effort to make the sculptural experience as immediate as possible. Minimalist sculptors sometimes intentionally confounded or confused the spectator's perception of the object by distorting the shape of elemental forms (such as the slanting of one side of each of four cubes) in order to upset the expected gestalt of that shape. Like Piper's phenomenological record of new and uncharted (though mundane) experiences in the *Hypothesis* series, the viewer of the Minimalist object was compelled to move around and even through a piece in order to understand what he or she was seeing.

Thus, this kind of phenomenological experience of space and time complements Piper's primary goal of disengaging viewers from received ideas about race and gender. By creating visual and sensual experiences that were more or less fresh and unexpected, Piper reasoned that she could create a temporal situation that might jolt the viewer into new levels of consciousness and self-awareness. Minimalism was driven by a similar, though less overtly political, goal.²⁵ The phenomenological ethos expressed in the writings and work of a number of Minimalist sculptors of the mid-1960s, including Donald Judd, Morris, Andre, and Serra, and

24. Like Piper's work, Minimalism maintained a strong, interdependent connection to performance. The unadorned, everyday movements and unidealized body that characterized the radical, reductive choreography of the mid-1960s, work advanced by such "Minimalist" choreographers as Yvonne Rainer, Simone Forti, Deborah Hay, Lucinda Childs, Trisha Brown, Steve Paxton, and Robert Morris, closely paralleled the use of industrial materials, temporal interaction, and simplified forms in Minimalist sculpture. In a 1965 essay that argued for a "one-to-one relationship between aspects of so-called minimalist sculpture and recent dance," Rainer charted specific formal or stylistic convergences between the two sensibilities: the "factory fabrication" favored by Minimalist sculptors, for example, was comparable to the choreographers' interest in "energy equality" and "found" (i.e., everyday or ordinary) movement; sculptural "literalness" was paralleled by the choreographic reliance on "task[s] or tasklike activity"; "simplicity" of form paralleled the dancer's use of "singular action, event, or tone"; and both Minimalist object and dance relied on "human scale." Rather than incidental or even irrelevant, the performance pieces, dances, and films of such minimalist sculptors as Morris (politicized dance pieces, such as *War*, 1962; *Site*, 1963; *Waterman Switch*, 1965) and Richard Serra (process-oriented films, such as *One Hand Catching Lead*, 1969) emerged directly out of their aesthetic and philosophical vision. For more on this subject, see Rainer, "A Quasi Study of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Amidst the Plethora or an Analysis of Trio A," in Gregory Battcock, ed., *Minimal Art: A Critical Anthology*, New York: E. P. Dutton, 1968, pp. 263–73.

25. Minimalist art, of course, was not without its own ideological agendas. For more on this issue, see Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s*, New York: Harper & Row, 1989, and Berger, *Minimal Politics: Performativity and Minimalism in Recent American Art*, Baltimore: Fine Arts Gallery, University of Maryland Baltimore County and New York: D.A.P. 1997.

rooted in the tracts of such philosophers as Maurice Merleau-Ponty and Charles Sanders Peirce, rejected an a priori and preordained understanding of things in the world. Rather than relying on logic and intellectual constructions for understanding what we see and do, phenomenology called for an understanding of the “self” through a direct experiential interaction with the world.

Thus, Minimalist sculptors created objects that were free of history, stories, art historical allusions, or external references in order to confront the spectator with a wholly new and unprescribed aesthetic experience. The spectator was as much the subject of the sculptural experience as its object, as his or her understanding of place and time was now dependent on directly experiencing unfamiliar or distorted objects and establishing connections to them. In other words, much of the Minimalist aesthetic philosophy disavowed the illusion of the self as a contained independent whole, by acknowledging that we can only “know” the world by connecting with other selves, other minds, and other things—a concept central to Piper’s own early explorations into subjectivity, such as *Food for the Spirit* and the *Hypotheses* series.

Adapting and ultimately transforming this phenomenological notion, Piper embraced an aesthetic concept that would underwrite most of her socially oriented art: the indexical present. The indexical present represented a “concrete, immediate here-and-now” that she felt could best reach out to and change the viewer.²⁶ “[I] use the notion of the ‘indexical present,’” she writes, “to describe the way in which I attempt to draw the viewer into a direct relationship with the work . . . into a kind of self-critical standpoint which encourages reflection on one’s responses to the work.”²⁷ In linguistics, the index is a figure of speech that serves as a pointer, literally directing the subject of a sentence or phrase to the particular object, phenomenon, or place. The words *this*, *you*, or *here*, for example, are indexes. These figures of speech—which are foregrounded in all of the texts in Piper’s art and performances—serve a specific function in her art. By continually shifting the subject of her inquiry from a more neutral

26. Adrian Piper, “Xenophobia and the Indexical Present, Part I,” in Mark O’Brien, ed., *ReImaging America: The Arts of Social Change*, Philadelphia: New Society Press, 1990; reprinted in *Out of Order*, p. 247.

27. Adrian Piper, “What the ‘Indexical Present’ Really Is,” a revised, unpublished version of a talk delivered at the conference *Frameworks for Art: Theory and Practice*, Mohle Parikh Centre for the Visual Arts, Mumbai, India, January 1998, p. 11.

"we" to a more aggressive "you," or by shifting the locale of the aesthetic experience from a distant "there" to an immediate "here," Piper locates the viewer and the art object in the same time frame. Both, in effect, are operating in real, immediate time; neither history nor transcendence is allowed to intervene in the aesthetic experience. Piper's conception of the indexical present is rooted in a number of intellectual and spiritual sources—the phenomenology of the 1960s avant-garde, the writings of Kant, Indian philosophy, and yoga. The Sanskrit concept of Dharana, a process of moving into an unmediated relationship with the object as a focus of consciousness, is central to the artist's understanding of the indexical present:

For those of us in the West, and I think this is not just a Western phenomenon but part of human nature, to have an immediate relationship with anything is almost impossible, because we have all our conditioning, we have internalized certain stereotypes, belief systems, expectations about the world in general, about the way objects are going to behave, about the way objects are. . . . And that gets codified in all kinds of religious systems, cosmological systems, and of course in the West our religious system is primarily science. . . . So the phenomenon of having to move through and beyond the mediated consciousness of limiting categories and assumptions and expectations that separate us from the state of ultimate realization and self-realization is perfectly general.²⁸

Racism offers an especially intransigent example of being limited and blinded by predetermined categories and stereotypes. As such, the indexical present helped Piper to distance the viewer from old attitudes and behaviors, allowing her to bring the viewer into direct, unmediated, and focused relationship with one of the most discomfiting "objects of perception" for white people: African Americans. It is only through these private and immediate confrontations, the artist believed, that the white viewer could more honestly self-reflect on his or her attitudes about people "most heavily laden with false preconceptions, associations, and assumptions."²⁹

28. *Ibid.*, p. 8.

29. *Ibid.*, p. 9.

Three of Piper's works—*Cornered*, *Funk Lessons*, and *My Calling (Cards) #1 & #2*—exemplify the transformative power of the indexical present. *Cornered* (p. 112) was first exhibited at the John Weber Gallery in New York in 1988. To a degree site-specific, the piece consisted of a video monitor placed on a stand in the corner of the room, its surrounding walls empty except for framed photocopies of the two birth certificates of the artist's late (and equally light-skinned) father—one identifying him as white, the other as black. An overturned table leaned against the monitor stand suggests a prior moment of violent dissent.

Piper alone appeared on screen, shot from the torso up and sitting catty-corner in the corner of a room that was uncannily synchronized with the space around the video monitor. Her hair was pulled back in a chignon; and she wore a conservative blue dress, delicate earrings, and a strand of pearls. Her tone was impersonal and neutralized, much like that of an anchorwoman on a television news program or a no-nonsense voice-over in a public service announcement. Her precious junior-miss style and unemotional delivery, however, belied her very provocative words. Piper announced at the outset, "I'm black." For the next twenty minutes, the viewer was increasingly, almost claustrophobically, cornered by her words—words that startled the viewer into rethinking his or her racial and political bearing. Explaining why passing for white would be a self-hating and abject act, Piper intoned: "The problem is not just my personal one, about my racial identity. It's also your problem, *if* you have a tendency to behave in a derogatory or insensitive manner towards blacks when you see none present."

Her next words get to the heart of the matter, ensnaring most white viewers in a web of personal confrontation and self-analysis. If, as some researchers estimate, almost all purportedly white Americans have between 5 and 20 percent black ancestry, Piper asked, then why shouldn't most Americans be classified as black? "What are you going to do about it?" she continued. "Are you going to tell your friends, your colleagues, your employer that you are, in fact, black, not white,

as everyone had supposed?"

Another intensely challenging work, *Funk Lessons* (pp. 121, 138), began as a question in Piper's mind: Why are white people indifferent, even hostile to soul music? "I found that response to soul music so often," Piper has said, an observation that could easily apply to rap music today.³⁰ She sensed a weak spot in the high cultural tolerance for the new and the radical: "*anything* is adequate subject matter for appropriation and reuse within the context of high culture. . . . [Yet] only *some* things can have that function, and in particular black working class culture *cannot* have that function."³¹ While Piper incorporated funk music into earlier pieces and performances, she found that her white audience often misunderstood her motives or attacked her for trivializing the political and aesthetic content of the performance. She suspected that soul music disturbed many white people for two principal reasons: its overt, risqué references to sexual activities and its demand of a "very highly structured use of one's body in order to respond to it."³²

Piper wanted to disabuse white people of their assumptions about blackness in general and funk music in particular. *Funk Lessons* took the form of a participatory scholarly demonstration. The artist was the instructor; audience members were her students. She distributed a photocopied bibliography and a list of some of the characteristics of funk dance and music. She began by attempting to free her students of their presumptions and misperceptions about funk music, elucidating both its fact and its fiction. She discussed the style and structure of the music and then led the students in body isolation exercises. Finally, students practiced dance movements with musical accompaniment. Because Piper did not want to intimidate her audience, she attempted to design a "comfortable and safe" format for people to explore their apprehensions about the music and their ability to soul dance: she spoke in a gentle voice, encouraged students to concentrate on their own movements and not compare themselves to each other, and remained as nonjudgmental and uncritical as possible. Still, individual audience reactions ranged from enmity and resistance to euphoria. Successful performances

30. Adrian Piper, in "A Dialogue with Adrian Piper," *P-Form: Performance Art News*, no. 4, April–May 1987, p. 22.

31. Ibid.

32. Ibid.

ended up as a jubilant dance party; failed ones degenerated into an atmosphere of confusion and resentment.

There is arguably no U.S.

artwork that more directly or immediately challenges the spectator to confront intransigent attitudes or behavior than *My Calling (Cards) #1 & #2*. The two works functioned as a kind of performance piece of everyday life: *My Calling (Card) #2: Reactive Guerrilla Performance for Bars and Discos* (p. 135) centers on a small printed card meant for distribution anywhere an unescorted Piper might be subjected to aggressive sexual advances by men. "I am not here to pick anyone up or to be picked up," the card reads in part. "I am here alone because I want to be here, ALONE." *My Calling (Card) #1: A Reactive Guerrilla Performance for Dinners and Cocktail Parties* (p. 135) responds to racist remarks and conduct. Whenever a white guest at a dinner or cocktail party would laugh at, agree with, or make a racist comment, Piper would hand them one of her cards, which read:

Dear friend,

I am black.

I am sure that you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore my policy is to assume that white people do not make these remarks, even when they believe that there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Sincerely yours,

Adrian Margaret Smith Piper

The card asks that its receiver think about the potential of his or her words to hurt, to alienate, to violate. Piper has publicly addressed her reasons for handing it out in a series of "metaperformances," specially assembled discussion groups that took place in art institutions and alternative spaces across the country in the late 1980s.

At the opening reception for *Cornered* in 1988, one man angrily shouted, "Nobody's going to tell me I'm not white." Indeed, Piper has fielded a range of attacks, from both art critics and the public. Her work was, for years, ignored by collectors and museums. Mainstream museums refused to take her earlier traveling retrospective. She has been denounced in scholarly journals and newspapers for being needlessly provocative or argumentative. Racism, of course, has been the principal culprit: white people do not want to give up the privileges of whiteness or the behaviors and attitudes that perpetuate these advantages. Piper's work relentlessly challenges them to begin the process of doing both.

Attacks on Piper's art have also been motivated by another factor: its power to get under our skin. This discomfort is rooted in the same factors that drove Parisian critics to condemn Manet a century earlier. For what Manet and Piper have in common is their ability to meld form and content into a mutually enforcing and powerful message. Piper's aesthetics are as complex and rigorous as her intellect—a fact evident not only in the proficiency and ingenuity of her photographic and prefabricated work but in the exuberant draftsmanship of such handmade pieces as *Drawing of Phillip Zohn* (1966, p. 122), *Self-Portrait Exaggerating My Negroid Features*, or the *Vanilla Nightmares* series (pp. 110, 136, 137) in which the artist drew black bodies and faces over advertisements from major mainstream newspapers. Piper has found a way to make art matter, to give it potency, even primacy, in a world where images flash by in milliseconds and commentators simplify everything to the lowest common denominator. It is not surprising, then, that many of the most progressive and acclaimed artists of the past thirty years—most of whom do not deal with U.S. race relations in their work—have cited Piper as an important influence.³⁴ As Piper's work gains wider acceptance in the mainstream art world, it will undoubtedly reach new and expanded audiences. Given the calamity of racism in the United States today, such exposure could not come too soon.

34. Cindy Sherman, for example, has noted that "Adrian Piper was a really big influence on me when I was [in school] in Buffalo. I read about her work in *Avalanche* magazine. I'd never seen any of the performances except for a couple of documentation photographs of what she would do on the bus [*Catalysis*, 1970]. I loved that work and the ideas behind what she was doing"; see "Cindy Sherman," in Claudia Gould and Valerie Smith, eds., *5000 Artists Return to Artists Space: 25 Years*, New York: Artists Space and D.A.P., 1998, p. 85.

The Breath between Words **Jean Fisher**

What
is
striking

in Adrian Piper's work is the austere but passionate intensity with which the languages of expression—textual, visual, musical—are pursued in the desire to understand the self's relations with the world. It is an intensity that not only drives the work itself but is also transmitted to its readers and viewers. Piper takes great pains in ensuring that the work addresses the viewer with honesty and clarity, and among its qualities is a profound sense of the ethical responsibility or accountability of the artist toward the work-viewer relationship. Her work occupies a rare and exemplary place in contemporary art: a practice that incorporates elements of the autobiographical without being confessional, the pedagogical without moralism, and the ecstatic with/as the everyday.

In the flux between image, music, and text, something palpable and yet elusive emerges: something like a luminosity of image, or a certain timbre of the voice. Crystal glass comes to mind: something that, when tapped, sings with a pure note, but which, beyond its refined transparency and in its molecular truth, is fluid. The work's boundaries are as flexible as they are sharply etched. This elusive resonance moves through Piper's

1. Adrian Piper, "On Wearing Three Hats" (1996), p. 24: "By 'language' in art, I mean not only the language of images and words, but also the language of music, lyrics and/or the body. Whether spoken, written, formed, or performed, my work usually makes many demands on the viewer to read deeply and complexly in many languages, to pay attention for an extended period, and to compute with not just one, but two and sometimes three or four channels receiving: for writing and/or speech, for musical form and/or content, and for inscribed and/or enacted body language, as well as visual symbology."

2. Ibid., p. 25.

3. James A. Snead, "Repetition as a Figure of Black Culture," in Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West, eds., *Out There: Marginalization and Contemporary Cultures*, New York: The New Museum of Contemporary Art and Cambridge, Mass.: MIT Press, 1990, pp. 213–30.

recurrent references to the languages of music and dance.¹ These references imply a relation between body and spirit, a dissolution of boundaries between self and other, that quietly informs the work as a whole.

Toward a Syncopated Instant

Piper's work is deeply embedded in the languages of twentieth-century Western culture, which are characterized by the syncretic play of African and European forms, from popular and classical music, to dance, visual art, and vernacular speech. Among the artist's early studies was Medieval and Renaissance musicology, "which emphasized listening over the study of scores in order to detect the structure of a composition,"² and European music clearly figures prominently in her listening preferences. At the same time, the artist notably affords African American popular music its rightful respect, as her writings on the *Funk Lessons* performances (1982–84) show. For the moment I would like to focus on what has been noted as a highly developed linguistic trope throughout African American culture, consisting of repetition and return articulated around the "cut."³ Musicians may build a repeated phrase and then abruptly cut back to an earlier one or develop a new one (what James Brown repeatedly refers to as the bridge), which nevertheless "anticipates" a return to earlier order. The significance of the polyrhythmic effect of the cut lies in its capacity to produce in the listener/dancer a momentary sense of self-transcendence and release—a mild ecstatic trance that moves toward the dissolution of boundaries between self and world.

We should not be surprised to find the cut an integral structural element in the expressive culture of a people for whom self-transcendence is a necessary regenerative counterpoint to a history of unspeakable terrors, for the cut is in more general terms a function of the creative process itself. Catherine Clément calls it *syncope*, the syncopated instant: a suspension of the beat, of breath, of time, an eclipse of thought that produces a moment of rapture and insight. "The queen of rhythm, *syncope* is also the mother of

to which the languages of art could be put in the service of an analysis of the dynamics of social pathologies, especially xenophobia and racism. Clearly, this was not an easy road to take. The artist refused the luxury of purely aesthetic or formal inquiry in favor of a concern with the reception of art, recognized as essentially a social practice, which also necessitated the interrogation of the relations of subject and object, self and other. In this regard, her use of Kantian thought and Conceptual/Minimalist strategies in works of the late 1960s, such as *Concrete Infinity 6" Square* (1968), the artist's book *Here and Now* (1968, p. 123), and especially the *Hypothesis* series (1968–70), provided the linguistic rigor with which to ground her researches and map herself as an artistic self.⁷ But it is the formality of the Minimalist grid, with its illusion of ideological neutrality, that finally collapses under the weight of the sociopolitical content with which Piper imbues it.

Piper's work acknowledges the paradox of Minimalism. On the one hand, its nonreferential, nonhierarchical replicability seems to offer the model of an infinite extension of subjective possibilities in time and space; on the other hand, the procedure and structure of the grid seem to collude with the colonizing perspective of the Cartesian sovereign subject. This subject-object relation is briefly summarized by Tom Conley:

For [Descartes], the material world can be mapped out from the axis of the thinking subject, in rectilinear fashion, and can be divided into discrete units. The resulting geography resembles the order and process of the quincunx, a two-dimensional system of gridding and squaring that places a center (the ego) at the intersection of the diagonals of a surrounding square. When the self moves into space, it transforms one of the corners of the square or rectangle of its periphery into the site of a new center, around which new extremities are established, and so forth, until space is conquered.⁸

One consequence of this Eurocentric structuring of the self's relation to the perceptual world is that its subject objectifies all that falls

7. Piper says of this work, "In the *Hypothesis* series I made art out of my own perceptions of my personal and physical environment. Rather than objectifying myself as an object, I objectified the environment as objects of my perception. These objectified perceptions became art by being registered deliberately as the product of an aesthetically informed consciousness"; "Meat into Meat" (1968), in *Out of Order, Out of Sight*, p. 9.

8. Tom Conley, foreword to Gilles Deleuze, *The Fold: Leibniz and the Baroque*, London: Athlone Press, 1993, p. xvii.

under its gaze in the field of vision. However, when another consciousness (or a sardine can, in Jacques Lacan's narrative of the gaze) unexpectedly enters the field, the self sees that it is seen from a place that it cannot occupy or authorize and has thus become an object of another's gaze. This other gaze is threatening insofar as it challenges the subject's coherence and autonomy. It is in this sense that Norman Bryson alleges that the Western gaze has a paranoid construction.⁹

It is tempting, then, to speculate that among the effects of the *Catalysis* performances that immediately followed the *Hypothesis* series was that this paranoid gaze was brought into the open. Conceived as a means of presenting herself as an unmediated art object, or a catalyst for one,¹⁰ the performances included acts such as traveling through various everyday public environments, her appearance modified in a witty but somewhat unconventional manner (a towel stuffed in her cheeks, Mickey Mouse balloons festooning her face), or at bus stops going through a repertoire of popular dance moves to an Aretha Franklin song playing only in her head.

In one performance at Max's Kansas City, Piper closed off her physical senses with a view to presenting herself to the club's art clientele as a "passive" object to be absorbed by its consciousness. The response was, however, unexpectedly negative: "my *voluntary* objectlike passivity implied aggressive activity and choice, an independent presence confronting the Art-Conscious environment with its autonomy. My objecthood became my subjecthood."¹¹ As performance object, Piper, sightless like the sardine can, nevertheless "looks back" with a gaze perceived as aggressive because she is inextricably caught up in the network of preexisting signs and meanings that socialize vision and thus condition the way the subject sees and interprets the world. Thus the shadow cast by this network precludes the possibility of an immediate relation between self and other.

The significance of the paranoid gaze becomes apparent in the construing of difference based in racial typologies: racism is

9. Norman Bryson, "The Gaze in the Expanded Field," in Hal Foster, ed., *Vision and Visuality*, New York: DIA Art Foundation and Seattle: Bay Press, 1988, pp. 87–108.

10. Piper writes: "Ideally the work has no meaning or independent existence outside of its function as a medium of change. It exists only as a catalytic agent between myself and the viewer. . . . I define the work as the viewer's reaction to it"; "Talking to Myself: The Ongoing Autobiography of an Art Object" (1970–73), in *Out of Order*, p. 42.

11. Adrian Piper, "Untitled Performance at Max's Kansas City, NYC" (1970), in *Out of Order*, p. 27.

a pathology first of the visual register. If the *Catalysis* performances were an abstract staging of difference, the traumatizing effects of being black in a racist and xenophobic society were all too real. Henceforth, Piper's work may be thought of as the development of strategies that would expose and disarm this gaze by deflecting visibility into other modalities—text with image, music, and the immediacy of bodily encounter—what Piper calls the indexical present. The *Mythic Being* (1972–75) was perhaps a turning point: a transitional move from the mapping of the self/other dichotomy of earlier work, to envisioning self as other. A kind of self-purification is pursued through assuming an alter ego and in denaturing the autobiographical past by passing early diary entries into the public sphere of the *Village Voice* advertisements.

Toward Collective Experience

In speaking of the gaze, Bryson compares a Western philosophical tradition of subject-object world relations construed through the narrow angle of geometric perspectival vision and an Eastern philosophical and representational consciousness that understands the self as one object among many in an expanded 360-degree field. Something of this insight emerged from Piper's performances. In "Talking to Myself: The Ongoing Autobiography of an Art Object," the artist describes performing the Aretha Franklin piece in a deserted street:

My perceiver consciousness expanded to fill the immediate spatio-temporal environment, even though there was no external audience. . . . the problem has become that of the balance between self and other within a single—my own—consciousness. Formally the problem was solipsism, the balance between my own consciousness and a problematic external world. That seems to have resolved itself by the possibility of assimilating as much of that external world, as other, into my sense of myself. The more I assimilate, the more I am able to see myself as an "object in the world among others."¹²

12. Piper, "Talking to Myself," in *Out of Order*, p. 51.

If what separates the subject from itself and from another subject is language or, rather, the shadow of social discourses that always precede and circumscribe the self and its relations with others, Piper's work sets out to dispel this shadow in a dual maneuver: in the shift of her own consciousness of the socially constructed dichotomy between subject and objectified other toward an understanding of self as other, and the other in the self; and then in extending this understanding into the domain of collective experience. This is performed through the use of an immediate and dialogical mode of address. The aim of this structuring principle is to produce a transformation of consciousness that would begin to recognize the nonequivalence between self and the subject in discourse, and hence the possibility of reconfiguring the relations among selves. Thus, for instance, "pretend not to know what you know" is a serial inscription that appears across the images of the *Pretend* series (1990), which directly addresses the aporia between sociopolitical realities and the ideological fictions by which the subject is induced to defend its sense of inner coherence against the imaginary threat of difference.

Four Intruders Plus Alarm System (1980) is one work that, with an eloquent economy and sardonic wit, highlights this aporia. It is a constructed environment in which the only light is transmitted from behind the outward-looking gazes of four African American men whose silkscreened images are set in lightboxes—images typical of media projections of the black character as hostile and dangerous. The images are accompanied by headphones, each playing a different monologue of the variously toned—evasive to overt—racist responses to the black subject,¹³ together with the funk lyrics of War's "Night People." Captured between an overemphasized black illuminating gaze and a "neutral" voice,¹⁴ the viewer is invited to pick up the satirical lyrics of War and see through the travesty of the real restaged in the monologues.

Four Intruders continued Piper's incorporation of musical language as a political tool, which was consolidated in the collective performances *Funk Lessons*. But it is less the class

13. The monologue transcripts are reproduced in "Four Intruders Plus Alarm System" (1980), in *Out of Order*, pp. 183–85.

14. I see this "excessive" gaze as a wryly humorous metonymic play with the racist stereotype of the "sexually over-endowed" black man, which is probably the most threatening delusion nurtured by white male racists.

15. Piper herself examines this at length in "Notes on Funk I-IV" (1983-85), in *Out of Order*, pp. 195-215.

16. Clément, p. 256.

17. Teresa d'Ávila, *The Life of Saint Teresa of Ávila by Herself*, trans. J. M. Cohen, Harmondsworth, Eng.: Penguin Books, 1957, pp. 136, 145.

and race dynamics of black popular music and dance in relation to white society explored by *Funk Lessons*¹⁵ that I want to mention here, as music itself as a vehicle for inducing the dissolution of subjective boundaries. For those prepared to listen, music follows the rhythm of the creative act: "it contradicts the visceral rhythms, penetrates subjectivity, disperses identity from there by submerging subjectivity with emotions."¹⁶ One might say that the political gesture of *Funk Lessons* lies not only in the pedagogical encounter between Piper and her participants, but also in the conditions for experiencing self-transcendence through the syncopated instant that Piper sets up in the collective ambience of *Funk Lessons*, in its indexical present. Moreover, there is an uncommon generosity in the way that Piper attempts to re-create for her tutees the kind of ecstatic moments she describes experiencing, for instance, in the solitary performance of the Aretha Franklin piece.

Ecstatic Insight

This time I've really made it. I am invisible, disembodied, pure sexual desire, and the night holds no fears for me. Its spirits, indoors and out, are my old friends, and we coil through, around, and alongside people, objects, and one another, exuberantly, shamelessly, knowingly.

—Adrian Piper, "Flying" (1987)

The meta-art essay "Flying," in which Piper recalls the liberatory sensation of a recurring dream of escaping those who would "drag her down," comes remarkably close to the description of ecstatic insight in mystic writing. It is, says Teresa d'Ávila, "rapture, or elevation, or flight of the spirit, or transport. . . . What power the soul has when the Lord raises it to a height from which it looks down on everything and is not enmeshed in it! At times . . . it cannot help refrain from enlightening those whom it loves and wishes to see freed from the prison of this life. For the state in which it has once been living is neither more nor less than a prison, and this it realizes."¹⁷

Like Piper, Teresa was a vivacious woman who wrote copiously for her fellow sisters in a desire to communicate her insights, advocating an active life, dancing, and laughter as aids to contemplation. There is, however, a wider sense in which Piper's work may be analogous to mystic writing, if we extricate the latter from pre-Enlightenment theology. What connects mystic writing with Piper's creative process and concern with spectatorship is a preoccupation with language and knowledge, or, more precisely, with the discourses that construct the subject and its understanding of the world, which in turn presupposes a refined political consciousness.

Michel de Certeau specifically identifies mystic speech with sociopolitical turmoil: it is the "companion of dissent." Typically coming from the ranks of the disenfranchised, the mystics were exiled from both the past and a foreseeable future in a society lacking a stable and believable discourse. Mystic writing is a rejection of the place assigned to its author precisely because it is the fictionality of the subject—its codification in the social order—that has betrayed his or her sense of selfhood. As de Certeau says, "Deprived of the legitimacy that would be given it by a social status (hierarchical, professional, etc.), the author presents himself in the name of what speaks within him: the Real. . . . But he still has to show that he is indeed in the very place from which he is presumed to speak. He must, by his text itself, make what founds his text believable."¹⁸

The task of the mystic is to found another place from which to speak and be heard, which could only be the "I" itself. A different fiction is established, one that sets the narrative of the self in motion and leads toward a dissolution of subject-object boundaries.

This is not an image but an imaginary discourse:

a "borrowed habitation" . . . a fictive place that makes possible the expression of a speaking that has no place of its own in which to make itself heard. The fiction of the dwelling sets up a framework capable of representing at the same time the dialogical speech from which the believing subject springs forth, the inaudible speech that echoes this speech (the soul),

18. Michel de Certeau, *The Mystic Fable*, vol. 1: *The Sixteenth and Seventeenth Centuries*, trans. Michael B. Smith, Chicago: University of Chicago Press, 1992, p. 180.

19. Ibid., p. 199.

20. Maurice Berger, "The Critique of Pure Racism: An Interview with Adrian Piper," *Afterimage*, vol. 18, no. 3, October 1990, p. 8; reprinted in this volume, pp. 76–98.

21. Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pennsylvania: Duquesne University Press, 1969).

22. A loose interpretation of passages from "Preparatory Notes for *The Mythic Being*" (1973–74), in *Out of Order*, p. 97.

and the language that brings to light these operations of the soul (the spiritual treatise).¹⁹

For Teresa the borrowed habitation is the crystal castle, whose seven mansions represent the progress of the soul to union with God, reminiscent of Eastern contemplative philosophy. For Piper we might imagine the Mythic Being as one borrowed habitation and the meta-art essay as another. As it is the treacherous shadow of discourse that has to be dismantled, so the only reliable referent to which the self can appeal is that without name or body. In a theological frame this is God; for our own time it is surely language itself, disengaged from referentiality, in its sheer exteriority. Thus it is the pure expression of language beyond discourse—abstract thought, the infinite possibilities of Conceptual art, the syncope of music—that provides the vehicle for Piper's liberation into unboundedness, and the space from which she begins the work of narration, considering the "transformative powers of art and the possibilities of spiritual regeneration."²⁰ Piper's aptly named meta-art texts are not theoreticism, not attempts to objectify life-experience, but, articulated with the work of art, are its witnesses. This liberation is not a loss of self in the other, but to a dispossession of the egocentric subject bound by the prejudices of the social sphere. To open oneself in this way to the other is to recognize and respect his or her irreducible alterity. To respond to the other is to respond to an ethical demand. For Emmanuel Levinas this was the experience of what he called the "face to face" encounter,²¹ which is perhaps comparable to Piper's indexical present and the moment when the "powers of art" begin their work of transformation. They are the breath between words and are themselves always inspiring.

*Dark hair drawn back in a bun, face mask-like, the fringes of her leotard, her limbs, and body syncopate with the rhythm of the music. She appears indifferent to and isolated from the audience; enclosed in the suspended disco-dancer's cage, yes, but more enclosed, trance-like, in the music. But then, she catches sight of her image in the mirror. She "falters" [her words]. An imperceptible hesitation, a syncope of the mind momentarily breaks the rhythmic flow between body and music. When the body again takes up the beat, it is with a slightly modified configuration of movements.*²²

Jean Fisher
edited the anthologies
*Global Visions: Towards a New
Internationalism in the Visual
Arts* (1994) and *Reverberations:
Tactics of Resistance, Forms
of Agency* (in publication).
She is currently a research
fellow at the Jan van Eyck
Akademie, Maastricht,
and acting course leader of
Visual Culture at Middlesex
University, London.

Decentering and Recentring: Adrian Piper's Spheres of influence Kobena Mercer

Considering

Adrian

Piper's unique

position in the history of Conceptual art, the question of her influence brings up some puzzles and paradoxes. She was the only African American involved in the New York milieu of first-generation Conceptualism and the only member of this generation who actually became a philosopher. Many contemporary artists are conversant with the language of theory, but few have emulated the example of Piper's rigorous commitment to Kantian inquiry. Moreover, while the prevalence of the installation form today is widely underpinned by a neo- or post-Conceptualist approach, the historical relationship between contemporary practices and the first wave of Conceptualism between 1965 and 1975 is open to debate.¹ Considering the selective nature of historiography and cultural memory alike, the question in this regard is: How could an artist who began in the 1960s exert influence on artists in the 1990s when her work was more or less written out of the art historical account of what Conceptualism had been all about?

Further reflection brings other questions to light. When it is widely assumed that Piper's oeuvre is primarily about "identity," to what extent does this simplistic view lose sight of her overarching

1. See Ann Goldstein and Anne Rorimer, eds., *Reconsidering the Object of Art: 1965–1975*, exh. cat., Los Angeles: The Museum of Contemporary Art and Cambridge, Mass.: MIT Press, 1995.

project—namely, a Conceptualism that practices art after philosophy? Rather than attempt to attribute influence in a linear manner, these thoughts require a revised and expanded account of Conceptualism as a major turning point in cultural politics. From this perspective, Piper was simultaneously marginal *and* central to the paradigm shifts that gave rise to the cultural politics of difference. Her complex location(s) in this history demand a fresh understanding of her influence.

Piper's art has been fiercely antioptical from the start. Early works, such as *Concrete Infinity 6" Square* or the *Hypothesis* series (both 1968), highlight a purely ideational approach. Inspired by Sol LeWitt to break with the premise that art-making entailed a sensory encounter with a visual "thing," such as a painting or sculpture, Piper had taken up his view that "the idea becomes a machine that makes the art," which led to a procedural approach subsequently defined by Lucy Lippard as the dematerialization of the art object.² In this sense, early Conceptualism took up where Marcel Duchamp's readymades left off. His porcelain urinal put up for exhibition in 1917 was selected not to give visual pleasure, but to raise questions about the invisible rules that govern the art world as an institution of cultural authority. This antvisual aspect of Duchamp's proto-Conceptualism was reactivated when Terry Atkinson of the artists' group Art & Language said in 1969 that "Initially what conceptual art seems to be doing is questioning the condition that seems to rigidly govern the form of visual art—that visual art remain visual."³

Fast forwarding to Piper's video installation *Cornered* (1988, p. 112), one sees how the critique of visuality has consistently underpinned her Conceptualism. She performs a speech act in which she begins by calmly saying, "I'm black. Now let's deal with this social fact and the fact of my stating it together." It sounds like a declarative statement of identity, but far from stating the obvious, her words undercut the assumption that the matter of blackness can be reliably or truthfully apprehended through vision alone. The woman's appearance, her light complexion and wavy hair, does not neatly fit into the black/white dichotomy on which the visual differen-

2. Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum*, vol. 5, no. 10, Summer 1967, pp. 79–83; Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Berkeley: University of California Press, 1997 [1973].

3. Terry Atkinson, *Art & Language*, vol. 1, no. 1, 1969, quoted in Tony Godfrey, *Conceptual Art*, London: Phaidon Press, 1998, p. 139.

tiation of "color" depends. The singular fact of not fitting in has been the starting point for Piper's interrogative practice for over thirty years, but it has been widely misunderstood to be about identity in a narrow and limiting sense.

In *My Calling (Card) #1: A Reactive Guerrilla Performance for Dinners and Cocktail Parties* (1986–90) Piper would hand out a small business card whenever a guest would make, laugh at, or agree with a racist remark, having done so on the basis of the perception that because she did not *look* black, it was socially okay to make, laugh at, or agree with the remark. Misunderstanding the work to be a guilt trip, some critics ignored a reciprocal self-analysis about the matter in question, and consequently her voice has been mis-heard as angry, accusative, and didactic.⁴

Piper's work does indeed provoke strong reactions, but the artist defines these interactions as its very content or subject matter. A poster from a 1983 performance of *Funk Lessons* (1982–84, p. 121) has graffiti saying "The black chick" and defaces the artist's image with a word balloon stating, "I'm black. OK?" The trouble is that insofar as stereotypes are effects of repetition that fix a mental image, the graffiti was only a more honest inscription of responses expressed when art critics wrote her off as the angry black art chick.⁵

Conversely, African American audiences may also experience discomfort around issues of skin color privilege and passing raised in Piper's work. Such responses are downplayed and evaded when it is interpreted as unproblematically autobiographical.⁶ *Paleface (Political Self-Portrait)* (1978, p. 132) and *Self-Portrait Exaggerating My Negroid Features* (1981, p. 133) are certainly self-representations, but even when Piper uses conventional visual media, her work questions whether any one image or representation can be adequate to one's sense of self, which changes over time and always involves how one is seen by others.

In her eloquent essay, "Passing for White, Passing for Black" (1992), Piper recalls how black kids called her *Paleface* when she was growing up in Harlem. Someone called out, "Hey white girl!

4. One U.S. critic recently wrote: "Piper's hectoring tone is intended to fill our minds and control our responses; imaginative space is foreclosed since Piper's political agenda does not admit the necessary freedom to wander, to find common ground between her world and ours. . . . Strangely, Piper's work is as 'whites only' as any restroom in Mississippi forty years ago"; Miles Unger, "Contested Histories," *Art New England*, June–July 1998, p. 29. An alternative and corrective view is provided in Maurice Berger, "Black Skin, White Masks: Adrian Piper and the Politics of Viewing," in *How Art Becomes History: Essays on Art, Society, and Culture in Post-New Deal America*, New York: HarperCollins, 1992, pp. 93–113.

5. See Adrian Piper, "Open Letter to Donald Kuspit" (1987), in *Out of Order, Out of Sight, Volume II: Selected Writings in Art Criticism 1967–1992*, Cambridge, Mass.: MIT Press, 1996, pp. 106–25. Further references to this book are cited in parentheses in the body of the text. References to *Volume I: Selected Writings on Meta-Art 1968–1992* are similarly cited.

6. See Sharon F. Patton, *African American Art*, New York: Oxford University Press, 1998, pp. 247–50, and Richard Powell, *Black Art and Culture in the Twentieth Century*, London: Thames and Hudson, 1997, pp. 190, 195.

Give me a quarter!" to which she retorted (as much out of despair as defiance), "I'm not white and I don't have a quarter!" (Piper, *Out of Order* 1:276). The essay also reveals zero tolerance for compulsory sentimentality when it comes to talking about the lived experience of blackness. Piper refuses to entertain the "black suffering test" in order to win the badge of belonging, only to be met with punitive responses for those who fail to pass its underlying question: Are you black enough? Piper's approach to art and politics always lay elsewhere, as her individual outlook was rarely aligned with 1960s-style identity politics. The rhetoric of empowerment as a struggle for visibility depends on, and colludes with, the regime of visual codification it sought to challenge. As her examination of the masking and masquerade involved in passing reveals, the visual index of racial identity is inherently unreliable because it covers over and conceals the interconnectedness of African and European Americans after centuries of biological and cultural miscegenation.

To understand the way Piper critically inhabits an in-between location, we need to reexamine her trajectory in the 1970s. What we find is that her decisions were fully part of analytical Conceptualism, yet resulted in her erasure from later debates associated with neo- and post-Conceptualist art.

After she rejected the making of discrete objects and initiated the *Catalysis* actions (1970), Piper's decision to study philosophy led her to create a performed persona dubbed the Mythic Being. While this body of work prefigured many contemporary concerns, what is often overlooked is the Janus-like double movement of self-reflexivity and social confrontation. Responding to the political turmoil of the era, she rejected the commodity status of discrete art forms circulating within a closed system of elite cultural capital. But far from attempting to merge art with activism, her performative turn led her to speak of herself as an "art object" whose catalytic role was to "induce a reaction or change in the viewer" (1:32) in random everyday encounters, as she wrote in her 1972 essay, "The Ongoing Autobiography of an Art Object." It seems strange for an artist to refer to herself not as an agent or

subject but as an art object. Indeed, in her account of *Untitled Performance at Max's Kansas City, NYC* (April 1970, p. 127), she wrote: "I presented myself as a silent, secret, passive object. . . . But I learned that . . . my *voluntary* objectlike passivity implied aggressive activity and choice" (1:28). What was at stake was a questioning of the subject/object dichotomy by which self and other are socially categorized. When she concluded by saying, "My objecthood became my subjecthood" (1:28), it is impossible not to hear an echo of Frantz Fanon's phenomenology of the gaze, in which he said, "I found that I was an object in the midst of other objects."⁷ Fanon was describing the devastating effects of misrecognition experienced under a colonial regime of visibility, whereby "I am the slave not of the 'idea' that others have of me but of my own appearance."⁸

7. Frantz Fanon, *Black Skin, White Masks*, New York: Grove Editions, 1967 [1952], p. 109.

8. *Ibid.*, p. 116.

While Fanon's psychoanalytical discourse is fundamentally incompatible with Piper's Kantian reference points, the juxtaposition nonetheless allows us to see that her works of this period interrogate the palpable discrepancy between her commitment to the ideal of objective universality in analytical philosophy and the contingency of her individual embodiment as an African American woman. The confrontational thrust of pieces like *Catalysis III* (p. 128), in which she wore a shirt covered in wet paint down 14th Street at Union Square, was about making a transition "from solipsism to self-consciousness" (1:51) by taking account of how she was perceived as socially Other. Conversely, however, *Food for the Spirit* (1971) moved into a deeply introspective dimension. Studying Kant intensively, while fasting on a juice-and-water diet and practicing yoga, she felt she was disappearing into the text. She took photographs to hold off the threat of disembodiment implied by the Kantian idea of the subject without properties.

The externally directed interventions of the *Catalysis* works were part of a process of self-discovery measured by the responses of disgust and aversion elicited from strangers. In contemporary terms this feeling is best described by the concept of abjection—that realm of experience that belongs neither to the object nor the subject of consciousness, but that arises

from their mutual processes of separation and individuation. This confrontational edge was held in counterpoint to the inwardly directed, ascetic aspects of *Food for the Spirit*.

Piper's double moves of withdrawal and confrontation—retreating into interiority, then aggressively moving outward—underpin all of the works involving the Mythic Being. The *Village Voice Ads* (1973) featured extracts from her teenage diary that were to be “dispersed” into public consciousness. In *I/You (Her)* (1974, p. 150), which describes the breakup of a friendship, Piper's face gives way to the darker, masculine visage of her alter ego. Pieces such as *Getting Back* and *Cruising White Women* (both 1975; p. 143, p. 142) were enacted in public spaces, challenging stereotypical perceptions of black males by displaying the mythic mask as a projection of social fears and fantasy, an insight made explicit in *I Embody Everything You Most Hate and Fear* (1975). But such image-text pieces as *A108 Kant* and *It Doesn't Matter* (both 1975; pp. 154–59, pp. 151–53) showed the Mythic Being in private and domestic settings, which implies that Piper's investigation of Otherness was crucial to an internal dynamic of self-becoming.

“There are many advantages to learning who you are, and even more to retaining your white male's sense of entitlement without actually being a white male” (1:xxxix), Piper has written. The corrosive irony retroactively illuminates what was at stake. Ethically “assaulted” by the professor who greeted her by saying, “Miss Piper, you're about as black as I am” (1:275), she responded not by defensively retreating into a minoritarian comfort zone, but by testing the socially embodied conditions of abstract universal entitlements.

As Robert Storr observes, “Refusing to relinquish the privileges of the dominant culture into which she was educated, Piper speaks in universals in order to reveal the intrinsic partiality of any claim to that perspective.”⁹ We see this proposition enacted in *I Am the Locus* (1975, pp. 144–45). As the Mythic Being crosses Harvard Square, he/she/it emits cartoonlike thoughts that begin in a neutral philosophical tone—

9. Robert Storr, “Foreword,” in Adrian Piper, *Out of Order*, p. xx.

"I am the locus of consciousness, surrounded and constrained, with animate, physical objects . . . with moist, fleshy, pulsating surfaces"—only to rudely exclaim—"Get out of my way, asshole!" The double-voicing indicates the discrepancy between the abstract "I" who aspires to disinterested objectivity and the humble "me" of embodied individuality, who can only ever occupy the locus of consciousness with the partiality that comes from the always incomplete character of the self.

Viewers miss out on Piper's cerebral wit when she is misread as the angry black art chick. Duchamp also had a cross-dressed alter ego, Rose Sélavy. By masquerading as one of the rock group Santana's roadies, Piper's Mythic Being questioned masculinity and femininity at the intersections of ethnicity and race. Piper reveals what her practice enabled her to learn about the world, and her place in it, when she reflects that "being punished for asserting your ideas leads reflexively—if you are as deeply attached to the ideal of objective universality as I am—to scrutinizing their veracity, as a matter of course, and *epistemic insecurity is a tactical advantage in the competition for truth*, a personal extension of methodological scepticism" (1:xxxix, emphasis added). Such insights—won from the "epistemic insecurity" that may accompany double-consciousness as the lived experience of *difference*—did not come overnight, and nor did such critical knowledge of self and/as Other come without a price.

By virtue of her analytical reflexivity, Piper was fully congruent with the broad-based paradigm shift whereby Conceptual artists as varied as Art & Language, Bruce Nauman, Victor Burgin, and Mary Kelly took part in "the linguistic turn." But because her choices led to Kant rather than, say, the language games of Ludwig Wittgenstein, or the relational sign of Ferdinand de Saussure, she was marginalized from the orthodox understanding of how Conceptualism paved the way for what later became known as Theory.

Joseph Kosuth's

viewpoint, which held that "the purest definition of Conceptual art would be that it is inquiry into the foundations of the concept 'art'"¹⁰

10. Joseph Kosuth, "Art after Philosophy" (1969), in Ursula Meyer, *Conceptual Art*, New York: Dutton, 1972, pp. 155–70.

enjoyed a certain hegemony in prevalent accounts of first-wave Conceptualism because it related institutional critique and the critique of visibility to the subversive interventions of Duchamp's readymades. While Piper's initial practice was equally fascinated with the antifoundationalist potential of ideational reflexivity—*Art as Idea as Idea* (1967–70) to cite early Kosuth—she resolved the problem of purism or solipsism inherent in Conceptualism's zero-degree tendency toward absolutist reflexivity by turning to the social through performance-based practices. Like Hans Haacke or Joseph Beuys, Piper acted on the social implications of Conceptualism's institutional critique. But because her project addressed art world distinctions of gender and race, it was out of sync with the semiotic turn of second-generation Conceptualism in the mid-1970s. Here, debates about appropriation in photo-text practices (Barbara Kruger, Richard Prince, Cindy Sherman), and the commodity-as-readymade (Jeff Koons, Haim Steinbach, Ashley Bickerton), gave rise to highly contested notions of postmodernism. On account of her philosophical commitments, however, Piper remained assiduously nonaligned with the poststructuralist influences mobilized by the competing claims of the postmodern moment.¹¹

11. See Adrian Piper, "Assorted Anti-Postmodernist Artifacts" (1983), in *Out of Order*, vol. 1, and "Goodbye to Easy Listening" (1990) and "The Logic of Modernism" (1990) in *ibid.*, vol. 2.

During the Reagan-Thatcher era, Piper's artwork deepened her interrogative practice. *Aspects of the Liberal Dilemma* (1978) and *Four Intruders Plus Alarm System* (1980, pp. 108–9), like *Vanilla Nightmares* (1986–90, p. 110), touch on the fear of sameness that underpins fantasies of absolute difference, which can only be enacted by ideologies of discrimination. They examine how binary systems of visual distinction cover over the antagonistic interdependence of interactions in gender and race. However, it has not been widely acknowledged that the artwork was only one facet of a pan-Conceptualist project, whose complementary strands lay in philosophical inquiries into the meta-ethics of difference.

Crossing over from art into philosophy, Piper examined the metropolitan art system as an enclosed arena of cultural production, which functions as a social habitus whose identity and self-reproduction depend on discriminatory rules of inclusion and exclusion.

Her essay "Two Kinds of Discrimination" (1996) (2:215–59) sums up her unsparingly insightful account of how exclusionary practices of political discrimination (like racism or sexism) arise out of failures in cognitive practices of aesthetic discrimination, which seek to distinguish good or bad taste, for example, or to separate fine art objects from things like urinals and shovels. Like the essays "Xenophobia and the Indexical Present I: Essay" (1989) (1:245–51) and "Xenophobia and the Indexical Present II: Lecture" (1992) (1:255–78), it reveals Piper's practice not as one of complaint, but as one of *critique* in the genuinely Enlightenment sense of critical inquiry that is motivated—moved into action—by a belief in the capacity of reason to transform the imperfect world we inhabit. While this explains Piper's erasure from the story of how Conceptualism morphed into postmodernism, there is a further paradox.

Ahead of the curve by virtue of her performative turn, Piper was at the same time sidelined by certain aspects of neo- and post-Conceptualism, such as the reintroduction of visual pleasure following the feminist critique of the male gaze, or alternately the quotational or intertextual model of artistic reflexivity that foregrounds irony and parody. Having absorbed these lessons alongside the interdisciplinary critique of race and representation that emerged in the 1980s, some contemporary artists unwittingly inherit aspects of Piper's interventionist praxis, while others actively seek out her influence by returning to the unfinished business of the 1960s and 1970s.

One requires an omnidirectional map to chart Piper's influences as simultaneously upfront, underground, and ahead of her time. In this spirit the reader is asked to conceptually fast forward and freeze-frame for a sideways glance at issues surrounding the 1993 Whitney Biennial. In this biennial, Andrea Fraser, for example, practiced neo-institutional critique by performing a parody of the prescribed female role as gallery receptionist or museum docent. While calling to mind Piper's role in Seth Siegelaub's groundbreaking exhibition *January 5–31 1969*, when she took Polaroids of Douglas Huebler's sawdust duration piece,¹² Fraser's interventions

12. Godfrey, pp. 199–200.

Renee Green
Bequest
1991
multi-media installation at
the Worcester Art Museum
dimensions variable
collection of the artist

Renee Green
Import|Export Funk Office
1992
multi-media installation
at the Galerie Christian Nagel,
Cologne
dimensions variable
collection of the artist

13. See Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*, Cambridge, Mass.: Harvard University Press, 1992.

14. Homi Bhabha, "Beyond the Pale: Art in the Age of Multicultural Translation," in Elisabeth Sussman, ed., *1993 Biennial Exhibition*, New York: Whitney Museum of American Art and Abrams, 1993, pp. 62–73; Andrea Fraser, "Artist's Statement" (1993), is cited on p. 72, and Renee Green, "Conversation with Donna Harkavy, Worcester Art Museum, Mass.," is cited on p. 65.

also evoke Piper's trenchant stance as the (artistic) insider who was nonetheless a (social) outsider. "What makes you the other to whom I would address a demand for recognition?" asks Fraser in an assertive, postfeminist voice that condenses the essential questions raised by Piper's *Mythic Being*. But to what extent is the whiteness of the white cube addressed in post-Conceptualist forms of institutional critique?

When Renee Green, another artist in the 1993 Whitney Biennial, says that "to develop a genealogy of the way colors and non-colors function is interesting to me," she illuminates the anti-optical aspect of her installations, such as *Bequest* (1991), which quotes from Herman Melville and Edgar Allan Poe in a way that complements Toni Morrison's thoughts on the centrality of the Africanist presence to Western art and letters.¹³ Green is among those who have actively recovered Piper's "lost presence," as it were, in works such as *Import|Export Funk Office* (1992), an explicit act of homage to Piper's *Funk Lessons*. Displaying the collection of a German hip-hop fan, the music writer Diedrich Diederichsen, in the manner of 1970s information art, Green updates questions Piper raised a decade earlier about music and dance as a medium of cross-cultural translation and self-alteration.

Both artists are rewriting the visual fictions of whiteness and blackness to reveal the fluid dynamics of cultural mixing whereby Europeans, Africans, and others have learned from one another to create distinctly modern (or even countermodern) technologies of self and selfhood, of the sort often celebrated in postcolonial theory. Fraser's and Green's voices are quoted in the Whitney catalogue essay by Homi Bhabha,¹⁴ whose indispensable contribution to the expanded understanding of cultural difference, while at variance with Piper's approach to shared concerns, remains undiminished by Green's worries about art's relation to theory. In 1995 Green mused: "There's a certain power dynamic that occurs in terms of how the artists are positioned in relation to the formulation of theoretical ideas that disturbs me. I would like to restructure this dynamic so that it doesn't feel like art is merely

a decorative element—something which is tagged on to the ‘heavier ideas.’”¹⁵

Such ambiguities reveal the prescience of Piper’s arms-akimbo stance on visibility and difference. Contemporary artists like Glenn Ligon may use painting in a post-Conceptual mode whereby language queries the visual index of race, as his literary sources such as Zora Neale Hurston imply in *Untitled—I Feel Most Colored When I Am Thrown against a Sharp White Background* (1990). In contrast to early Conceptualist austerity, there is renewed sensory impact in visual markings of difference, whether in the confrontational intimacy of Steve McQueen’s video installations or the narrative photo-text works of Lorna Simpson. Piper’s interrogative disposition weaves a thread through many of the approaches to questioning the visual culture of race in contemporary art, including the meticulous conceptualization with which Keith Piper composes multimedia installations like *Step in the Arena* (1991).

However, while the blurring of disciplinary boundaries expands insight into race and visual culture, it also generates the limitations of a theory-led “reading” of art. At issue is the haptic and fleeting moment of the decentering impact that art can have as an interruption of one’s habitus, which has been the focal point of Piper’s reflexive confrontation. It is in relation to the performative point of intervention that the politics of neo- or post-Conceptual art are to be decided. Considering the massive changes that have taken place in art world politics, Piper’s current observations cast contemporary trends in a cold light.

Hostile reactions to the 1993 Whitney Biennial signaled that the cycle of mega-exhibitions, starting with *Magiciens de la terre* (1989), *The Other Story* (1989), and *The Decade Show* (1990), had reached saturation point. Since then, the overinclusive model of multicultural exhibitionism has given way to art world globalization. Here difference is more visible, and more visibly integrated into the international market, than ever before; but the unspoken assumption is that you might look a bit dumb if you make a big deal about it. One could call it multicultural normalization. Observing that “younger

15. Renee Green, “Artist’s Dialogue,” in Alan Read, ed., *The Fact of Blackness: Frantz Fanon and Visual Representation*, Seattle: Bay Press, 1996, p. 146.

Glenn Ligon
Untitled (I Feel Most Colored...)
1990
oil stick and gesso on wood
80 x 30 in.
collection of the artist.

colored artists . . . are entering the white mainstream in record (which is not to say large) numbers. Because they're just good artists, that's all!" (1:xxxvii), Piper notes a repeat in the fashion cycle. In the 1970s there was similarly "no connection between that earlier application of political pressure and the art world's acknowledgment of younger women artists. They're just good artists, that's all!" (1:xxxvii). Acknowledging the legitimate critique of exclusion, but disavowing (and disallowing) the assertion of difference as a particularistic threat to the colorless universality of "good art," such institutional patterns suggest a logic of fetishism.¹⁶

The simplistic equation whereby visible inclusion overcompensates for past exclusion shows that, for the managerial policy of multiculturalism, difference is still perceived as a *visual* problem per se. It is the target of a problem-solving fetish, a magic wand, used to wipe out the stain of discrimination from the white cube, whose apparent whiteness already conceals the historically more cosmopolitan practices of socially interventionist Conceptualism in Latin American, Japanese, and Eastern European contexts.¹⁷

Relatedly, in seeking out the performative point of intervention, Piper's practice has always been critically *dis-affirmative* in the sense that, as the British artist John Stezaker has put it, the aim is to find a "point of interruption in the flow of images . . . a bit like a Situationist intervention," which seeks "ways to create a series of stoppages, arrests of that perpetual flow."¹⁸

Piper's art enriches the history of the twentieth-century transavantgarde to which it belongs, and yet the "corrosive irony," in Mel Ramsden's phrase,¹⁹ of her self-description as an "upper-middle-class het WASP male, the pampered only son of doting parents" (1:xxxviii), is rarely heard. Although her writing took a figurative or literary turn only relatively recently, in essays like "Flying" (1987), and exhibits a restraint that contrasts with the prolix and hectic vocabularies of contemporary cultural theory, one could say that her voice speaks with a bittersweet objectivism. Contemporaries like Jamaica Kincaid and Anna Deavere Smith

16. See Adrian Piper, "Performance and the Fetishism of the Art Object" (1981), in *Out of Order*, vol. 2, pp. 51–61. Multicultural managerialism is addressed in Kobena Mercer, "Intermezzo Worlds," *Art Journal*, vol. 57, no. 4, Winter 1998, pp. 43–45.

17. See Godfrey on the Gutai Group in 1950s Japan, pp. 67–68; Hélio Oiticica in 1960s Brazil, pp. 118–20; and artists in Eastern Europe, pp. 264–78; see also *Global Conceptualism: Points of Origin, 1950s–1980s*, Flushing Meadows, N.Y.: Queens Museum of Art, 1999.

18. John Stezaker, "Interview," in John Roberts, ed., *The Impossible Document: Photography and Conceptual Art in Britain, 1966–1976*, London: Camerawork, 1997, p. 145.

19. In a 1988 interview, Mel Ramsden stated that "conceptual art doesn't have to do with words on walls. It's about finding alternatives for critical inquiry and it's about a sense of corrosive irony," cited in Godfrey, p. 264.

echo her unsparing tone. It is driven by a philosophical passion—literally, the love of thought—that seeks a wider conception of what is universally human. Considering the habitus she crosses as an artist-philosopher, it is the ability to leave the important questions open and unresolved that secures the strength—the arrests, the stoppages, the points of interruption—of her interventions. Now that's pretty fly for a white guy.

Kobena Mercer
is a cultural critic based
in New York and London.
He has contributed essays
to such exhibitions as
Imagined Communities
(1996), *Transforming the*
Crown (1997), *Pictura*
Britannica (1997), and
Marcel Odenbach (1998),
and is the author of
Welcome to the Jungle:
New Positions in Black
Cultural Studies (1994).

The “Autobiography” of Adrian Piper **Laura Cottingham**

About suffering they were
never wrong
The Old Masters: how well
they understood
Its human position; how it
takes place
While someone else is eating
or opening a window or just
walking dully along. . . .
—W. H. Auden,
“Musée des
Beaux Arts”

In
her
writings

Adrian Piper has disdained autobiographical interpretations of her work. In 1989 she wrote:

In part my work stems from a compulsion to embody, transform, and use my experiences as a woman of color in constructive ways, in order not to feel trapped and powerless. It is an act of communication that politically catalyzes its viewers into reflecting on their own deep impulses and responses to racism and xenophobia, relative to a target or stance that I depict. Through the work I try to construct a concrete, immediate and personal relationship between me and the viewer that locates us within the network of political cause and effect. For this reason many people assume that my work is “autobiographical”; this is erroneous. That I write autobiographically about some of my work and use my person in some of my work does not mean that I am the subject of my work.¹

It is understandable that Piper does not want her work to be misunderstood as *only* autobiographical—as having little or no cultural significance beyond herself. Nevertheless, since the late 1960s, when

1. Adrian Piper, “General Statement about My Work,” October 1989. Distributed as a hand-out by the John Weber Gallery, New York.

her production shifted away from a conceptual paradigm that prioritized abstract considerations of time and space and began to directly engage historical and political dimensions, her work has relied heavily on her autobiography. Piper's sustaining artistic contribution is the ongoing dialectic she has forged between the personal and the political that has formed the basis of her production since 1970.

Piper's refusal of the autobiographical might stem, in part, from her frustration with the ubiquitous references to her mixed-racial heritage that open nearly every discussion of her work and often function, in fact, to close the discussion. A 1998 article on Piper published in the academic journal *Lingua Franca* opens with an anecdotal reference to Piper "coming out" as black at a yoga center.² In a 1990 article in the *New York Times*, the second paragraph exclaims: "Miss Piper is part black and part white."³ Indeed, a writer in *Art in America* affirms that "as nearly everyone who writes about Piper at least mentions, her interest in racial issues is a product of her personal history."⁴ The steady, flat-footed repetition of the fact of Piper's mixed racial heritage often carries with it a false assumption regarding the consciousness and deliberation that motivate and clarify her artistic process. It is as if critics, journalists, and, along with them, many art viewers, assume that the overdetermination of Piper's racial identity has fated her art production. Such assumptions deny and obfuscate the cultural innovations of Piper's work and neglect, most obviously, the fact that most Americans are the products of cross-racial histories—histories that more often than not remain unspoken in private and are left unaddressed in public. To assume that Piper's work proceeds from an automatic response to the racialized circumstances of her birth denies her the credit for formulating a deliberate set of aesthetic decisions—for, in fact, producing a new art form. Her artistic process of developing visual culture from and according to an understanding of the reality of her experience is her innovation. Her racial identity, despite the fact that so many art viewers and writers insist on perceiving it as startling, is not unique. To quote the artist herself, "Most purportedly White Americans are in fact Black."⁵ It is Piper's

2. Adam Shatz, "Black Like Me: Conceptual Artist Adrian Piper Gets under Your Skin," *Lingua Franca*, no. 8, November 1998, p. 40.

3. Michael Brenson, "Adrian Piper's Head-On Confrontation of Racism," *New York Times*, October 26, 1990, p. C36.

4. Ken Johnson, "Being and Politics," *Art in America*, vol. 78, no. 9, September 1990, p. 156.

5. Adrian Piper, *Cornered*, audio transcript of the video installation, 1988.

artistic process that is unusual and special, not her purported or actual blackness or whiteness. It was her interest in investigating the underlying implications of her social identity, rather than the fact of it, that led her to abandon the abstract formal principles of the Conceptual art movement of the late 1960s.

In 1970 Adrian Piper chose to "become an art object." Like other visual artists active in New York during the 1960s, Piper had become disillusioned with the traditional boundaries that stipulate a separation of life from art and prioritize the production of objects. Reflecting on her artistic development during the late 1960s, she observed subsequently that: "For me the great leap intellectually was to abandon three-dimensional constructed objects altogether as tools of investigation."⁶ The aesthetic crisis that made artists as otherwise diverse as Adrian Piper, Andy Warhol, and Hans Haacke confront the inadequacy of nineteenth-century European-derived aesthetics was fueled by a parallel political crisis in American society that challenged the viability and wisdom of contemporary social organization in the United States, including the position of women, blacks, the family, and the role of the government. During an interview for his film, *Other Than Art's Sake* (1974), Piper informed Peter Kennedy that:

The reason I decided to become an art object was because of certain events that transpired in 1970. Let's see, there was the bombing of Cambodia, the killing of students at Jackson State and Kent State, the surfacing of the Women's Movement. And at the same time, there were these shows at the Museum of Modern Art and the Cultural Center dealing with Conceptual Art, which I was involved with at the time. And I realized that in the context of these incredible world shaking political happenings that somehow the feeble protest of removing my art from a show and somehow trying to work up some kind of social significance from what I was doing was really laughable.

I just felt that art had become so neutralized and so arcane that it just had nothing to do with what was going on. And I felt so personally affected by what was going on that I

6. Adrian Piper, "Flying," in *Adrian Piper: Reflections 1967–1987*, ed. Jane Farver, New York: The Alternative Museum, 1987, p. 21.

just felt it was incumbent upon me to change my work in some way.⁷

Becoming an art object enabled artists such as Piper to bypass the object-status of the artwork, close the distance between viewer and maker, and begin to establish an aesthetics based on experience rather than on voyeuristic consumerism and retinal pleasure. Performance art—the deployment of the artist's literal body as the medium of the work of art—is formally structured to actively produce autobiography. Its medium is lived experience. Enacted within an attitude of self-consciousness, in either private or public space, alone or in the presence of an audience, 1960s performance works sought to provide both the artist and her or his audience with an experience—frequently, a transgressive experience structured to challenge reigning assumptions regarding what constitutes normal and acceptable social behavior.

In one of her earliest public performances, *Untitled Performance at Max's Kansas City, NYC* (April 1970), Piper walked through the then-famous Manhattan artist hangout, the capacity of her five senses diminished by a blindfold, earplugs, and so on. Similar acts of blithely inscrutable and mildly antisocial gestures comprise her series *Catalysis* (1970–71). For this series, Piper danced without music at bus stops and bank lines, blew a giant bubble gum bubble while seated in a subway car, and walked through crowded Manhattan sidewalks wearing a sweatshirt emblazoned with WET PAINT. These literal assertions of the artist's body as an art-conscious entity occurred without prior announcement and in public spaces. In addition to expanding the dimensions for art beyond those prescribed by such traditional media as painting and sculpture, early practitioners of performance art, including Piper, also sought to expand the context and audience for art beyond the limits established by galleries and museums.

Developing from her pivotal decision to become an art object, Piper's first performance pieces constituted a significant departure from her previous works, which had dealt with abstracted symbols of time and space enunciated through the dominant visual

signifiers associated with New York Conceptual art of the late 1960s: typewritten texts, black-and-white photographs, abstract audio pieces, and the grid. Works such as *Utah-Manhattan Transfer #1* (1968, p. 104), which transfers a piece of a Manhattan subway map onto a geological survey map of a mountainous region of Utah and vice versa, or *Hypothesis Situation #5* (1968–69), which features snapshot views of Piper's residence under a graph, reflect Piper's engagement with temporal considerations of spatial boundaries. When she became an art object, the artist transferred her interest in the indexical relations of objects in temporal and spatial coordinates to a new philosophical and aesthetic plane that substituted the "self" (her own autobiographical self) for the "object" and inserted historical time and political space into what had previously been abstracted time and space.

For her performative series *The Mythic Being* (1972–75), which also includes drawings, collages, photographs, and other objects that developed in conjunction with the performances, Piper continued to employ the urban landscape as a central location, as she had for the previous public performances, but her role as the art object underwent a significant alteration. She stopped being herself and deliberately adopted an invented persona. Whereas prior performative works had featured simple transgressive actions, gestures, and attitudes that developed from her personal identity and visual appearance as Adrian Piper, for *The Mythic Being* she deliberately sought to represent a person *not herself*—indeed, a persona who could be perceived by many (especially white) onlookers as a social threat. Through the addition of an Afro wig, black mustache, large sunglasses, and male-coded shirt and pants, she transformed her appearance into that of a hip, street-wise African American man. This procedure enabled Piper to investigate the boundaries of her own identity and also pushed the parameters of her previous street performances beyond the merely unusual into the obviously political. Drawing on the white community's racialized fears as brought forward by the demands for violent political change voiced by Huey Newton, Stokely Carmichael, and other black

8. The text "I embody everything you most hate and fear" is inscribed in the word balloon featured in one of the works on paper from Piper's *Mythic Being* series, *I Embody* (1975).

male leaders associated with the Black Panthers in the late 1960s, Piper's Mythic Being was situated to "embody everything you most hate and fear."⁸ Her Mythic Being staged a fake mugging in *Getting Back* (1975, p. 143) and stared intently at white women strolling through Harvard Square in *Cruising White Women* (1975, p. 142). Other performances from the series are less overtly political and more consistent with Piper's commitment to investigating her relationships to the people in her life and to the conflicts, large and small, that erupt in the course of everyday existence. A series of cartoon-balloon texts that float above a photographic series of Piper's face in the photo-drawing *The Mythic Being I/You (Her)* (1974, p. 146–50) recounts the dissolution of a friendship between the artist and a white woman; with each progressive panel, Piper's image is transformed into that of the Mythic Being. This diaristic usage of the Mythic Being persona in conjunction with a first-person anecdote of personal betrayal suggests that the artist used the Mythic Being as an adopted expression of personal disaffection, in addition to its deployment as a culturally charged image of perceived threat. In another enactment of the Mythic Being, as a street performance in 1973, Piper walked around New York City repeating the following mantra (borrowed, like other mantras and words used so often in her work, from her personal journal): "I asked my mother to stop buying crackers, cookies, and things but she does so anyway and says they're for her, even though I always eat them. And so, I've decided to fast." Again the Mythic Being appears to function here as a persona the artist adopted to give herself some phenomenological distance within which to contemplate her personal and emotional life.

Piper's 1974 text, "Notes on THE MYTHIC BEING," illuminates the process through which she sought to transform her interior thoughts and personal life into cultural artifacts. Referring to the monthly publication of advertisements for the Mythic Being in the *Village Voice*, she noted: "During that month, the mantra and the autobiographical situation which provokes it become an object of meditation for me. I repeat it, reexperience it, examine and analyze it, infuse myself with it until I

have wrung it of personal meaning and significance. It becomes an object for me to contemplate, and simultaneously loses its status as an element in my own personality or subjecthood. . . . The experience of the *Mythic Being* thus becomes part of public history, and is no longer a part of my own."⁹

Even in the late 1960s, before Piper became an art object, before her work began to manifest literalized representations of culture and personal identity, her abstract investigations of issues of time and space were frequently circumscribed within specific personal determinants. In *Seriation #1: Lecture* (1968), she calls for the time from a rotary phone and stays on the line as a female voice announces it at ten-second intervals, from 1:00 to 1:30. The recording begins with the sound of the dialing of the phone and continues with the recorded announcement. Piper, who never identifies herself, so in a sense remains an anonymous caller, hangs up and dials back several times. Though *Seriation # 1* offers no autobiographical content per se, its formal reduction of materials to a telephone and two recording devices (Piper's, as well as the prerecorded time message) anticipates the artist's next move: the introduction of her voice.

Indeed, in *Seriation #2: Now* (1968), the artist talks. Piper's mantra for *Seriation #2* is a vocal adaptation that becomes audible as the word *now* through a repetitive strategy of increasingly more discernible enunciation. Although the simple and singular expression of this word can be understood to represent an abstract concept, a vague notion of the present that can only be clarified when placed within a broader linguistic circumstance, in the context of Piper's production before and after 1968, *Now* can be understood as a harbinger of the specific and literal direction her subsequent work would take: *Now* means the historical present. The *Now* of *Seriation #2* is a more cognitive symbolic narrative than the numerical sequence offered in *Seriation #1*, or in the artist's previous investigations of time developed on paper, as in the two series *Utah-Manhattan Transfer* and *Hypothesis Situation*.

9. Adrian Piper, "Notes on THE MYTHIC BEING, 1: March 1974," in *Individuals: Post-Movement Art*, ed. Alan Sonheim, New York: E. P. Dutton, 1976. See also Piper, *Taking to Myself: The Ongoing Autobiography of an Art Object*, Brussels: MTL, 1974, and Bari, Italy: Bonomo, 1975.

A subsequent Piper soundwork, *Streetwork Streettracks* (1969), is more explicitly autobiographical. In this work, Piper walked around a block of Manhattan with a tape recorder, in an area bounded by 14th and 15th Streets and Fifth and Sixth Avenues, for two hours. While still adhering to the Conceptualist principles of time (two hours) and space (one city-block square), *Streetwork* is implicated in personal and quotidian manifestations, as Piper—no longer, as in earlier soundworks, sitting home—finds herself in public space. She meets people—some known to her, others not—and has conversations that become part of the work. In one conversation, with an unidentified man, she says, “You’re going to be included in the piece.” She discusses one of her works that has recently been published in the *Village Voice*. She meets her friend and fellow artist Vito Acconci and talks about the work he is doing at the same location and about how they are going to miss the evening’s Steve Reich performance. She encounters another friend, Judy, who is going to Europe in the summer, and they express concern regarding a friend who just had a baby, even though “she slept with the cat once.” However abstract its initial parameters of time and space, *Streetwork* is an autobiographical work, a document about being Adrian Piper during those two hours on that particular day in Manhattan. The formal parameters Piper chose for the piece—Piper, a tape recorder, a city block, two hours—nearly guaranteed that the work would become personal. As soon as an artist leaves the controlled environment of the studio and begins to interact and manipulate lived experience, art becomes implicated in and influenced by the social world.

In two subsequent early audio works, *Phillip Zohn Catalysis (5/12/72)* (1972) and *Stand-In #1: Rob* (1974), Piper’s immediate and unedited personal conversations are the material as well as the product. With *Phillip*, the conversation, in which she talks about her undergraduate work in philosophy at the City University of New York, is one-sided: Piper only reveals her side of the telephone dialogue. The listener gleans that Piper is supposed to be doing a German translation for one course and writing a paper on Ludwig Wittgenstein for another. But she has just distracted herself by reading a new science fiction novel, which

she discusses with Phillip. They talk at great length about “animal passions” and “pure transcendence.” Speaking philosophically, Phillip says that he is “committed to nothing,” and Piper thinks he is “confusing commitment with narrow-mindedness.” Throughout the forty-five minutes of their personal and philosophical dialogue, Piper repeatedly reminds herself and Phillip that she really should be doing her German translation.

Unlike prior and subsequent audio works by the artist, *Phillip* appears to be an unmediated artifact, a one-sided and rambling conversation that is left unsynthesized. This work is pivotal, however, to the artist's development, as Piper's work would continue to develop and expand in the subsequent decades according to its formal structure and aesthetic basis, which prioritizes verbal communication, assumes an active listener, and hopes for an engaged and personal response. Indeed, since 1970, the conversation has become one of Piper's primary artistic genres; and frequently, as in *Phillip*, her conversations appear as monologues standing in for an assumed, but inaudible, dialogue.

With *Stand-In #1: Rob*, two people talk against an improvised guitar solo by Piper. This conversation, recorded live between Piper and her then-boyfriend, Rob Rubinowitz, in her loft, is both more personal and more philosophical than the one with Phillip. It is also one of Piper's earliest works issued from a position of accountability—a stance that will predominate in her installations and videos during the 1980s and 1990s. She opens the conversation by saying, “I just feel that you're not being straight with me.” According to Piper, a prior conversation on philosophy “ended in a really heavy argument with you hanging up on me.” They reconstruct the details of another intellectual argument that occurred when, Piper says, “We were sitting in the bedroom and I think we had just finished making love.” Rob admits that part of the problem is that he feels that he “has to win every argument.” They discuss the meaning of personal identity and the relationship between mind and body. They talk a bit about his Kant and his Spinoza papers. When Piper says that “for Alan everything he experiences is imbued with a glow

10. Piper was, in fact, referring to Alan Sondheim.

of mystical significance," one cannot but wonder if she isn't referring to Allen Ginsberg, of whom that statement is certainly true.¹⁰ The style of direct address and the demand for clarity, frank revelation, and accountability Piper encourages from her conversation partner in Rob prefigures and anticipates much of her subsequent performances and video and audio works, including, most obviously, *My Calling (Card) #1: A Double Meta-Performance* (1987–88) and *Cornered* (1988, p. 112).

By the mid-1970s, Piper's formal engagements with audio and performative material began to incorporate more complex technical aspects, including editing and multiple soundtracks, which would eventually lead to her large-scale, multiple-channel video installation pieces of the late 1980s and 1990s. Her increasing reliance on audio-video as opposed to only audio and the increase in the scale of her works after 1980 is due to the rapid technological advances in video that occurred during the decades after the medium's inception in the late 1960s as well as a function of the artist's eventual integration into the museum and commercial gallery arena.

One of her first museum pieces, the performance *Some Reflective Surfaces* (p. 139), presented at the Whitney Museum of American Art in 1976, is directly taken from her real-life experience working, with two other women, as a go-go dancer in a Manhattan nightclub in the mid-sixties. The sixteen-minute soundtrack opens with her memories of dancing in a glass cage before a mirror and tells the story of how her relationship with her two co-workers changed for the better after they decided to coordinate their costumes and dance moves: "We became a lot more friendly to each other." During the second part of the performance, Piper dances to Aretha Franklin's "Respect" while a male voice critiques and corrects her dancing: the autobiographical is thus reframed within the authority of the cultural. Although the work is explicitly based on an event in Piper's life, in her retelling of the story as an artwork, the artist adds dialogue and music so that her museum audience is provided with clues to how to interpret the re-presented situation: Piper shades the narrative with critique,

rather than allowing her autobiographical experience to exist without commentary.

In subsequent museum installations, Piper allows "others" to speak from a first-person perspective. The soundtrack for *What It's Like, What It Is #1* features the voice of a young woman recounting her experience of being fired from a job, including her analysis that the basis for the dismissal was racism. Although the soundtrack for *What It's Like, What It Is #3* (pp. 118–19), which premiered in the Museum of Modern Art's *Dislocations* exhibition, is not anecdotal, its enumeration of white prejudices against blacks is nonetheless delivered in the first person, by an African American male who announces plaintively: "I am not pushy . . . I am not sneaky . . . I am not lazy . . . vulgar . . . rowdy . . . horny . . . scary . . . shiftless . . . crazy . . . servile . . . stupid . . . dirty . . . smelly . . . childish . . . evil." This use of a first-person address not only reflects Piper's ongoing investigation of the meaning of race and racism in her own life, but also seeks to establish a cultural understanding of racism that recognizes how personal and ubiquitous the real effects of racism are for its victims.

One of Piper's most autobiographical works to date, *The Big Four-Oh* (1988, p. 113), is presented from the perspective of a gleeful survivor—not a victim. An installation that includes jars of the artist's blood, sweat, tears, piss, and vinegar, along with a video monitor, on a coffee table, *The Big Four-Oh* is the artist's homage to the first forty years of her life. The video features her dancing to the music of Marvin Gaye, Bootsy Collins, The Rolling Stones, and other popular musicians who constitute and have been influenced by African American music. She is clad in jeans, sneakers, and a T-shirt imprinted with the face of Immanuel Kant (the focus of her academic work in philosophy and the inspiration for such artworks as the performance *Food for the Spirit* [1971, pp. 130–31]). In the video documentation, Piper follows her choreographed dances with the recitation of the personal text in the open diary on the coffee table. She reflects on her life up to the present: "I sweated blood to become myself and not someone else I didn't like." She asks for wisdom and grace to guide her through the

second half of her life. And she insists on her right to happiness: "I defy you to stop me from dancing."

In addition to the incorporation of direct autobiographical references, some of Piper's works have utilized an autobiographical process that precedes the production of the work itself. In this sense, it could be said that her research is autobiographical. For instance, before she began to deconstruct the musical origins and isolate the dance moves of funk for mostly white public audiences (one such performance, at the University of California at Berkeley in 1983, is documented in her video collaboration with artist Sam Samore, *Funk Lessons*), Piper tested her ideas about white prejudices against black music in her home, during a series of small dinner parties that included white guests. Beginning the evening playing Mozart and ending with funk and rhythm and blues during dessert and coffee, she often found herself "in a position where I would have to point out what we were listening to."¹¹ Some guests, observed Piper, would simply excuse themselves when the music turned funky. Using her personal life as both a springboard and a laboratory occludes with Piper's aesthetics of political change. As she told an audience in 1988, "I'm interested in internal transformation. . . . I think racism begins with you and me."¹²

Piper's *My Calling (Card) #1* and *My Calling (Card) #2* (1986–90, p. 135) are deliberately structured events orchestrated within experiential existence situated to interrupt the way racism and sexism begin "with you and me."¹³ Piper refers to the process of handing the cards out as "reactive performances." The calling cards are an active and premeditated way for the artist to navigate and address the uncomfortable and inescapable social events of witnessing racist remarks against blacks and receiving unwanted sexual solicitations by men. Like her earliest street performances, the calling cards directly intervene into social space and find rather than receive their audience.

With its politicized invocation of the personal, Piper's works after 1970 challenge expectations regarding what is appropriate and expected from a work of art. The notion

11. Adrian Piper, discussion at the Randolph Street Gallery, Chicago, 1987, as featured in *My Calling (Card) #1: A Double Meta-Performance* (1987–88).

12. Adrian Piper, discussion at The Studio Museum Harlem, 1988, as featured in *My Calling (Card) #1: A Double Meta-Performance* (1987–88).

13. The texts on the "calling cards" are:
My Calling (Card) #1:
"Dear Friend,
I am black. I am sure you did not realize this when you made/laughed at/ agreed with that racist remark. In the past, I have attempted to alert people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore my policy is to assume that white people do not make these remarks, even when they believe that there are no black people present, and to distribute this card when they do. I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me."
My Calling (Card) #2:
"Dear Friend,
I am not here to pick up any one or to be picked up. I am here alone because I want to be here, ALONE. This card is not intended as part of an extended flirtation. Thank you for respecting my privacy."

that art should avoid, in order to transcend, experiential reality continues to inform popular as well as professional opinion. In her wall and installation works since the mid-1980s, the recurrent image of the three monkeys who don't hear, speak, or see evil functions as a political and artistic metaphor. Politically, the monkey trio refers to white people for whom racism is not an immediate problem—so they don't want to hear about it. Artistically, it refers to members of the art-viewing public, who may indeed consider racism a problem worth addressing—but not an issue they believe should be investigated within the confines of fine art. Piper has incorporated some of the most common reactions against her politicized aesthetics into the audio and textual components of works, such as the eight-minute audio component featured in the installation *Art for the Art World Surface Pattern* (1976, pp. 106–7), where Piper's voice-over assumes the perspective of an art viewer beholden to traditional aesthetic expectations. The full installation consists of a large white rectangular box, similar in size and dimension to a small closet or outhouse, into which a viewer can walk. The interior walls are papered with newspaper headlines and articles that refer to current international political atrocities in Mexico, Thailand, Rhodesia, Johannesburg, Bloomingdale's Department Store, and elsewhere. Inside the white box, Piper's voice, intended to mirror the thoughts of at least some, if not the majority, of her viewers, intones:

. . . Oh, I get it, I get it. Okay. Got it. This is social conscience art. Right. Okay. Right. Got it. Huh. Christ, I really get enough of this stuff in the papers and on TV everyday day. You know. I mean, I don't need this when I come to an art show. I really, I don't see why anyone would want to bother infecting art with it anyway. Especially since it's just really so boring to have to read about the same old shit over and over again. Oh right, right. "Mexican peons vow to hold land." Oh that's, that's good. Right on. That's really right on. Great, that's really good. I'm really happy for them. No kidding. That's good. Whew. Jesus! Is this stuff supposed to be expanding my consciousness? I mean, I thought art was supposed to show me different ways

of seeing the world for god's sake. This isn't expanding my perception, you know, it's just putting me to sleep. I mean, you know, see, this isn't, this isn't really art at all. It's really just a new way of doing political editorializing. You know. I mean I just I really hate all this moralistic bullshit. Christ, I really hate it. I just don't want to have to deal with the horrors of the world when I'm looking at art, you know. And I don't think that's so much to ask. I mean, I mean, that's why I look at art, right? I want to be turned on by something new and exciting for a change. I want to be diverted. I want to be made happy, you know. I need a rest from all the depressing absurdities of everyday life. Just once in a while. Just once in a while. . . .

The audio persona in *Art for the Art World Surface Pattern*, who ironically assumes the perspective of an art viewer looking for beauty and diversion, reappears in subsequent audio and video works, such as *Aspects of the Liberal Dilemma* (1978, p. 140), *Four Intruders Plus Alarm System* (1980, pp. 108–9), *Cornered* (1988, p. 112), and *Safe* (1990), all of which verbalize and externalize the internal struggle Piper hears viewers engage with when faced with the overt representations of politics, in particular the racial politics of today's United States—and of her personal life—that she offers in her art. In 1970, when Piper abandoned purely abstract investigations to become an art object, she acknowledged, in a sense, that she already was one; that, like art products, her autobiography is a cultural production, the manifestation of codifiable historical and political determinants.

Laura Cottingham
is an art critic and videomaker
who lives in New York.
She has curated two major
museum exhibitions on
feminism and history, both
of which featured works by
Adrian Piper: *Incandescent*
for *NowHere* at the Louisiana
Museum of Modern Art,
Denmark, 1996, and *Vraiment*
feminisme et art at Le Magasin
Centre National d'Art
Contemporain de Grenoble,
France, 1997. A selection of
her essays, *Seeing through*
the Seventies: Essays on
Feminism and Art, is forth-
coming from G & B Arts
International (Amsterdam,
1999).

The Critique of Pure Racism: An Interview with Adrian Piper Maurice Berger

AfterImage/October 1990

This interview
was conducted
in Washington, D.C.,
in May 1990
and subsequently
expanded. It is
reprinted with
permission from
AfterImage.

Maurice Berger:

Your most recent work confrontationally, albeit politely, positions its white audience into a process of self-inquiry. An installation like *Cornered* (1988), for example, powerfully suggests to the white spectator that he or she—given the history of miscegenation in America—is, in all probability, black. Through what emotional and intellectual mechanisms do these installations and performances direct the viewer into a constructive self-examination of his or her own racism, sexism, and classism?

Adrian Piper:

Cornered challenges the white viewer to transcend that deeply entrenched, carefully concealed sense of privilege, specialness, and personal superiority that comes from identifying oneself with society's most privileged group. If we are ever going to move toward a resolution of the problem of racism, not only in this country but internationally, we've got to overcome the divisive illusion of otherness, the illusion that each of us is defined not just by our individual uniqueness but by our racial uniqueness. The ideology of otherness is a pernicious symptom of the inability to gain self-worth except by differentiating oneself from others

implicitly viewed as inferior. It's a false ideology, based on invalid inductive generalizations with a low probability of truth.

In *Cornered* I try to undercut this ideology by exploding the myth of racial separation. Like many works of mine, *Cornered* confronts the viewer with the facts in a way that mirrors any confrontational interaction between people. Since my work establishes a relation between a person and an object, some differences obviously exist. In *Cornered*—where I'm speaking to the viewer from a video monitor—the difference is minimized. The confrontation in these works tends to be difficult for the spectator, because they bring up facts and raise emotions that most people prefer to suppress. When you think about how sophisticated we're all supposed to have become through the influences of the women's movement, the so-called "sexual revolution," the Stonewall rebellion, and so on, it's really astonishing how uncomfortable most people—both white and black—still are with the fact of miscegenation, on which the greatness of this country is built! The fact is that there are no genetically distinguishable white people in this country anymore, which is about what you'd expect after four hundred years of intermarrying. And the longer a person's family has been in this country, the higher the likely proportion of African ancestry—bad news for the Daughters of the American Revolution, I'm afraid. When these issues are aired, white people in particular often seem to get very angry and very defensive. They clearly feel insulted by the suggestion, elaborated at length in *Cornered*, that they are probably black.

You would be amazed at how many knowledgeable and sophisticated acquaintances of mine who have seen that work have found some not very subtle ways of personally informing me that *they* certainly have no black ancestry in *their* family! I think this attempt to distance oneself from black self-identification demonstrates better than anything could the pervasive-

ness of racism, even among the political cognoscenti. White people have just absolutely got to get over this ugly, pre-reflexive reaction of feeling defiled, dirtied by the possibility that they might be part black, because the fact of the matter is that they probably are. There just isn't any more room on this planet for these false distinctions between people that are keeping us polarized. The concept of racial difference is nothing but a myth that obscures the real issue, of how best to distribute the limited resources we all have to share, so as to empower the disadvantaged. In this country and others there are many wealthy white families who have aggrandized themselves socially and financially by disinheriting their African American progeny and denying their paternity. If these family relationships were fully investigated, and the prolificacy of white miscegenation acknowledged legally, the configuration of social and economic resources in this country might look completely different—that is, assuming that blacks wouldn't refuse to be associated with those families altogether. Obviously, all this is a very deeply upsetting possibility for some people, since few are really willing to share power once they've wrested it away from someone else. But that's okay. My work often sparks emotional negation and rejection of personal involvement in its viewers, and I've come to expect that. It's just the first step in the process of coming to terms with these difficult facts and emotions. I try to press the issues even further in a new, related video installation, *Out of the Corner*, that will be at the Whitney this fall. These pieces force the viewer through a psychological process; once you are confronted with these emotions and ideas, you must in some way come to terms with them. Typically, the first step is denial. "It didn't happen." Then most people tend to disassociate themselves from the experience. "If it did happen, it is uninteresting and doesn't matter." Then perhaps we rationalize. "It isn't really what it seemed to be, it is more like something else." The parts that don't fit one's picture of oneself can be disregarded.

What is most important to me in this work is that at some psychological level everything we experience gets stored and affects the way we experience the world in the future. When I have confrontational interactions, I go through the process I described. The experience does its work for a long time afterwards. As the ripples smooth out, my behavior is changed in certain ways—even if I don't credit the unpleasant, shaming, or disturbing experience that is at the root. The next time I'm in a comparable situation, my behavior will be more fine-tuned and I will be better able to respond in a sensitive and considerate way. *That* is the point at which, psychologically, I can allow the process of self-scrutiny to go on at a conscious level. The entire catalytic process takes longer for some people than for others.

So you see confrontation as having a therapeutic function?

Yes. Therapeutic and also catalytic. Change is effected in a person pretty much irrespective of the rational forms of evaluating the experience. The change is not only cognitive but also affective. Or so I would like to think. Part of the recalcitrance of racism to political solutions is because racism is not just a political problem. It's also a personal problem, and it is just as deeply rooted in personal psychology as problems with personal or professional relationships are. Until we are ready to own up to our individual emotional investments in perpetuating racism, we won't be able to move past it.

So these confrontations can get to the psycho-emotional dynamic that is at the core of racism, rather than just address the general issues around racism?

I would like to underline this distinction. It's laudable to depict and analyze issues of racism. But my work really does not function in that way. I actually want to change people. I want

my work to help people to stop being racist (whether they ask for that help or not). Just as movies and encounter groups can change people, so, maybe, can my art.

How do mainstream institutions respond to your politically and emotionally charged work?

I'm beginning to see a pattern in the way these institutions deal with my work. When I first produce a work or a series of works, it meets with a vacuum of silence. Within two to five years people start talking or writing about it. Then perhaps seven to 10 years later people say, "That was really a very important work." That's the kind of response I started getting in the early 1980s to the "Mythic Being" pieces I did in the early 1970s, and that I'm now getting to the installation pieces—like *Aspects of the Liberal Dilemma* and *Four Intruders Plus Alarm System*—that I did in 1978 and '80. A process of psychological distancing is going on. As curators and writers retreat spatiotemporally from the immediate site of their confrontation with my work, they become more able to judge it aesthetically. *Cornered*, however, may represent a counterexample. It's just been acquired by the Museum of Contemporary Art in Chicago. This is very unusual, since I almost never sell anything.

In general I'm not exactly holding my breath waiting for unconditional approval from mainstream institutions. I just don't think that's in the cards. Very rarely there may be someone in a position of power in such an institution who has the courage to stick his or her neck out and support my work; but they always risk being punished for breaking rank, and often their stewardship of a show of my work will be their last curatorial act before leaving the institution completely.

I can't count the number of times I've witnessed this curious conjunction of events: they show my work, then they resign or are fired. I'm so naive about these matters. I was brought up as an art student to believe in the redemptive and progressive power of the avant-garde. I thought you were *supposed* to break new ground and push your media in new directions. I keep on needing to be reminded that only certain new directions are institutionally acceptable, and that you're not supposed to push in any direction that might question or change the way those "keepers of the flame" actually live their lives. All that nonsense about keeping art separate from politics is really nothing more than a demand to keep art from intruding into the personal realm, where of course politics reigns supreme in all relations. The demand to keep politics out of art is really a demand to keep art out of real life. But if art isn't allowed to address and transform the conditions of real life, I don't see the point of it. I try to ignore all those neo-Hegelian proclamations about the death of the avant-garde and the end of art history. I think art history itself will be the judge of what all that comes to, two hundred years or so down the road.

Given the racism, sexism, homophobia, and classism of society and culture in the United States—exemplified by the war being waged against cultural producers by the New Right—do you think that artists come into the cultural scene with inherent ethical, moral, and political responsibilities?

I absolutely do. Those who don't recognize these responsibilities are operating as what they call in political philosophy a "free rider"—someone who gets all the advantages and benefits of a moral system but doesn't do his or her part toward contributing to it. Many artists seem to feel that their only responsibility is to "just make the stuff" and leave control of its social interpretation and material fate to others. Others take

the view that everything gets commodified and co-opted in the end anyway, so we might as well all just go along with it and enjoy the party. This is a sophomoric rationalization for avoiding the hard questions about how each of us can contribute to making things better for everyone. We all have a responsibility to try to work out these issues. Of course, we won't all come down on the same side, but thinking seriously about the moral consequences of one's actions is part of being a grown-up.

In other venues you have expressed misgivings about the French structuralist and poststructuralist discourses that have pervaded much avant-garde art of the past decade. Can you discuss this?

First of all, the very idea of anyone making art as an illustration of theory defies imagination. Of course people are influenced in their thinking by what they read, and their thinking influences their work. But I just can't believe that anyone makes the art they make solely because of what they read. I don't think that production of art objects can come from intellectual ideology alone, or it's going to be pretty thin stuff. It may happen more often that people are motivated to make their work by the usual deep, sociocultural drives, and then they adopt the vocabulary of a particular theory that's in fashion in order to talk about it, when that theory fits conveniently with what they're doing. In that case I think the significance of the work is often independent of the significance of the intellectual fashion that contextualizes it. You can have great art by an artist whose theory of what she's doing is completely off the wall. In general I don't think that artists have privileged access to the significance of what they're doing, although they do have privileged access to their intentions in doing it. But even their intentions may be irrelevant to the real significance of the work.

I feel sorry for those artists who got stuck with poststruc-

turalist discourse as a way to explain what they were up to just because it happened to be the fashion of a particular historical moment, because I really think poststructuralism is a plot! It's the perfect ideology to promote if you want to co-opt women and people of color and deny them access to the potent tools of rationality and objectivity. Whereas rationality and objectivity empower us to see clearly and plan strategically, poststructuralist discourses not only deconstruct so-called authoritative texts, they also deconstruct themselves. When women and people of color speak in this language, they render their own positions unintelligible to all but a very small and esoteric community of similarly trained, highly privileged intellectuals. This is self-defeating. Anyone who wants to carry the day intellectually with regard to the analysis of race and gender issues has to be willing to say that racism is objectively wrong. It's not just wrong for me. It's not just wrong for you. It is objectively wrong.

Moreover, you have to be able to explain *why* racism is wrong. In order to make such an argument stick, you have to be willing to use and claim the methods of rationality, logic, and conceptual analysis. Otherwise you end up talking a private language with a few cohorts who probably already agree with you anyway. What a waste of time. Equally fatuous are those deconstructionist/poststructuralist feminist claims about how logic and rationality are intrinsic expressions of the male lust for power and domination, so that in order for us to be good feminists we should all just talk nonsense and baby talk instead. We might as well just take out the guns and shoot ourselves in our collective foot straight off.

But aren't poststructuralist critiques of colonialist and postcolonialist conditions successful exactly because they are questioning, even undermining, the system on its own terms? In effect aren't these arguments turning the tyrannical aspect of discourse—including poststructuralist discourse—back on itself? White theoretical writers

and academics who use such discourses without questioning what they are doing are now being challenged by brilliant intellectuals—for example, Edward Said, Homi Bhabha, and Gayatri Spivak—who speak as oppressed peoples through various autobiographical, analytic, and discursive forms.

I think such writers succeed to the extent that their analyses transcend the arcane tools that are being appropriated. When such analyses get swallowed up into five-clause sentences with a large sprinkling of obscure or neologized three-dollar words, they fail. I take very seriously the claim of some French literary scholars that poststructuralist discourse is intended as a sort of concrete poetry. Ultimately it is not intended to do the work of political analysis. As long as we understand it as concrete poetry, there is really no problem. But if what we are doing is communicating with other people who don't share our views or who have not thought about these issues, then poststructuralism seems to me a self-defeating tool. I trained as an analytic philosopher, and that means that you try to write clearly; arguments are checked for coherence and consistency. I think the guidelines for plain speaking suggested by William Strunk and E. B. White's classic writing primer *The Elements of Style* (1959) are really neat.

As a distinguished philosopher—and now a full professor of philosophy at Wellesley College—how do you reconcile your artistic production with your academic and philosophical work?

For a long time I thought there was not much of a connection between my philosophy and my art. I'm now starting to see many connections. My philosophy work, in fact, provides the broad theoretical underpinnings of my art. There is a very deep connection.

Could you tell me a little more about your philosophical work?
Who are some of the philosophers that interest you?

1. John Rawls, *A Theory of Justice*,
Cambridge: Harvard University
Press, 1971.

I guess my main influence is Kant, particularly his *Critique of Pure Reason*, *The Groundwork of the Metaphysics of Morals*, and the second *Critique*. These are my main texts. I studied them as an undergraduate and got brainwashed. I'm very influenced by Kant, but I'm not involved in Kant scholarship at the moment. I expect to be working on Kant's theory of action after I finish up my current project, which centers on meta-ethics and moral psychology. My greatest influence in this area was my dissertation advisor at Harvard, John Rawls. He wrote a book in the early 1970s called *A Theory of Justice*.¹ It revolutionized ethics and moral philosophy. One feature that makes it unique is that, unlike traditional social contract theory, it develops not only a theory of rights, freedoms, and liberties but also a theory of the distribution of economic and social resources. Rawls basically answers the Marxist demand to talk about material conditions as well as what Marx would call the "bourgeois questions" of civil rights. I'm not myself a Rawlsian; my view, though I am highly influenced by Rawls, is often critical of his theory. I take the Rawlsian project as a model of what a really good moral theory should be. It should have a firm theoretical foundation, but it shouldn't be just abstract. It should have specific application. It should develop substantive views about a wide range of particular issues.

Could you elaborate on the connection between your philosophy and your art?

This is going to be a long answer, since I must first give you an overview of certain philosophical issues that are important to me now. In my view all moral theory has to presuppose a conception of the self—a picture of the kind of agent to whom the theory applies. That conception is descriptive rather than prescriptive. A conception of the self has two parts: a model of rationality that describes the conditions of equilibrium within the self, and a model of motivation that explains what trans-

forms selfhood into agency. In all contemporary moral theory, whether Kantian, Humean, or Aristotelian in allegiance, the model of rationality is basically the model of utility maximization that is invoked by neoclassical economics. The theory of motivation is basically the Humean theory that says we are motivated solely by desires and everything we do and think is instrumental to the satisfaction of desires. These two models combined are what I call the Humean conception of the self. I argue in my forthcoming book, *Rationality and the Structure of the Self*, that both of these models are intrinsically defective, that they are plagued by internal theoretical inconsistency. Furthermore, these models can't provide the justificatory foundation for a viable moral theory that has practical application in our lives, because the reasoning by which the theory is supposed to be justified is circular. In my book I attempt to develop and defend a more workable conception of the self to ground moral theory. My conception is Kantian in inspiration, but unlike other Kantian moral philosophers I draw on the conception of the self that Kant develops in the first *Critique*. In this Kantian conception of the self the models of rationality and motivation are the same, namely, rational consistency as described in the traditional canons of theoretical rationality. I'm suggesting that we are overridingly motivated to do and to believe what will preserve the coherence of our worldview. In the *Critique of Pure Reason* Kant argues that what is most important to us is a rationally consistent and conceptually coherent theory of the world that enables us to fit every kind of experience we have into a priori categories. According to Kant, if we cannot fit things into those categories, we can't experience them at all; they can't be incorporated into the structure of the self. Even though Kant's formulation is somewhat archaic, I think Kant is right in thinking that we need to make sense of the world in certain broad rational and conceptual terms. It is extremely difficult to take each experience uniquely unto itself, making sense of it

entirely on its own, without years of training and discipline in spiritual meditation. And even there what you end up with is not knowledge in the ordinary sense. Information that violates our conceptual presuppositions threatens our belief system and thereby the rational integrity and unity of the self. We need rationality in order to be unified subjects, but a dilemma arises because our conceptual schemes are invariably inadequate in making sense of the plethora of experience, information, and new phenomena that bombard us daily. As we enter the global community, we are getting new information all the time about ourselves, about other people, about the world at large, about science, and about the universe. It's just too much, and it's all too unfamiliar. The complexity of our world has outstripped our conceptual resources for dealing with it. On the other hand, if we bracket these categories, then we are stuck with confusion and panic at all the anomalies that confront us, and we feel the threat of personal disintegration. So we have to try to maintain the appearance of rational consistency for purposes of self-preservation. This is what I call pseudorationality. We deny some things. We rationalize other things. We disassociate phenomena that are too threatening to be incorporated. We try to shape this unmanageable conceptual input into a neat and coherent view of the world. We do this in science, we do it in politics, and we do it with individuals who are alien to us—people who look different, who talk differently, who don't fit our conceptions of how people ought to be and look. When we see people like this, we try to impose our categories. Then the categories don't work. We get nervous. We try to reimpose the categories, tidying up our conception of the person so that he or she will fit those categories. This is the paradox of human rationality; if we didn't have it, we couldn't function at all. Yet these rational categories are invariably inadequate and insensitive to the uniqueness of an individual.

This paradox then becomes a point of reference for your art, which is concerned with the ways in which we construct our racism, sexism, and classism. Do pieces like *Cornered* or the *Calling Cards*, or the meta-performances such as *Funk Lessons*—works that draw connections between theory and consciousness raising—position us to understand that paradox?

What I like to do in these works, and also in some of the installations like *Aspects of the Liberal Dilemma* and *Four Intruders Plus Alarm System*, is to focus our attention on the defenses we use to rationalize away the uniqueness of the "other." The problem, of course, is that when we come out with pseudorationalizations we're not at that moment being particularly self-aware; we're too busy defending ourselves intellectually against what we perceive to be a threat of boundary violation by the anomalous "other." I find that all you have to do is to echo or depict those defensive categorizations as they are, without too much aesthetic or literary embellishment, in order to generate a certain degree of self-awareness of how inadequate and simplistic they are. I've used this device in a number of pieces, such as the altered picketer's sign that says "THIS IS NOT A PERFORMANCE" in the photo-text piece *This Is Not the Documentation of a Performance* (1976); the installation audio monologues in *Art for the Art World Surface Pattern* (1976), *Aspects of the Liberal Dilemma*, *Four Intruders Plus Alarm System*, *Close to Home* (1987), and *Safe* (1990); the discussion of some people's perceptions of black working-class music as vulgar, unstructured, and meaningless in the collaborative performance *Funk Lessons*; and, of course, the game-theoretic response options I lay out in *Cornered*. I find that the more I search out and target these defenses, the more self-aware the viewer becomes, the more attenuated and irrational the pseudorationalizations become, and the more obvious it becomes that they are stereotypical classifications that are

completely inadequate to the complexity and uniqueness of what one is actually experiencing.

My ultimate goal is to make viewers so aware of *all* of those defenses as *pseudorational defenses* that they stop generating them entirely; that they simply stand silently, perceiving and experiencing at the deepest level the singularity of the object or person, knowing in advance that any attempt at intellectualization is going to be invalid, and so allowing their concrete experience to quiet the intellect before it starts poisoning that experience. Anyone who is evolved enough to allow that to happen will have an overwhelming and humbling experience. At that point we can start considering the transformative powers of art and the possibilities of spiritual regeneration. What I really like is when someone comes up to me after seeing one of these pieces and says huffily, "Well! You've pretty much said all there is to say!" and stalks off. Then I feel we're making real progress.

The more we examine our defensive rationalizations and acknowledge that our stereotypical categories don't fit, the more we will be able to sensitively expand those categories in order to encompass the singular reality of the "other." Such flexibility was something that Kant didn't envision—his idea was that we were just stuck with certain categories.

I believe these categories are constantly being redefined and that they are evolving in response to the complexity of information and experiences that confront and overwhelm us. These categories are mutable. The more we learn to guide them consciously, with an eye to achieving certain goals like overcoming racism or understanding the natural world, the more we can evolve cognitively.

I understand what you mean by these Kantian categories, but I am unclear on how you can reconcile Kantian aesthetic theories—purist, universalist, and metaphysical conceptions that are deeply problematic—with your own aesthetic inquiry into xenophobia.

Kant's aesthetic theory is part and parcel of his larger project of giving an analysis of the universally applicable conditions inherent in subjectivity that enable subjects to have objective knowledge, act morally, and make valid aesthetic judgments. As an artist my interest is not in Kant's aesthetics but rather in his metaphysics and epistemology, where he attempts to provide an overarching explanation of how science and objective knowledge in general are possible. But even in examining his aesthetic theory I think it's important to emphasize that Kant is giving an account of the conditions inherent in the structure of the mind that make it possible for a subject to make valid aesthetic judgments. His claims about organization, intentionality, and the sublimity of nature emphatically do *not* stipulate external conditions that objects objectively must satisfy in order to count as art. The very idea of pontificating about the qualities things in themselves must have in order to be classified in this way or that would have been completely foreign to his project. So from the claims Kant makes about the independence of the aesthetic from the cognitive and moral, we can infer exactly nothing about what sorts of objects get to be identified as art. We can have Kantian-style aesthetic experiences of all sorts of things, including agitprop political art, without violating Kantian strictures.

And anyway, what's so wrong with purity and universality? Kant's attempts to isolate for purposes of analysis certain cognitive and affective features that all human beings have in common is not intrinsically offensive. Purity is not the same as elitism, and universality is not the same as hegemony.

Do you think that Kant's universalist assumptions are accurate?

Yes. This is what annoys me so much about the deconstructionists. They ignore much of what we all have in common as human beings, the cognitive capacities we actually share.

2. Robin Horton,
"African Traditional
Thought and Western
Science," in *Rationality*,
ed. Bryan R. Wilson,
Evanston, Ill.: Harper and
Row, 1970, pp. 131–71.

Anthropologists, for example, have often analyzed the things that we share. There is an interesting paper by Robin Horton that compares Western scientific theories and the religious systems of traditional African cultures.² Yes, there are differences, but there are also many similarities in methodology. It turns out that there are really more similarities than differences.

But didn't Kant's universalist and purist positions offer modernist culture justification for its racism and imperialism?

Of course, any text can be misinterpreted and used to justify all sorts of things, if no one else takes the time to check back and read what it actually says. It is the nature of rationality to provide reasons. The question is whether the reasons are good, whether the theory is sound. The soundness of scientific theories is determined by whether they are well confirmed by the data, make well-confirmed predictions about what should happen under certain conditions, and can account for *all* the data. If you have a theory—we might call this the parochial theory—that can only account for the data within a very circumscribed community, say the community of patriarchal, white males, you will not have a very powerful theory. Too much available data is omitted or left unexplained. It's like developing a theory of the universe that can only account for the apparent revolution of the sun around the earth but doesn't say anything about the planets or galaxies. In order for a theory to be powerful, it must account for all the available data. Sure, if you start out with a parochial theory, you can try to justify it. But that's pseudorationality, not rationality proper. Real rationality includes the recognition of fallibility.

So you believe that Kant was misinterpreted rather than that racism is inherent to the Kantian position?

I think that is absolutely right. The theory that you find in his

Critique of Pure Reason and in *The Groundwork of the Metaphysics of Morals*—despite their exegetical problems—is quite universalistic in its embrace. That does not mean that Kant himself was not racist, sexist, and anti-Semitic. Indeed, there are other, lesser writings in which he makes known his embarrassing personal opinions. If you look at his primary works, however, his views apply impartially to the whole range of human agents, without respect to race, community, or gender.

Your work is constantly asking questions about gender and class issues as well as those of race. Theoretically, conceptually, and politically, how do you reconcile discourses around questions of race and racism with feminism? In other words, how does racism overlap with sexism? How does this relationship function?

If you look at *Genetic Abstracts* from about 1950 of the work of physical anthropologists and biologists, you find that there are no hard and fast biological connections between visual appearance and genetic ancestry. There has been too much genetic intermixing in the Americas, Europe, and Africa for racially distinct groups to exist. Where do you think curly or wiry hair, swarthy complexions, full lips, or broad noses come from? Why do you think you find those physical characteristics scattered all over the globe, in all peoples and geographical locations? Surely all those “Negroid features” can’t each be a genetic mutation? An American who is identified as “white,” for example, has a completely different genotype than an English person who is identified as white does. The reason for this difference is that Americans have intermarried and miscegenated so much with African Americans that they have a completely different genetic heritage. Similarly, if you look at an African American’s genetic heritage, it’s completely different from that of a South African or West African black. Racism is not about our actual genetic ancestry. Racism is a *visual*

pathology, feeding on sociological characteristics and so-called racial groupings only by inference and conceptual presupposition. Primarily it is an anxiety response to the perceived difference of a visually unfamiliar "other." To the extent that the primary foundation of racism is visual, it is commensurate with sexism. Some people are discriminated against because they have breasts, while others are discriminated against because they have woolly hair. If you happen to have breasts *and* woolly hair, you are in double trouble. We need to understand how these deeply buried archetypes function in our character and personalities, how they engender a sense of security when people look and act as they are "supposed to" and fear and anger when they don't. These perceptual issues are fundamental.

They are also fundamental to your art. Could you talk about how these issues enter your current aesthetic production?

I've been using this very beautiful and iconic image, a photograph by Peter Turnley of a Somali mother cradling a child in her arms. The mother is clearly poor and undernourished; the child is emaciated, uncomfortable, and obviously in pain. It's very much a substantive, earthy Madonna image—without the spiritual bleaching. It puts a different, more universal spin on the Christian rendering of the same subject matter and makes clear its cross-cultural applications. But what I like about it is that it confronts us simultaneously with our ancient origins in the African mother—that's why I title the various parts of this ongoing project *Ur-Mutter*—and with the ways in which we as Westerners have degraded and defiled both our ancestral African origins and our contemporary African siblings. That is, it is the image and the reproach of our collective racial self-hatred. To my way of thinking, universality and singularity are opposite sides of the same coin: An individual is defined by a

particular conjunction of properties each of which is universal in its application. A unique individual is one such that only that individual bears that conjunction of properties. A unique image of universal meaning is a unique conjunction of universally applicable properties at least most of which apply across the universal set comprising all social contexts. I believe that this mother-child icon bears properties applicable across any human social context, regardless of how those properties are further interpreted. I try to expose the unique singularity of this woman and her son by situating the image in a wide variety of such contexts, each of which is individually expressive but none of which is comprehensive of what she ultimately is. For example, one text I use is "We made you" (*Ur-Mutter* #2 and #5). That's true; an African *Ur-Mutter* did make us, but she is more than just our mother. She's also an undernourished and politically oppressed woman, now, who must "Fight or die" (*Ur-Mutter* #3, #8, #10, and #11). But even that's not all there is to say, because what she's fighting for is not the guilty gluttony and self-cannibalism that characterize Western culture and that we strive so hard to defend. Thus her reassurance, "Relax. We don't want what you have" (*Ur-Mutter* #4, #6, and #9). And so forth. Exhausting the range of available conceptual interpretations of it is analogous to the process of peeling off one pseudorational categorization after another so as to finally leave one with the bare experience of the object itself, which is a universal icon. So a system of permutations has developed out of this single image. I want to expose the viewer to a very wide range of visual and textual contexts in which that image is perceived, so that its essential singularity and uniqueness become more salient.

To get back to the Kantian model, racism works by imposing simplistic categories on people. No category can be completely accurate. In theory (and perhaps even in practice) I could deploy that image for the rest of my artistic life. I could use the image over and over again, with slightly different textual or

contrasting visual content, and would still not exhaust its meaning. What I want to do is to flood the viewer's perceptual field with enough variations on that image to force the recognition that it is not possible to apprehend the singularity of that person through any simple act of categorization. I'm actually using a number of different images of black people this way, varying the conceptual interpretation of their visual singularity as a way of exposing their individuality and personhood.

In my most recent object work—the *Pretend* series (1990)—I've been dealing largely with the degradation and coercive penal supervision of a quarter of the black male population in the U.S., by using a variety of different and repeated images of ordinary black men, mostly anonymous, in conjunction with occasional images of Martin Luther King, a repeated drawing of the Chinese sculpture of three monkeys who hear no evil, see no evil, and speak no evil, and a single text, "Pretend not to know what you know." And in *Out of the Corner* I deploy 64 portrait images of black women of different ages together with video monitor talking-head images of eight white men and eight white women. I'm interested in building a visual family of black faces that are both anonymous and familiar to the viewer, and to that end I'm reusing images I first used in the late 1970s—for example, from *Aspects of the Liberal Dilemma* and *Four Intruders Plus Alarm System*. In all of these works, old and new, the gaze is frontal and makes eye contact with the viewer, and the textual mode of address is the "I/You" first and second person, a device I've been using since the early 1970s in order to build intimacy and confrontational immediacy.

Sometimes your work employs autobiography to significant political effect. Rather than speaking in master narratives, which might constitute a form of self-repression, you allow various discourses, including personal narratives, to function simultaneously. What do you feel is the role of the personal in your work?

The personal plays the role of the concrete, immediate, and specific. I want to give concreteness to my work in order to blast the simplistic categories that we impose on people. I use my own experience—my own selfhood—when it seems strategically the best way to make concrete those thoughts, sentiments, or beliefs that might be dismissed as being too theoretical or abstract. I dislike theory that remains so abstract as to absolve people of the need to apply it to their personal lives or think about what impact it might have on their lives. Interpersonal interactions are really the key to political transformation. Because they function at the level of the individual, they undermine or subvert the pseudorationalizing tendencies that we have when we are dealing with anomalous otherhoods. So I employ the personal as a way of subverting this pseudorationality.

In fact, I like to think that I'm attacking the problem of xenophobia from two directions simultaneously: from the direction of interpersonal and immediate experience in my art work, and from the direction of the very broadly abstract conceptual underpinnings of xenophobia in my philosophy work. The art work is like the experimental laboratory in which I find out and test what's true, and the philosophy is where I construct and refine the theory on the basis of what I've learned in the lab, which then leads me back to the lab to try

out new things. Each discipline nourishes the other. The art grounds my abstract philosophical analyses in immediate experience, and the philosophy helps my art maintain a larger, long-term metaphysical vision. I find that both are very deeply a part of me—the concrete and immediate art work expresses what is at stake personally, in the indexical present, and the abstract and conceptual philosophy articulates the big picture as I see it and the larger ethical implications of action.

I like to think of my work in art and in philosophy as tools for spiritual transformation through political change—they form a kind of pincer movement for grasping xenophobia at both ends and squeezing it down flat into some kind of recyclable mental resource.

Plates

1968

collage on paper

13 1/2 x 14 1/2 in.

collection of the artist

1968

collage on paper

12 1/8 x 12 in.

collection of the artist

106

Art for the Art World Surface Pattern

1976

mixed-media installation with custom-printed
wallpaper, stenciled text, and audiotape

84 x 60 x 60 in.

collection of the artist

107

Art for the Art World Surface Pattern (detail)

1976

30 x 24 in.

collection of the artist

**Ricksha-Wallahs in Bangladesh:
Tortuous Life at 5 Cents a Mile**

Thai Leftists' Rally Crushed in Frenzied Violence

NOT A PERFORMANCE

PERFORMANCE

1980

mixed media

84 x 71 in. diameter

collection of the Wexner Center for the Arts,
The Ohio State University, Columbus;
purchased in part with funds provided by
the National Endowment for the Arts

1980

1987

charcoal on newspaper

22³/₁₆ x 13¹¹/₁₆ in.

collection of the Williams College Museum of Art,
Williamstown, Mass.; gift of the American Academy
and Institute of Arts and Letters, New York: Hassam,
Speicher, Betts and Symons Funds

1995

photograph altered with oil crayon

10 x 8 in.

collection of the artist

1988

single-channel video installation, videotape, 16:20 min., color,
edited by Bob Boilen,
monitor, 2 birth certificates, table, chairs
collection of the Museum of Contemporary Art, Chicago,
Bernice and Kenneth Newberger Fund

1988

video installation with 40 hardballs, armor, open journal,
blood, sweat, tears, urine, vinegar
collection of the artist

1990

8 framed photographs

8 1/2 x 12, 12 x 12 in.

collection of the New School University

116

Black Box/White Box

1992

mixed-media installation with
black cube, white cube, 2 easy
chairs, 2 boxes of tissues,
lightbox with black-and-white
image, audiotape, framed
black-and-white photograph,
wall text, spotlight, and timer
each box 96 x 96 x 96 in.
collection of the artist

117

Black Box/White Box (detail)

1992

118-119

What It's Like, What It Is #3 (detail)

1991

mixed-media installation with
music, videodisks
The Museum of Modern Art, New York
(following page spread)

continued from preceding page
osed, graphite on the hands, and
stimating a lapsed time of three
minutes, both hands attempt to
descend the page with identical
uching motions in an effort to keep
an even vertical column of
uches."

"Voice" entails four large
eakers and various texts read on
pe, mostly simultaneously. It
oked right but it didn't sound very
teresting to me. Morris's most
teresting work this time around is

the poster for the exhibition. It shows
the muscular artist stripped to the
waist, in shades and helmet, with
chains and a spiked "dog collar."
I'm not sure what it means. I'm not
sure I want to know. But at least it's
a memorable image.

SOMETIMES I WONDER about
things. Is it merely a coincidence
that we are now treated to the
terrific paintings of Gerald Murphy
at the Museum of Modern Art when
the expensive "The Great Gatsby"
has recently opened? In the

foreword to the dry but informative
catalog to this splendid show,
Murphy's friend, the poet Archibald
MacLeish, writes, "It is often
asserted that Murphy was the model
for Fitzgerald's Dick Diver in
'Tender Is the Night,' if not for
Fitzgerald himself."

Even if the timing is not a
coincidence, perhaps we need more
"coincidences" like this, if a great
show can result. Murphy was rich,
an expatriate, and a friend of almost
every important Paris art figure of

the '20s. He didn't begin to paint
until he was 33 and he stopped,
apparently because of personal
tragedies, only seven years later,
leaving behind an extremely small
body of work, but one I think
extremely significant, as late
Cubism (related to Precisionist
painting), as American painting,
and as just damn good art.

Here we are able to see just about
all there is of his work: "Razor,"
"Watch," "Doves," "Wasp and
Pear," "Cocktail," and "Library."

which has never been exhib-
before. This list is expanded by
photographs of lost or destr-
works. Needless to say, this is a
small output, but the clarity and
beauty of what remains speak
themselves.

Murphy's backdrop for a
with music by Cole Porter, is
"Within the Quota," is a knock-
is a fake front page, a compo-
sensational headlines, le-
"Unknown Banker Buys Atlan-
wonder what the music was
Does anybody know?

Galleries

PHYLLIS LUCAS GALLERY
"TRIBUTE TO DALI"
LARGEST COLLECTION OF OLD PRINTS
AND FINE GRAPHICS
EXCLUSIVE PUBLISHERS DALLITHOGRAPHS
981 2nd Ave., N.Y., N.Y. 10022 (52nd St.)
Illustrated Color DALI catalog \$1-foreign \$2.00

Peter
HOMITZKY
Paintings
Thru May 25
ROKO
90 E. 10th Street

THOMAS
GEORGE
BETTY PARSONS
GALLERY
thru May 11
24 W. 57, N.

SARIANO
AT THE
ROSENHOUSE GALLERY
33 GREENWICH AVE 675 2107
12 to 9 WEEKDAYS AND SAT.

**MARGE
HELENCHILD**
APR 20-MAY 15
SOHO 20 99 SPRING

**ALVIN
LOVING**
FISCHBACH
489 BROOME

CHINA HOUSE GALLERY
presents
TANTRIC BUDDHIST ART
CHINA
INSTITUTE
IN AMERICA
Guest Curator, Eleanor Olson
Fully illustrated
catalog available
\$5.75 plus 30 cents postage
125 East 65th Street, New York 10021

10 Downtown
974 April 20-21, 27-28, May 4-5, 1-6 p.m.
■ richard samuelson
133 west 24 st.
■ roz seelig
48 west 22 st.
■ david james
121 west 17 st.
■ diane levin
812 broadway
The Seventh Annual
show of artists'
work in their lofts
■ sally ehrlich
482 broome st.
■ james zver
16 greene st.
■ isabella corwin
140 baxter st.
■ carol engelson
164 bowery

JOHN
FISCHER
LERNER-HELLER
789 MADISON AVE., N.Y.
thru May 11

**WILLIAM BECKMAN
BARTON BENES**
alan stone
48 E 86

JULIAN
LEVI
PAINTINGS
thru May 18
Frank Rehn Gallery
655 Madison Ave.

**PETER
CARELLA**
Paintings
April 26 - May 15
THE FIRST STREET GALLERY
118 Prince St.

Visit America's Largest Art Gallery
CIRCLE GALLERY, LTD.
Weekdays 10 to 10/Sun. 12 to 8
1081 THIRD AVE. & 64TH ST.
(212) 752-2577

"I REALLY WISH I
HAD A FIRMER GRASP
ON REALITY. SOMETIMES I
THINK I HAVE BETTER IDEAS
THAN ANYONE ELSE AROUND
WITH THE EXCEPTION OF SOL
LEWIT, AND POSSIBLY BOB SM-
SON, WHOSE IDEAS I REALLY
RESPECT."
4-12-68

ED OATES
April 16-May 4
IOLAS GALLERY, 15 E. 55, N.Y.

PERFORMANCE EXHIBIT BY
DOUGLAS DUNN ON VIEW
101
TUES-SAT, 2-6 PM THRU
18 MAY 508 BROADWAY
(NEAR SPRING) 3RD FLOOR \$1

Sandi Gross
"Ambiguity of Subconscious Vision"
solo show of textural paintings & col-
lages at Central Hall Gallery, 402 Main
St. Port Washington, LI, N.Y. 12-5PM
Wed-Sun thru May 12 / 516-767-9550

Paul Sharits
Thru May 2
**Bykert
Downtown**
484 Broome

PAINTINGS BY
MYLO QUAM
NOW THRU MAY 12
WAVERLY GALLERY
103 WAVERLY PLACE 477-6710
Open daily 1-9PM Closed Mon.

**BENEFIT SALE
MAY 1-10**
nader
OF HAITI LIMITED
ART GALLERY
Baruch College
155 E 24
673 MADISON AVENUE, NEW YORK 10021
TELEPHONE (212) 751-3337
Entrance 25 East 61 Street

**Lloyd
Glasson**
Bronzes,
Ceramics, Drawings
April 16th-May 4th
**DORSKY
GALLERY**

Robert
HENRY
green Mountain
135 GREENE STREET

HOUSTOUN
Second Story Spring Street Society
APRIL 13 - MAY 3
167 Spring Street

MAY STEVENS
APR 20-MAY 15
SOHO 20 99 SPRING

'sh-to-fan 'in(t)s
3'mor-so(r)
'krö-bär an(d)
'püt-ö sa(a)l

TOM BOUTIS
**RUTH ANN
FREDENTHAL**
**EMILY MASON
GABRIELE ROOS**
April 27-May 16
LANDMARK GALLERY
469 Broome St. NY 10013

PHOTOGRAPHS
**BEATON NADAR HORST
HOYNINGEN-HUENE**
SONNABEND GALLERY 924 MADISON

to May 11
**CARL
HOLTY**
MEMORIAL EXHIBITION
Fully illustrated color catalogue \$5.00

REBA ROTTENBERG
Motor Vans
April 23-May 11
GALLERY
1046 Madison Ave. (80 St.) NYC
Tues-Sat 12-00 5:00 P.M.

pat
MAINARD
green Mountain
135 GREENE STREET

**14 SCULPTORS
GALLERY**
GROUP SHOW
Opening Sat. April 20
Until May 8th
Tues-Sat. 12-6 p.m.
75 Thompson St.

ALICE AYCOCK
112 Greene Street

WESSELMANN
Sidney Janis 6 W

120

The Mythic Being, Cycle I: 2/28/74

1974

ad from the *Village Voice*

17 x 14 in.

collection of the artist

121

Funk Lessons (Performance)

1983

videotape of performance produced by Sam Samore,

15 min., color

collection of the artist

1966

charcoal on paper

24 x 18 in.

collection of the artist

1968

artist book folio with 64 loose leaves

8 x 8 x 1/2 in.

collection of Alan Cravitz

1969

black-and-white photographs and ink on paper,
photocopy, typewriter ink on paper
14 1/4 x 10 7/8, 11 x 17, 8 1/2 x 11 in.
collection of the artist

1968

text on paper, 9 color photographs

17 x17 in. each

collection of the artist

Untitled Performance at Max's Kansas City, NYC

1970

2 black-and-white photographs, text,

4 black-and-white photographs

16 x 16 in. each

collection of the artist

1970

2 black-and-white photographs mounted on page with text
8 1/2 x 11 in. page, 5 x 5 in. each photograph
courtesy of Thomas Erben Gallery, New York
(photograph: Rosemary Mayer)

1970-71

2 black-and-white photographs mounted on page with text
8 1/2 x 11 in. page, 5 x 5 in. each photograph
courtesy of Thomas Erben Gallery, New York
(photograph: Rosemary Mayer)

1971

14 silver gelatin prints

14 1/2 x 15 in. each

collection of Thomas Erben

1

2

5

6

10

11

3

4

7

8

9

12

13

14

1979

black-and-white photostat with image and text

29 1/8 x 19 1/8 in.

collection of the artist

It was in third grade that I started having real trouble, with math, with gym, with everything. That was when I began to get sick almost every day, and had to be sent home from school. The reason was that there was a girl in my class named Claudia who made me wish I were dead. Claudia looked a lot like me. We were both skinny and had long brown hair, which we wore in braids, and large brown eyes with long eyelashes. Claudia was much prettier than me. But she was envious of me because Julie was at that time my best friend, and Julie was the most popular girl in the class. Julie was a tomboy. She was also very smart. She read the New York Times every morning and discussed its contents with her father over breakfast. All the girls wanted to be like her and all the boys really respected her. Soon after the term began, Julie started ignoring me. In fact, all the girls in the class ignored me. When I said something to any of them it was just as though I weren't there. Except that they would all sit together at lunch two or three tables away from me and whisper to each other and stare at me and giggle. I didn't understand what was going on. I felt miserable all the time. I cried a lot and stopped doing homework and daydreamed in class and couldn't think. At home I watched TV constantly, and played sick so I could stay home and listen to radio soap operas like "Our Gal Sunday," and "One Man's Family." I read comic books and novels and made up a best friend who was a tomboy named Corky. To be in school was a nightmare. Then one day a really crazy boy in the class threw a tantrum and injured me by hitting me in the stomach with a chair. I started to cry. Julie came over and apologized to me for how she had acted, and everyone else followed her and confessed what had been going on. Claudia had started an H.A. Club with all the girls in the class. "H.A." stood for "Hate Adrian." The rules of the club were that everyone had to swear to ignore me; to pretend to be whispering bad things about me to each other when I was around; to make nasty jokes about me that I could hear; and to recruit as many boys as possible into the club. The membership of the club was growing rapidly when they decided to dissolve it. But by fourth grade Julie and Claudia were best friends anyway. I was mostly home being sick and not around to sustain our friendship. Lizzy and I became best friends around sixth grade. She was also very popular, and very pretty. She had already seduced one of my boyfriends, Michael, away from me. But it hadn't bothered me since I hadn't cared for him much anyway. Our friendship lasted until I discovered that after swearing all our mutual friends to silence, she had been dating my current boyfriend Robbie behind my back for a year, while I had been confiding in her about wanting to break up with him but not wanting to hurt his feelings. After I found out the truth Lizzy turned all the girls in our crowd against me. I stopped being invited to their houses. I stopped going to their parties. I ate lunch with the "unpopular" girls and no one asked me why. After that I largely turned outside school for my friends. My next best friend was Marie, whom I met when my parents moved to Riverside Drive. Marie was part black, too (although she told everyone she was Italian and Venezuelan), and very interesting and exotic-looking. She introduced me to Puerto Rican gang in the neighborhood with whom we hung out together. I rejected her boyfriend Jimmy when he came to me, but she never really hated me after that. She began to seriously dislike me when we went to camp together and I became involved with Jon, a handsome counselor who had a distant crush on. She got with the other girls and went to put my bed outside in the rain. I got off with a beating in a treehouse. After that my best friend was a beautiful Spanish girl I met when I was fifteen. We took drugs, went to dancing classes together, and did illegal jobs as discotheque dancers at the same time. Our relationship was based on fashion photography and I modeled for her. For a long time she was very kind to me, but then later, after we'd taken lots of drugs together, she started to hate me because she thought I was a bitch. That was the last a Spanish gay Hispanic spiritual medium with whom I was very complexly involved. I convinced Manny that I was an evil spirit and that he should exorcise me. There are at least four more recent cases: Mary, Jamie, Anneli, and one, all following the same pattern: I am rejected, exorcised, or double-crossed by the woman whom I'd thought was a close friend because of her interest in me. In many of these cases I have been probably betrayed by my friends. I have to forego my interests in order to be the sake of my friends. The only women friends I have had a stable relationship with are lesbians, or straight women who have had a stable relationship with a man for at least three years. I am around these women. I have to be very careful. I look and act very assertive, almost aggressive, which is not to be polite. I also have to exhibit a special kind of politeness. I bar whatever he has to say. I never address my remarks to him directly. I feel uncomfortable and resentful at having to go through these contortions. But it seems to be necessary in order to get the woman to trust me. For I see now that most of my women friends will probably always subordinate our friendship to their relationships with men in various ways, and this forces me to do the same. I see why it is that friendship with another woman is so important to me, yet so fragile. It is because we have not yet learned genuinely to trust one another, in spite of all that the women's movement has achieved.

1981

pencil drawing on paper

10 x 8 in.

collection of Eileen and Peter Norton, Santa Monica

1983

collage photostat

37 1/2 x 27 1/2 in.

collection of the artist

PORTRAIT

All sentient species are biologically programmed to attack alien enemies. Some species are programmed to attack their own members as alien enemies. Rats, for example, will attack, kill or even cannibalize one another under conditions of overcrowding and deprivation. But human beings are more unique still. Only human beings are capable of self-destruction, of suicide, of acts that have our own self-obliteration as a conscious purpose.

Human beings must view themselves as alien enemies to be able to do this. They must believe that if they allow this alien enemy to exist, it will destroy them. And so to avoid destroying themselves they destroy themselves.

We can see why this might be so. We do not know ourselves very well. Often we feel assaulted by unacceptable thoughts and impulses, and move to suppress them; or shamed by unacceptable physical features, and work to remove them; or threatened by others' unacceptable behavior or appearance, and so attack or reject them. We view these things as alien enemies, not as the familiar ingrained parts of ourselves they are. And so we are constantly moved to destroy and reconstitute ourselves in conformity with our truncated and distorted self-image.

In all these cases, and others like them, we fail to recognize that we are destroying ourselves. And so our centrally motivating urge to self-destruction itself goes unrecognized. Perhaps we wouldn't recognize this particular facet of ourselves if it stared us in the face.

Nagasaki, August 9, 1945, three minutes after the bombing. The smoke column has reached 20,000 feet. (Hiroshima-Nagasaki Publishing Committee, U.S. Army returned materials.)

135 **My Calling (Card) #1**

1986-90
printed cards
2 x 3 1/2 in.

My Calling (Card) #2

1986-90
printed cards
2 x 3 1/2 in.

My Calling (Cards) #1 & #2

1986-90
printed cards, plastic cardholders, hand-lettered sign, and pedestal
dimensions variable
collection of the Davis Museum and Cultural Center, Wellesley College;
Museum purchase, The Dorothy Johnston Towne (class of 1923) Fund

Dear Friend,
I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Sincerely yours,
Adrian Margaret Smith Piper

Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

**JOIN THE STRUGGLE
TAKE SOME
FOR YOUR OWN USE**

For the White Farmers, All's Well in Zimbabwe

By EDWARD A. MORSE

ENTERPRISE, Zimbabwe — In the fields just north and east of the town, where stalks of grain are being harvested, the white farmers are busy. The fields are lush and green, and the weather is warm and sunny. The farmers are working hard, and the crops are looking good. The farmers are happy, and the crops are healthy. The farmers are working hard, and the crops are looking good. The farmers are happy, and the crops are healthy.

There was a time when many farmers in Zimbabwe were worried about the future of their land. But now, with the new government in power, the farmers are feeling more secure. They are working hard, and the crops are looking good. The farmers are happy, and the crops are healthy.

780 FACES BY SO...

Criminal...
Detained...
Ready...

JOHANNESBURG — South African police have charged 780 people with criminal offenses. The charges range from minor infractions to serious crimes. The police are working hard to bring the cases to trial. The charges are being filed against a large number of people, and the police are determined to see justice served.

More in South Africa...

Are said to be seized...

A South African police officer is seen in a photograph. The officer is wearing a uniform and a hat. He is looking towards the camera. The background is slightly out of focus, but it appears to be an outdoor setting.

These individuals are being charged with various offenses. The charges are being filed against a large number of people, and the police are determined to see justice served. The charges range from minor infractions to serious crimes. The police are working hard to bring the cases to trial.

U.S. Goal in South Africa: Leverage

By EDWARD A. MORSE

WASHINGTON — The United States is seeking to use its economic leverage to pressure the South African government to end its policy of apartheid. The U.S. government is working closely with other countries to achieve this goal. The U.S. government is determined to see justice served.

The U.S. government is working hard to bring the cases to trial. The charges are being filed against a large number of people, and the police are determined to see justice served. The charges range from minor infractions to serious crimes. The police are working hard to bring the cases to trial.

Cloud Over Welsh Sheep

By EDWARD A. MORSE

WELSH — A large flock of sheep is seen in a photograph. The sheep are grazing in a field. The field is lush and green, and the weather is warm and sunny. The sheep are happy, and the crops are healthy.

The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy. The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy.

The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy. The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy.

The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy. The sheep are working hard, and the crops are looking good. The sheep are happy, and the crops are healthy.

5 NUCLEAR VICTIMS SURVIVE OPERATION

Recipients of Bone Marrow After Chernobyl Accident
Seen as Likely to Live

By ERIC ECKHOLM

Five of the thirteen victims of the Chernobyl nuclear accident who received bone marrow transplants are seen as likely to survive. The recipients are being treated at a hospital in the Soviet Union. The doctors are working hard to bring the cases to trial. The charges are being filed against a large number of people, and the police are determined to see justice served.

The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy. The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy.

The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy. The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy.

The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy. The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy.

The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy. The recipients are working hard, and the crops are looking good. The recipients are happy, and the crops are healthy.

1983

videotape of performance
produced by Sam Samore,
15 min., color
collection of the artist

Some Reflective Surfaces

1976

performance at the Whitney
Museum of American Art
collection of the artist

1978

mixed-media installation

black-and-white photograph

18 x 18 in.

collection of the University of California,
Berkeley Art Museum

1991

wood booths, backlit black-and-white

photographs, paper notebooks

84 x 164 x 48 in.

collection of the artist

140 Aspects of the Liberal Dilemma (detail)

1978

mixed-media installation

black-and-white photograph

18 x 18 in.

collection of the University of California,
Berkeley Art Museum

141

Vote/Emote

1991

wood booths, backlit black-and-white
photographs, paper notebooks

84 x 164 x 48 in.

collection of the artist

1975

poster

24 x 36 in.

collection of the artist

1975

Cambridge, Mass.

collection of the artist

1975

street performance, Cambridge, Mass.

collection of the artist

1

2

3

4

1975

oil crayon drawing on photo

8 x10 in.

collection of the artist

1

2

1974

10 black-and-white photographs, ink on paper

8 x 5 in. each

collection of the Walker Art Center, Minneapolis;

T. B. Walker Acquisition Fund, 1999

1 The Mythic Being: I/You (Her), 1.

2 The Mythic Being: I/You (Her), 2.

7 The Mythic Being: I/You (Her), 7.

8 The Mythic Being: I/You (Her), 8.

1975

poster

24 x 18 in.

private collection

1975

poster

24 x 18 in.

collection of the artist

1987

text collage, photograph by Ellen Schub/*The Village Voice*

22 x17, 11x17 in.

collection of The Museum of Fine Arts, Houston;

Museum purchase with funds provided by Mickey and Jeanne Klein

II. Have you ever had a black person visit your place of residence?

B. If yes, how did your reaction manifest itself?

1. averted eyes _____
2. increased heartrate _____
3. tightened neck and/or stomach muscles _____
4. forced allusions to black culture, politics, or society _____
5. adoption of black working class vernacular conversational
 idioms _____
6. adoption of streetwise mannerisms _____
7. none of the above _____

Do you feel uncomfortable at the thought of
displaying such questions on your living room wall?

Ashes to Ashes

1995

black-and-white photo, color photo, text

48 x 24, 48 x 26, 20 x 30, 22 x 30 in.

collection of the artist

The
was
sm
abo
par
thei
afte
hor
tire
diag
to s
He
he
was
he
con
love
to s
Noth
with
resig
was
start
neve
that
her
so
she
groo
erran
he w
happ
he re
her t
he ag
ate a
thinn
neck
imag
wast
Beca
taken
little s
had t
mailb
not t
apart
friend
cat; a
daugh
awhile
to do
train
the ve
she w

Ashes to Ashes

There was a marriage of passion rather than convenience. He was her first date, and first and only husband. They both started smoking in their teens. "Everyone did it," they said later. "It was about being young and independent, and daring." They threw parties, went dancing, were invited out, and accepted tributes to their beauty from their friends. She stopped smoking in her fifties, after watching her boss, a debonair three-packs-a-day man, die horribly from brain cancer. But still she became more and more tired and breathless, more and more quickly. Finally she was diagnosed with emphysema. Her doctor warned him that he had to stop smoking too, or the smoke would kill her. He tried to stop. He couldn't. It hurt his pride. He said he could if he wanted to, but he didn't want to. And besides, he said, it wasn't the smoke that was damaging her lungs, it was the smog from the city. Whenever he lit a cigarette, she would leave the room. He smoked almost constantly, so she learned to live in distant rooms. She thought he loved his cigarettes more than he cared about her. He kept trying to stop. He tried candy, cinnamon sticks, toothpicks, cold turkey. Nothing worked. He couldn't control it. He felt ashamed. He grew withdrawn. She felt unloved, neglected, alone. She grew resigned. Then he had a stroke and fell down in the street. He was scared enough by that to stop for four months. After he started up again, he never again would discuss his smoking and never again tried to stop. But she had seen that he couldn't stop; that he'd tried and tried, but couldn't stop, just couldn't, not to save her life, not to save their marriage, not even to save himself. And so she forgave him. By that time she was so short of breath that she could no longer walk up the hill to the supermarket to buy groceries. So she let him do that, and post the mail, and run her errands. He was grateful that she let him do it and she was glad he wanted to do it. Once again he was her hero. They were happy. When the cancer first began to stipple his face and throat he refused to notice it. Only after their daughter began to carry out her threat to hound him and nag him and dog his footsteps until he agreed to see a doctor did he finally relent. The cancer quickly ate away his pharynx, throat and mouth. He got smaller and thinner and sadder and quieter as the huge, raging growths on his neck got bigger and redder. After he died she said, "You cannot imagine how it feels to watch someone you have physically loved waste away in pain to nothing." Her grief was inconsolable. Because her breath was so short - she said it felt as though she'd taken a very deep breath in but couldn't exhale - there was very little she could do. But because she refused to give up, everything had to be arranged: one friend to bring her mail upstairs from the mailbox, another to take it down; the newspaper to be delivered, not to the impossibly distant front door downstairs, but to her apartment; a reliable neighbor's son to deliver her groceries; a friend to bring her snacks; another to run her errands and feed the cat; a cleaning lady to keep the dust and grime at bay; her daughter to manage the bills, and, later, her wellbeing. After awhile there was too much to arrange and she was too exhausted to do any of it, or withstand the incursions of those who were trained to help. She wanted to go, prayed for it to be over. Near the very end, when she had no breath left even to move or speak, she would look at his picture lovingly, and smile with anticipation.

© Adrian Piper 1995

1992

pencil drawing on graph paper, photograph,

photomontage on graph paper

72 x 42, 72 x 55⁷/₁₆, 72 x 42 in.

courtesy of the artist and Paula Cooper Gallery, New York

1989

2 black-and-white photographs

with silk screened text

48 1/2 x 30, 37 1/4 x 52 1/2 in.

collection of the artist

MEDI(t)Ations

MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks 1968–1992

Dara Meyers-Kingsley

Adrian Piper

It
turned
out,

fortuitously, that the curator Dara Meyers-Kingsley was organizing a retrospective of Adrian Piper's time-based work at the same time that this exhibition was being planned. Acknowledging the shared goals of our shows—to explore the resonance and importance of Piper's work and its progressive use of form, style, technology, and content—we decided that we should in some way join forces.

The incorporation of Dara's exhibition, *MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks 1968–1992* into certain venues and into our catalogue results in an even stronger and more comprehensive survey of Piper's complex oeuvre.

This section is meant as a catalogue within a catalogue—a critical addition to the literature on Adrian Piper.

M. B.

Although Adrian Piper is perhaps best known for her powerful installations from the 1980s and 1990s that focus on racism, racial stereotyping, and xenophobia, such as *Cornered* (1988) and *What It's Like, What It Is #3* (1991), her earlier work from the 1960s and 1970s is less well known but equally important. A dominant feature of Piper's work is her preoccupation with restructuring viewers' perceptions of themselves and of others through her art. This exploration began in the 1960s and 1970s, with what she describes in an interview with Peter Kennedy in his film *Other Than Art's Sake* (1973) as the conflict between the artist's "internal expectation versus external audience perceptions." This was the strategy behind the Mythic Being performances, for example, when Piper dressed in drag and walked down a city street chanting a mantra from her journal. Documentation of the performances, included in the exhibition, shows a public confounded by the self-assured subject.

Piper's works often involve looking/listening and being looked at/listened to. They ask: What are you looking at? What do you think you see/hear? Who do you think I am? Who do you think you are? The artist demands that the spectator question the relationship between subject and object, between artist and audience. Audiences of different races must experience the works in different ways. To some the work may feel confrontational, as in *My Calling (Card) #1: A Double Meta-Performance* (1987–88) and *Safe* (1990). Piper often addresses identity, questioning what it is like to be black or perhaps, better yet, what it is not like to be black—to counter racial stereotypes and to set the record straight, as in the *What It's Like, What It Is* series. Depending on one's point of view, the work can be angry or instructional, a call to struggle or understanding, an act of defiance or an offering for healing.

I would not have been able to organize *MEDI(t)Ations* without the assistance of several key individuals. I wish to thank first and foremost Adrian Piper for giving me the opportunity to present her work. I would also like to thank my colleagues at VidiPax, most especially Jim Lindner and Art "Shiffy" Shifrin, for their support of the exhibition and their personal

contributions to restoring and remastering Piper's media work. Thanks also to Self! for making things happen at a moment's notice; to Kate Horsfield and Mindy Faber at Video Data Bank for partnering with me to tour the exhibition; to Maurice Berger and to Symmes Gardner of the Fine Arts Gallery, University of Maryland Baltimore County, for embracing a team effort for a full-fledged Piper retrospective; to the Museum of Contemporary Art, Chicago, for premiering the exhibition; and to Robert Del Principe for his invaluable assistance in gathering images and information. Finally, thanks to my family—my husband, Evan Kingsley, and my daughters, Ava and Elizabeth—who put up with my being on the telephone and computer for more hours than they would have liked.

Dara Meyers-Kingsley is an independent curator specializing in film, video, and contemporary art. Her recent exhibitions include surveys of the work of Keith Sonnier and Hermine Freed as well as *Reel Work: Artists' Film and Video of the 1970s*, for the Museum of Contemporary Art, Miami. She was previously director of the film and video collections for the Andy Warhol Foundation for the Visual Arts and film and video program coordinator at the Brooklyn Museum of Art.

My early soundworks of the late 1960s reveal my aesthetic and formal involvement with "pure" Minimalism, Conceptual art, and aleatoric, meditative, task-oriented, or permutational decision procedures used by such artists as Sol LeWitt and time-based artists such as John Cage, La Monte Young, and early Steve Reich. These works are concerned with duration, repetition, and meditative consciousness of the indexical present. They have not been heard in over twenty years, and are very emblematic both of their historical period and my ongoing personal sensibility. They are the kind of work many art critics can't comprehend being made by a black woman (most people in the art world did not realize I was black or a woman at the time).

These allegiances inform and illuminate the formal strategies of my later, more overtly interactive and political performances, installations, and videos of the 1970s and 1980s (which most people miss because they get so upset by the content of these later works). Soundworks of the 1970s include installation and performance soundtracks and rehearsals that involve the listener in the

ongoing, immediate present of my subjective consciousness, one-on-one personal interactions, and, later, satirical monologues or dialogues that express stereotypical responses to various political situations and may or may not capture the listener's own thoughts about those situations.

The title of the exhibition, *MEDI(t)Ations*, plays on this dual way in which my work functions: both meditatively—in drawing the listener's or viewer's attention to what is occurring in the immediate present, and interactively—as a mediation between oppositional voices and stances.

Sound and video works of the 1980s and 1990s focus explicitly and squarely on racism, racial stereotyping, and xenophobia. The formal strategies and concerns remain a constant, but these are now put in the service of direct and immediate confrontation between the work and the viewer, almost always using the devices of direct speech, naming, the confrontational gaze, and interpersonal I/you form of address.

A constant in almost all the work of the 1970s through the 1990s is the use of African American working-class music (funk, blues,

rhythm & blues) as an expression of both the first-person voice and the xenophobic object.

Annotated Checklist

Video Works

The Mythic Being
1973.
Excerpt from
Peter Kennedy's film
Other Than Art's Sake
transferred to video.
7:54 mins.
b/w.

Funk Lessons
1983.
Videotape of performance;
produced by Sam Samore.
15 mins.
color.

*My Calling (Card) #1:
A Double Meta-
Performance*, 1987–88.
Videotape of performances.
58:34 mins.
color.

Annotations, written by the artist, generally describe works as they were originally conceived and presented. In some venues, works are presented through documentation. All works collection of the artist unless otherwise indicated.

Originally part of a film by Peter Kennedy entitled *Other Than Art's Sake*, this excerpt is a hilarious documentation of Piper's *Mythic Being* street performances. It shows Piper getting into and out of drag, rehearsing her mantra, and roaming the streets muttering it, followed by crowds of curious onlookers who are attracted to Kennedy's film equipment and technicians. The excerpt also contains an interview between the filmmaker and Piper.

This videotape, based on an audience-interactive performance of *Funk Lessons* at the University of California, Berkeley, goes considerably beyond the performance. Both performance and tape address the ambiguous status of African American working-class music and dance as serious contributors to U.S. art and culture. In the performance, Piper teaches the audience how to listen to this music and how to dance to it. Audience response in this tape is humorous and also moving (some people cry when they see it).

This documentary footage is edited together from two audience-participatory meta-performances, the first with an all-white audience and the second with a predominantly black one. Piper calls these meta-performances because they invite a larger audience into self-reflective participatory critique of a one-on-one interpersonal performance for which she presents documentation. In this case, the one-on-one performance was of *My Calling (Card) #1*. The first meta-performance, at the Randolph Street Gallery in Chicago in 1987, took that performance as the object of the critique. The second meta-performance, at the Studio Museum in Harlem, took the Randolph Street Gallery meta-performance as the object of the critique. In that performance Piper suggests that whoever watches the tape edited from these two meta-performances will be participating in a third level of self-conscious meta-performance, taking the combined tape itself as the object of the critique. The level of audience engagement in both was high, and discussion quite heated. Some very interesting dynamics developed between black and white participants in the Studio Museum venue.

The Big Four-Oh

1988.

Single-channel video installation: videotape (47:50 mins., color, edited by Bob Boilen); monitor; table; suit of armor; open journal; 5 jars containing blood, sweat, tears, urine, vinegar; 40 hard balls.

Cornered

1988.

Single-channel video installation: videotape (16:20 mins., color, edited by Bob Boilen), monitor, 2 birth certificates, table, 10 chairs in gunboat formation. Museum of Contemporary Art, Chicago; Bernice and Kenneth Newberger Fund, 90.4a-p

Merge

1989.

Videotape documentation of Spectacolor Lightboard project, installation, One Times Square, New York, May 1-31. 57 secs. color.

What It's Like, What It Is #1

1991.

Single-channel video installation: videotape (5:40 mins., b/w, produced by Videosphere/WPA), 4 monitors, 4 window frames, 4 lightboxes with black-and-white photographs, central rectangular column.

Piper made this mixed-media video installation on the occasion of her fortieth birthday. The tape is a durational exercise in which she dances, nonstop for forty-five minutes, in front of a wall, to funk, rhythm & blues, salsa, rock, and disco, mostly with her back to the audience. Occasionally she turns around to reveal her Kant T-shirt. The documentation tape concludes with a second soundtrack of her reading the prose poem she wrote that appears in the open journal on the table in the installation. The text of the poem notes her having made it through the first half of her life and celebrates the onset of the second.

The tape begins with a dedication to the artist's father and comprises a single take of Piper, dressed conservatively, seated in a corner, and behind a desk. She addresses the viewer directly in a newscaster's format on the subject of passing, miscegenation, and racial stereotyping.

Piper produced this short animation for New York's Spectacolor Lightboard at One Times Square (now removed). It is a meditation on miscegenation, procreation, and self-transcendence using Pac-Man cartoon imagery.

This is the first of three mixed-media installations that speak entirely from a first-person black perspective. The video installation consists of a square room with a rectangular column in the middle of the room containing a video monitor on each of the four sides. Opposite each monitor is a framed window in front of a lightbox with a black-and-white image of human-size blacks making direct eye contact with the viewer. The tape soundtrack mixes Johann Sebastian Bach's cantata "Ich habe genug" with the voice of a young black woman, on the verge of tears after having been fired from her job, who has called in to a radio talk show. The audio is layered over images of black people of all ages walking slowly past a store window. They stop, look in (at the camera/ viewer), draw back, and walk on. Included in *MEDI(t)Ations* is a documentation of the video installation, beginning with a still shot detail of its presentation at the Washington Project for the Arts, Washington, D.C.

Documentary on the Artist

What It's Like, What It Is #3
1991.

Four-channel video installation: videotape (4:33 mins., color, produced by Videosphere/GWTV), 4 monitors, bleachers, mirrors, lights, central rectangular column.

This is the third in the mixed-media installation series cited above. The video installation consists of a large, square room with built-in bleachers on all four sides of the room, all of which are painted white and are facing the center of the room, where a tall rectangular column stands with a monitor in each of the four sides of the column. The monitors are reflected in mirrors that span the length of each wall at the top of the bleachers. The tape mixes the Commodores' "Zoom" with a talking head of a black man who turns repeatedly to front, left side, back, right side, front, etc., patiently repeating that he is not . . . (fill in the racist stereotyped epithet). For the single-channel documentation of this installation, which opens with a still shot of the installation as it was realized at the Museum of Modern Art in New York, the sequence of repetitions was edited as a four-way split-screen visual image. The effect is that of looking at a sequence of animated criminal mug shots.

Black Box/White Box
1991.

Video and audio installation: videotape (5:46 mins., color), black cube, white cube, 2 easy chairs, 2 boxes of tissues, lightbox with black-and-white image, audiotape, framed black-and-white photograph, wall text quoting from Aleksandr Solzhenitsyn's *Gulag Archipelago*, spotlight, timer.

Included in *MEDI(t)Ations* is videotape documentation of this mixed-media video installation, as it was realized at the Wexner Center for the Arts, The Ohio State University, Columbus. The videotape begins with several still shots: a construction diagram, the two constructed and installed boxes, the interior of *White Box* mixed with its audio portion—a statement to the press by Rodney King during the L.A. Rebellion, followed by the opening audio portion of *Black Box*. The videotape soundtrack of *Black Box* mixes Marvin Gaye's "What's Going On" with a speech by then-President George Bush. The audio is layered over the handheld videotape of Rodney King being beaten by the L.A. police.

Please, God
1991.

Videotape.
Produced by Videosphere.
10:14 mins.
b/w and color.

A durational videotape combining footage of a group of eight- or nine-year-old black girls joyfully dancing for the camera in front of a window. A repeating text that moves slowly across the top of the screen and expresses apprehension about the treatment they will encounter as adults is mixed with a soundtrack of three repeating Billie Holiday songs, "God Bless the Child," "Stormy Blues," and "Strange Fruit."

Interview by Dale Jamieson
1989.
Videotape.
54:20 mins.
color.

This interview gives an in-depth survey of Piper's work in art and its relationship to her work in philosophy. It will be of particular interest to a philosophy audience, as Dale Jamieson is a well known philosopher at the University of Colorado at Boulder who works in the areas of aesthetics and applied ethics. Piper has known Jamieson for years, and her ease with the interview comes across in the tape.

Audio Works

Seriation #1: Lecture
1968.
Soundwork (audiotape).
29:17 mins.

Seriation #2: Now
1968.
Soundwork (audiotape).
17:36 mins.

Streetwork Streettracks
1969.
Performance on audiotape.
Part 1, 55:15 mins.;
part 2, 47:13 mins.

Bach Whistled
1970.
Performance on
audiotape.
44:07 mins.

A soundwork consisting of Piper dialing the local time and recording the operator's recorded voice announcing what time it is at that moment, in ten-second intervals. Of course, the time the operator states is not the time it is at the moment the listener is hearing it.

A soundwork consisting of Piper uttering the word *now* in a measured tone, at shorter and shorter intervals, from one minute to one second. Some listeners have commented that this piece has sexual overtones, but this was not the artist's intention.

This is a two-hour soundtrack for a meditative street performance realized by Piper in 1969 as part of an event organized by John Perreault. A week prior to the performance, the artist walked slowly around the outer periphery of a block in lower Manhattan for two hours, recording whatever occurred. For the performance, Piper walked quickly around the inner periphery of the block for one hour, playing back her recording at twice the speed, "thus compressing time and space," as the artist explained to individuals encountered in the course of doing the piece. The recording contains conversations with artists Richard Van Buren and Ed Ruda, among others, and an extended conversation with Vito Acconci, with whom Piper frequently worked at the time. There are extended segments of street noise: cars, people shouting, vendors hawking their wares, passing conversations, etc.

This is a durational performance soundtrack in which Piper whistles along to recordings of Johann Sebastian Bach's Concertos in D Minor, A Minor, and C Major, respectively. At the beginning the whistling is relatively strong, clear, and on key. As the performance progresses, it becomes weaker, flatter, and more like plaintive cheeping. It was originally conceived as an environmental installation in Tomkins Square Park, New York, summer 1970, for a project organized by Bernadette Mayer.

The Mythic Being, Cycle I: 2/66
1974.
Performance on audiotape.
12:31 mins.

Stand-In #1: Rob
1974.
Performance on audiotape.
21:08 mins.

Some Reflective Surfaces
1975.
Performance on audiotape.
15:27 mins.

*Art for the Art World Surface
Pattern*
1977.
Mixed-media
environmental installation
with audio component.
7:45 mins.

This is a meditative rehearsal for a street performance Piper did over a four-year period from 1972 to 1976. In it the artist—dressed in drag as a young male of color, wearing Afro, shades, mustache and smoking a cigar—visited cultural locales around New York City: art gallery openings, concerts, films, plays, etc.; took subways and buses; and walked the streets at night in different neighborhoods. To focus her attention and maintain her composure during this performance, Piper focused on a mantra: a passage from the journal she had been keeping since pre-adolescence, which she simultaneously published in the *Village Voice* on a monthly basis. The dates of the passages were chosen according to a complex system; in content she selected passages expressive of a personal issue she was grappling with at the time. Repeating the passage was a way of defusing and transcending the issue. In this recording she rehearses her repetition of the mantra of the month, with occasional Freudian slips.

This is an interactive sound-work Piper did in collaboration with her boyfriend Rob Rubinowitz and was first aired on WBAI in New York. On one track they bicker about their difficulties in talking philosophy (they were both philosophy majors at City College at the time). They also discuss materialism, Rob's papers on Spinoza and Kant, their differing views of P. F. Strawson, and the metaphysical views of some of their friends. After the performance, Piper can be heard commenting on Rob's health and nagging him to take vitamins. Simultaneously, on the second track, Piper practices a piece she wrote for guitar and dedicated to Rob, entitled "Rob's Song."

This first audience-oriented performance by Piper was performed at the Whitney Museum of American Art in 1976. The soundtrack combines three voices: a narrative in which Piper describes her experience of working as a discotheque dancer in New York nightclubs in the mid-1960s and two mixed tracks, one of Aretha Franklin's "Respect" and a second of a male voice barking orders on how to dance more gracefully.

This is a monologue from Piper's first mixed-media installation dealing with the formal problem of enclosure and restructuring of viewers' perceptions. It is cast in early 1970s vernacular and responds to the politically charged visual subject matter of the installation with an increasingly hysterical, stereotypical attack on the idea of political art.

Aspects of the Liberal Dilemma
1978.
Audio installation.
5:34 mins.

Four Intruders Plus Alarm System
1980.
Constructed environment with 4 lighbox photographs, 4 audio monologues, headphones, 1 music soundtrack. Constructed environment: 84 x 71 in
Wexner Center for the Arts, The Ohio State University, Columbus.

It's Just Art
1980.
Performance on audiotape.
11:15 mins.

Assorted Anti-Postmodern Artifacts
1984.
Soundwork (audiotape).
9:50 mins.

From a mixed-media enclosed installation, this soundtrack ironically mimics tape-recorded docents' lectures available to museum-goers. Here the voice-over focuses specifically on the elements of the installation that address racism, solipsism, the aesthetic status of photography, and so on in language that begins with the conventions of Greenbergian formalism and ends as an interrogation of the viewer's perceptions.

From a mixed-media enclosed installation on racial stereotyping of black males, this soundtrack includes four monologues embodying different stereotypical responses to the images (the aestheticizing response, the liberal response, the appropriating response, and the racist response), mixed with a satirical song by the group War entitled "Night People."

From the second audience-oriented performance by Piper focusing on the Vietnamese invasion of Cambodia, this soundtrack mixes Rufus and Chaka Khan's "Do You Love What You Feel?" with Piper's reading, in an urgent reportorial tone, of text selected from William Shawcross's *New York Review of Books* article, "The End of Cambodia."

This soundwork edits short segments of lyrics from a series of funk/rhythm & blues songs into a narrative segment from the first-person perspective that first appropriates and affirms outlaw sexuality as a metaphor for marginalization, and then gradually names more and more concretely the condition and consequences of the actual marginalization as a counterpoint.

Close to Home
1987.
Audio installation: audiotape (55 secs.), 15 phototext panels, 15 text panels. Museum of Fine Arts, Houston; Museum Purchase with funds provided by Mickey and Jeanne Klein. Note: Audiotape only, in the collection of the artist, is included in the exhibition.

Safe
1990.
Installation with audio component.
7:30 mins.

Documentary on Audiotape

A Conversation with Kinshasha Conwill
1988.
80 mins.

This audiotape is a component of an enclosed mixed-media installation in the collection of the Museum of Fine Arts, Houston, that also includes fifteen phototext panels and fifteen text panels. The installation is structured as a mock questionnaire asking pertinent questions about the viewer's personal and professional habits or behaviors toward black people. The soundtrack is Piper apologizing for being noisy, pleading that she didn't mean to hurt anyone's feelings, and pleading with the listener not to be personally offended.

From an enclosed mixed-media installation focusing on the disparity between visual images of blacks and racist perceptions of those images, this soundtrack mixes the aria "Erbarme dich, mein Gott," from Johann Sebastian Bach's *St. Matthew Passion* (this is the aria Peter sings after realizing he's denied Christ three times) with the interior monologue of a white viewer musing on her responses to the images, rationalizing why they upset her, attacking the artist, engaging in self-pity, and intellectualizing her discomfort. This monologue shares the irony of previous ones, but also has a sympathetic dimension.

Kinshasha Conwill, director of the Studio Museum in Harlem, interviews Piper at the 1988 International Design Conference in Aspen. They discuss *Funk Lessons*, *My Calling (Card) #1*, *Four Intruders*, and other Piper works, in addition to more general issues, such as miscegenation, black separatism, political activism, and the status of African American artists. There is much interaction with the audience, and the dialogue is quite pointed.

Personal Chronology Adrian Piper

<p>1948</p>	<p>1951</p>	<p>1952</p>	<p>1953</p>
--------------------	--------------------	--------------------	--------------------

Born
September 20
at Sydenham Hospital,
Harlem, only child of
Daniel Robert Piper and
Olive Xavier Smith Piper.

Taught to draw by
maternal grandmother,
Margaret Norris Smith,
a former high school
teacher, who lives
with family.

Enters Riverside Church
Nursery and Sunday School.
Hears Rimsky-Korsakov's
Scheherazade.

Writes and illustrates own
stories. Spends summer at
Camp Good News on Cape
Cod, Massachusetts.

1954

Enters first grade at New Lincoln School in Manhattan on a scholarship. Spends summer (and every summer thereafter through 1962) at Camp Bass Lake Farm in Altmar, New York. Takes violin lessons. Sees first movie: Danny Kaye in *The Court Jester*.

1956

Begins ballet and piano lessons. Reads Rudyard Kipling's *Jungle Books*, Herman Wouk's *Marjorie Morningstar*, complete *Mary Poppins* series (repeatedly), Albert Payson Terhune's *Lad* series. Watches *Lassie*, *The Sandy Becker Show*, *Perry Mason*, *The Perry Como Show* on television. Discovers *MAD Magazine*.

1957

Takes art classes at the Museum of Modern Art after school. Reads Lewis Carroll; becomes Alice in Wonderland (through 1979). Hears Igor Stravinsky's *Les Noces*. Fourth-grade teacher, Mrs. Catherine Moore, gets Piper up to speed in math. Sees *The Horror of Dracula* and wears garlic around neck for rest of summer.

1958

Fifth-grade teacher, Miss Modiano, asks parents if Piper is aware that she is colored. Gets sick a lot. Listens to *The FBI in Peace and War*, *Suspense*, Amos 'n' Andy, *Burns and Allen*, *The Shadow*, *Our Gal Sunday*, *Ma Perkins*, *One Man's Family*, *Helen Trent* on radio. Gets pleuredema. Gives away superb comic book collection. Takes tennis lessons.

1959	1960	1961	1962
------	------	------	------

Receives art lessons from paternal grandmother, Beatrix Downs Piper McCleary, a former grammar school teacher. Discovers Booth Tarkington, Laura Ingalls Wilder; sells complete *Nancy Drew* series for a pittance. Gets *The Diary of Anne Frank* from parents for birthday and a journal book from parents for Christmas.

Begins journals with New Year.

Abandons piano lessons after paralyzing stage fright before planned participation in Town Hall recital. Sells superb 45 rpm rock music collection; rediscovers Bach. Assistant arts and crafts counselor at Bass Lake Farm (through 1962). Does India ink gouache illustrations of Hans Christian Andersen's "What the Moon Saw." Reads Charles Dickens, Mark Twain.

Joins local high school SNCC. Family moves from Harlem to Riverside Drive, leaving bachelor maternal uncle, Martin Smith, who also lived with family, in Harlem apartment, where he becomes a recluse. Maternal grandmother dies. Joins Puerto Rican gang. Teaches self to play the guitar. Bikes weekly to Greenwich Village for Sunday breakfast at the Cafe Figaro. Participates in life drawing groups at various locations in Manhattan. Listens to Johnny Pacheco, Charlie Palmieri, Celia Cruz. Sees Alain Resnais's *Last Year at Marienbad* for the first of many hundreds of times and Greta Garbo's complete oeuvre.

1963

Attends the March on Washington. Abandons ballet and modern dance lessons. Takes jazz dance lessons. Starts painting and drawing classes at the Art Students League after school, summers, and weekends. Starts part-time freelance fashion modeling (through 1965). Hangs out at Steve Paul's The Scene; encounters Edie Sedgwick. Reads Ralph Ellison, Richard Wright, Franz Kafka. Listens to Bob Dylan, Joan Baez, Pete Seeger, The Weavers.

1964

Reads Sigmund Freud, Edmund Wilson, Herman Melville. Works through Russian phase (Leo Tolstoy, Nikolai Vasilevich Gogol, Anton Chekhov, Fyodor Dostoyevsky [all in Constance Garnett translation], German phase (Hermann Hesse, Thomas Mann, Berthold Brecht), French phase (Jean-Paul Sartre, Albert Camus, Honoré de Balzac, Émile Zola, Stendhal, Marcel Proust, Guy de Maupassant, André Gide, Théophile Gautier), Scandinavian phase (Par Lagerqvist, Knut Hamsun, August Strindberg, Sigrid Undset, Ingmar Bergman, Viktor Sjöström). Multiple viewings of Bergman Trilogy (*Through a Glass Darkly*, *Winter Light*, *The Silence*).

1965

Reads Beat poets (Allen Ginsberg, Jack Kerouac, William Burroughs), takes LSD, discovers yoga, does psychedelic drawings and paintings, writes poetry. Leaves home, works as a discotheque dancer at the Ginza and Entre Nous nightclubs, deemed a wayward minor. Meets Phillip Zohn. Reads *The Upanishads*, *The Bhagavad-Gita*. Sees Fritz Lang's *Metropolis*. Discovers Busby Berkeley.

1966

Graduates from New Lincoln School. Enters the School of Visual Arts. Studies yoga at Swami Satchidananda's West End Avenue ashram (through 1971). Goes to NYC art galleries; subscribes to *Art News* and *Artforum*; attends films by Andy Warhol, the Kuchar brothers, Happenings by Robert Rauschenberg, Simone Forti Whitman, and Marcel Duchamp at SVA. Reads Johann Wolfgang von Goethe, Theodore Dreiser, Kenneth Patchen.

1967

Begins summer courses at the City College of New York. Meets Rosemary Mayer and Vito Acconci. Stops attending classes at SVA. Reads Alain Robbe-Grillet, Samuel Beckett, Gertrude Stein, Jorge Borges, Nathalie Sarraute, Raymond Queneau, Marguerite Duras, Michel Butor, Robert Pinget, Ludwig Wittgenstein; listens to Arnold Schoenberg, Anton Webern, Pierre Boulez, Karlheinz Stockhausen, John Cage, LaMonte Young, Terry Riley, Steve Reich. Attends Charles Ludlam's Ridiculous Theatrical Company production, *Conquest of the Universe*. Sees Sol LeWitt's show at Dwan Gallery, *46 Variations on Three Different Kinds of Cubes*. Begins to carve up objects spatiotemporally into infinite series, progressions, and variations. Goes on Robert Bresson binge: *Au hasard*, *Balthazar*, *Mouchette*, *The Diary of a Country Priest*, *The Trial of Joan of Arc*, *Pickpocket*. Sees Delmer Daves's *Dark Passage*.

1968

Conceptual artworks published in Acconci's *0 to 9* magazine. Meets LeWitt. Attends Yvonne Rainer's dance concert, *The Mind Is a Muscle* three days in a row. Attends lectures by Borges at SVA and 92nd St. Y. Awarded First Prize in Drawing and Honorable Mention in Sculpture at SVA Annual Student Exhibition. Sells sports magazines on the telephone. Moves to loft on Hester St. Listens to Bach's orchestral works. Hospitalized with dysentery and colitis; becomes a lactovegetarian. Produces *Grid Proposal for Dugway Proving Grounds* and *Concrete Space-Time-Infinity* pieces. Performs *Meat into Meat* under guise of *Five Unrelated Time Pieces*. Meets Hans Haacke. Takes a crack at James Joyce, gives up. Multiple viewings of Jean-Marie Straub's *The Notebooks of Anna Magdalena Bach*.

1969

Receptionist and administrative assistant for Seth Siegel Gallery. *Three Untitled Projects* mail art exhibition published by 0 to 9 Press. Shows conceptual work at Dwan Gallery, Paula Cooper Gallery, Städtisches Museum Leverkusen, Kunsthalle Bern, etc. group shows. Graduates from SVA with A.A. in Fine Arts. Reads Immanuel Kant's *Critique of Pure Reason*. Models for Raphael Soyer (through 1971). Executes drawings for LeWitt. Types Ad Reinhardt manuscript for Lucy Lippard. Bookkeeper for Cameo Personnel Agency.

1970

Performs *Catalysis* series. Conducts a series of juice fasts. Begins CCNY full-time with plans to major in philosophy, musicology, physics, and history; eventually settles for a major in philosophy and minor in Medieval and Renaissance musicology. Clerk in CCNY music library (through 1971). Hears Johannes Van Ockeghem. Exhibits *Context #7* in *Information* show at the Museum of Modern Art. Withdraws *Hypothesis* from *Conceptual Art and Conceptual Aspects* show at the New York Cultural Center, in protest against Richard Nixon's invasion of Cambodia and the Kent State and Jackson State massacres. Joins Art Worker's Coalition. Attends open rehearsals held by Steve Reich and Philip Glass.

1971

Hears about cancellation of Haacke's Guggenheim show. Fasts, isolates self, does yoga while writing paper on Kant. Produces *Food for the Spirit* private loft performance. Starts women's consciousness-raising group with Rosemary Mayer, Donna Dennis, Randa Haines, Grace Murphy, others. Receptionist, clerk, and switchboard operator at the Animal Medical Center (through 1974). Reads Georges Simenon, listens to Palestrina.

1972

Starts *The Mythic Being/Village Voice* performance series. Holds music listening evenings for small group of philosophy classmates. Reads Henry James. Followed home from CCNY by Diotima the cat, who settles in.

1974

Graduates from CCNY *summa cum laude*, Phi Beta Kappa, etc. Awarded Danforth and Ford Foundation graduate fellowships. Moves to Cambridge, Massachusetts. Begins doctoral program in philosophy at Harvard University. Reads George Eliot and Jane Austen; listens to Monteverdi.

1975

Performs later *Mythic Being* streetworks in Cambridge and produces posters. Listens to funk, Mario Davidowsky, Joaquin des Prés. Reads Anthony Trollope.

1976

Performs *Some Reflective Surfaces* at Whitney Museum of American Art. Completes course work at Harvard. Teaching assistant for courses taught by John Rawls and Ronald Dworkin. Reads Richard Brautigan.

1977

Awarded Harvard Sheldon Traveling Fellowship to spend the academic year in Berlin and Heidelberg working on Kant and Hegel. Passport and belongings stolen in Musée d'Art Moderne while constructing *Art for the Art World Surface Pattern* for the Paris Biennale. In Heidelberg, participates in student resistance to *Altstadtstudentenheimsanierung*; studies and writes all day, drinks beer all evening, goes dancing most of the night. Reads Peter Handke, Karl Philipp Moritz. Rediscovered 1960s and '70s rock; also hears Nina Hagen, Ian Dury.

1978

Flies from Cambridge to Paris for four days to see Paris-Moscow exhibit at Beaubourg. Premieres *Aspects of the Liberal Dilemma* at Artists Space. First philosophy article, published, "Utility, Publicity, and Manipulation." Listens to Crosby, Stills, Nash & Young; discovers *The Mary Tyler Moore Show*.

1979

Awarded first full-grant NEA Visual Artists' Fellowship. Moves to Ann Arbor, Michigan. Begins tenure-track assistant professorship in philosophy at the University of Michigan. Completes *Three Political Self-Portraits*.

1980

Premieres *Four Intruders Plus Alarm System* and *It's Just Art* in *The Art of Conscience* exhibition at Wright State University. Listens to Patti Smith, The Police, Talking Heads.

1981

Completes Ph.D. dissertation, "A New Model of Rationality." Buys house. Maternal Uncle Martin dies. Gets really, really sick with "the yuppie disease" (an undiagnosed chronic fatigue syndrome-like illness). Performs *It's Just Art* at AND/OR in Seattle, where member of audience asks Piper why she is up on stage shaking her booty. Hears Ornette Coleman perform live. Reads Russell Hoban's *Riddley Walker*. Sees Steve Martin's *Pennies from Heaven*.

1982

Awarded senior status NEA Visual Artists' Fellowship. Also awarded two-year Mellon Post-Doctoral Fellowship to do research in philosophy at Stanford University. Marries Jeffrey Evans. Travels to Jamaica on honeymoon; meets mother's family in Kingston, Portland, and Port Antonio. Moves to Menlo Park, California. Begins work on manuscript, "Rationality and the Structure of the Self." Listens to Charlie Barnett, Artie Shaw, Woody Herman, Steely Dan, Heinrich Schütz, Guillaume de Machaut.

1983

Premieres *Funk Lessons* at the Nova Scotia College of Art and Design. Best friend Phillip Zohn dies of AIDS-related encephalitis. Begins design of poster, *Think About It*, commemorating 1963 March on Washington. Reads Toni Morrison. Goes dancing regularly and hears live funk bands from Oakland and Los Angeles at Little Orphan Annie's, Foster City, California. Watches *Entertainment Tonight*. Sees *Brainstorm*, *The Hunger*.

1984

Visits William "Bootsy" Collins's manager; views Parliament/Funkadelic live performance videotapes. Reluctantly returns to the University of Michigan. Reads Joyce Carol Oates. Listens to Dietrich Buxtehude. Sees *Taxi zum Klo*.

1985

Father dies of cancer, shunned by his sister Beatrix Hamburg and her family during his illness and death. Swims daily; views every episode of *Dynasty* shot to that point. Denied tenure at the University of Michigan. Begins continuing self-collection piece, *What Will Become of Me*. Premieres *A Tale of Avarice and Poverty* at the New Museum of Contemporary Art.

1986

Philosophy article, "Two Conceptions of the Self," voted one of the ten best of 1985. Prepares *My Calling (Card) #1 and #2*. Begins *Vanilla Nightmares* drawings on newspaper. Reads Anita Brookner. Moves to Washington, D.C. Separates from husband. Begins permanent position at Georgetown University. Listens to Bach cantatas.

1987

Celebrates Diotima the cat's fifteenth birthday and year together with Piper. Attends inaugural meeting of Women of African Descent in the Visual Arts (WADVA). Gets divorce. Starts teaching Friedrich Nietzsche in introductory ethics course. Completes *Think About It*. Twenty-year retrospective, *Adrian Piper: Reflections 1967–1987* opens at the Alternative Museum; travels around the country (through 1991). Meets members of a white branch of the Piper family at opening of retrospective in Atlanta. Awarded National Endowment of the Humanities Summer Stipend to complete Kant chapter of *Rationality and the Structure of the Self*.

1988

Joins John Weber Gallery. Completes video installations *Cornered* and *The Big Four-Oh*. Injures knees, rereads journals. Accepts associate professorship in philosophy at the University of California at San Diego. Awarded Woodrow Wilson International Scholars Fellowship in Washington, D.C., to work on *Rationality and the Structure of the Self*.

1989

Awarded Guggenheim Fellowship in Conceptual Art. Produces *Ur-Mutter* series. *Cornered* premieres at John Weber Gallery.

1990

Diotima dies of brain hemorrhage. Produces *Pretend* series. Accepts full professorship in philosophy at Wellesley College and moves from Washington, D.C., to Wellesley, Massachusetts. Publishes "Higher-Order Discrimination." *Some Reflective Surfaces* appears on the cover of *Art in America*. Exhibits new work at John Weber Gallery, Exit Art, and Whitney Museum of American Art Film and Video Gallery. Awarded grant from Awards in the Visual Arts. Dubbed "the artist of the fall season in New York" by Michael Brenson in the *New York Times*. *Rationality and the Structure of the Self* becomes two books.

1991

Publishes "Impartiality, Compassion, and Modal Imagination." Exhibits *What It's Like, What It Is #1* at the Washington Project for the Arts, *What It's Like, What It Is #2* at the Hirshhorn Museum, and *What It's Like, What It Is #3* at the Museum of Modern Art. Twenty-year retrospective travels in England and Germany. Art world rehabilitation continues. Publishes "Passing for White, Passing for Black." Collapses twice from physical exhaustion; ends spring semester on medical leave. Curtails speaking and writing commitments.

1992

1993

1994

1995

Produces *Decide Who You Are* series for exhibition at John Weber Gallery, Paula Cooper Gallery, and NYU's Grey Art Gallery. Delivers philosophy paper, "Xenophobia and Kantian Rationalism," and art lecture, "Xenophobia and the Indexical Present," at day-long New York University conference: *What Does the Critique of Pure Reason Have to Do with the Pure Critique of Racism? A Look at the Work of Adrian Piper*. Withdraws from Dokumenta IX. Collapses from physical exhaustion at end of spring and fall semesters. Wins Wellesley College Faculty Vacation Prize; spends it at Kripalu Yoga Center. Publishes "Two Kinds of Discrimination." *Rationality and the Structure of the Self* becomes three books. Hears Hildegard von Bingen. Discovers *Star Trek*, *Star Trek: The Next Generation*, *Deep Space Nine*.

Exhibits *Hypothesis* series at Paula Cooper Gallery. Moves to Cape Cod to take care of mother during her terminal decline from emphysema while continuing to teach at Wellesley and lecture on art and philosophy. Collapses from physical exhaustion at end of spring and fall semesters. Further curtails speaking engagements.

Collapses from physical exhaustion at end of spring and fall semesters. Mother dies from emphysema in November.

Conducts two-week residency at the Kunstakademie München entirely in German. Begins two-year process of managing mother's estate. Discovers mother's journals. Collapses from physical exhaustion, ends spring semester on medical leave. Awarded Skowhegan Medal for Sculptural Installation. Withdraws early conceptual work from the Museum of Contemporary Art, Los Angeles, exhibition *1965–1975: Reconsidering the Object of Art*, upon discovering Philip Morris sponsorship. *Ashes to Ashes* produced, offered as a substitute, and declined by L.A. MOCA. Begins teaching *The Upanishads* in introductory ethics course. Collapses from physical exhaustion at end of fall semester. Starts studying Iyengar yoga with Arthur Kilmurray.

1996

Collapses from physical exhaustion at end of spring and fall semesters. Delivers Inaugural Ian Burn Memorial Lecture at Monash University, Melbourne, and Museum of Contemporary Art, Sydney. Exhibits *Ashes to Ashes* at John Weber Gallery. *Out of Order, Out of Sight, Volume I: Selected Writings in Meta-Art 1968–1992* and *Volume II: Selected Writings in Art Criticism 1967–1992* published by MIT Press. Reads "the Johns" (Barth, Cheever, Updike) and *Faust* by Mann, Goethe, and Christopher Marlowe. Listens to The Anonymous Four.

1997

Publishes "Kant on the Objectivity of the Moral Law." Medically identified as having Ankylosing Spondylitis. Intensifies yoga practice to three-plus hours daily, becomes a vegan, and doesn't collapse from physical exhaustion at end of spring semester. Leaves John Weber Gallery to go solo, while continuing nonexclusive relationship with Paula Cooper Gallery. Exhibits at Galleria Emi Fontana (Milan), Thomas Erben Gallery (New York). Reads John Banville. Discovers Gavin Bryars, Stefan Wolpe, Discantus. Receives National Endowment for the Humanities Research Fellowship. Elected as a Distinguished Scholar at the Getty Research Institute. Celebrates 49th birthday at Richard Freeman's Ashtanga yoga workshop. Embarks on two-year sabbatical from Wellesley and postpones production of new artwork to finish *Rationality and the Structure of the Self, Volumes I–III*. Spends last seven months of 1997 disposing of paperwork backlog from 1993.

1998

First trip to India for *Frameworks for Art* conference, Parikh Centre for the Visual Arts, Bombay; delivers talk, "What the Indexical Present Really Is." *Who Art You? Selected Works by Adrian Piper* opens at Davis Museum of Wellesley College. Continues disposition of Wellesley committee paperwork backlog. Ginger the cat chooses Cape Cod house inherited from mother as birthing place for kittens. Decides to move permanently to Cape Cod and keep surviving kittens (Kali and Clive). Takes Don Peccerilli's advanced Iyengar class. Under duress, becomes own contractor on large studio/library/art storage addition to house. Under duress, spends summer learning the construction industry (land surveys, deeds, permits, plans, stock lists, demolition, backfilling, excavation, foundations, forms, footing, floors, insulation, framing, roofing, siding, heating, plumbing, sheetrocking, plastering, painting, electrical wiring, landscaping, etc.). Moves to Los Angeles for Getty Scholarship residency. At Getty, embarks on rewriting ten- to fifteen-year-old "completed" portions of volume I of *Rationality and the Structure of the Self*.

Presents new material from volume I, "The Problem of Moral Motivation" and "The Enterprise of Socratic Metaethics." Attends *Yoga Journal* conference; takes workshops with Richard Freeman, David Swenson, Patricia Walden, David Life, Erich Schiffmann, John Friend. Makes serious commitment to Ashtanga yoga; studies with Chuck Miller at Yoga Works. Attends kirtan, joins Yoga Works' *Yoga Sutras* study group, attends weekly lectures at the Vedanta Society. Breaks the bank at the Vedanta Bookstore. Creates new course for Wellesley, "Vedanta Ethics and Epistemology." Takes first baby steps into Sanskrit.

Almost finishes rewriting volume I of *Rationality and the Structure of the Self*. Presents new material from volume II, "Kant's Two Standpoints on Action." Artwork, stored at Cape Cod house, damaged by malfunctioning (new) furnace, which also prevents return to house during cold weather. Learns Gayatri mantra, Maha Mrtunjaya mantra, Ashtanga mantra invocation, Saraswati Ma bhajan. Shows *Mythic Being* series at Thomas Erben Gallery. Writes "Walking with God: The Meaning of Brahmacharya." Studies Ashtanga yoga with Tim Miller. Begins second series. Attends Paul Cabanis's advanced Iyengar class, workshops with Richard Freeman, Erich Schiffmann, Gary Kraftsow, Patricia Walden. Due to Hindu maternal great-grandmother, applies for Persons of Indian Origin expatriate card. Joins two more Yoga Sutras study groups hosted by Christopher Chapple and Paul Cabanis respectively. Creates new seminar for Wellesley, "The Philosophy of Yoga." Returns to fulltime teaching at Wellesley, becomes Faculty Chair of

Wellesley's Black Task Force, teaches new Paul Guyer/Allen Wood translation of Kant's *Critique of Pure Reason*. Resigns self not to have completed *Rationality and the Structure of the Self* by the Dawn of the New Millennium. Two traveling retrospectives—*Adrian Piper: A Retrospective*, which features object work, opens at Fine Arts Gallery, University of Maryland Baltimore County, and *MEDI(t)Ations*, which features time-based media work, opens at the Museum of Contemporary Art, Chicago.

I am still alive,
and don't hold your breath
for an early demise.

LSD Bloodstream

1965
acrylic paint on canvas
12 x 12 in.
collection of the artist

**LSD Self-Portrait
from the Inside Out**

1966
oil paint on canvas
40 x 30 in.
collection of the artist

Multichrome Mom and Dad

1966
acrylic paint on canvas
15 x 18 in.
collection of the artist

Concrete Infinity 6" Square

1968
typescript page work
11 x 8¹/₂ in.
collection of Alan Cravitz

Meat into Meat

1968
text on paper, 9 color photographs
17 x 17 in. each
collection of the artist

Utah-Manhattan Transfer #1

1968
collage on paper
13¹/₂ x 14¹/₂ in.
collection of the artist

Utah-Manhattan Transfer #2

1968
collage on paper
12¹/₈ x 12 in.
collection of the artist

Sixteen Permutations on the**Planar Analysis of a Square**

1968
model, photostat on paper
8 x 10⁵/₈ x 10¹/₈, 32¹/₄ x 21¹/₂ in.
collection of the artist

Hypothesis: Situation #7

1969
black-and-white photographs
and ink on paper, photocopy,
typewriter ink on paper
37³/₈ x 10⁷/₈, 11 x 17, 11 x 8¹/₂ in.
collection of the artist

Hypothesis: Situation #11

1969
black-and-white photographs
and ink on paper, photocopy,
typewriter ink on paper
14¹/₄ x 10⁷/₈, 11 x 17, 8¹/₂ x 11 in.,
collection of the artist

Catalysis III

1970
2 black-and-white photographs
mounted on page with text
8¹/₂ x 11 in. page, 5 x 5 in.
each photograph
courtesy of Thomas Erben Gallery,
New York
(photograph: Rosemary Mayer)

**Untitled Performance
at Max's Kansas City, NYC**

1970
2 black-and-white photographs,
text, 4 black-and-white photographs
16 x 16 in. each
collection of the artist

Catalysis IV

1970-71
2 black-and-white photographs
mounted on page with text
8¹/₂ x 11 in. page, 5 x 5 in.
each photograph
courtesy of Thomas Erben Gallery,
New York
(photograph: Rosemary Mayer)

Food for the Spirit

1971
14 silver gelatin prints
14¹/₂ x 15 in. each
collection of Thomas Erben

The Mythic Being, Cycle I:

2/28/74
1974
ad from the *Village Voice*
17 x 14 in.
collection of the artist

The Mythic Being, Cycle 1:

4/25/74
1974
ad from the *Village Voice*
17 x 14 in.
collection of the artist

**The Mythic Being, I Embody
Everything You Most Hate
and Fear**

1975
oil crayon drawing on photograph
7 x 10 in.
private collection, New York,
courtesy of Thomas Erben Gallery,
New York

**Art for the Art World Surface
Pattern**

1976
mixed-media installation
with custom-printed wallpaper,
stenciled text, and audiotape
84 x 60 x 60 in.
collection of the artist

**Art for the Art World Surface
Pattern (detail)**

1976
30 x 24 in.
collection of the artist

Political Self-Portrait #1 (Sex)

1979
black-and-white photostat
with image and text
29¹/₈ x 19¹/₈ in.
collection of the artist

**Four Intruders Plus
Alarm System**

1980
mixed media
84 x 71 in. diameter
collection of the Wexner Center
for the Arts, The Ohio State
University, Columbus;
purchased in part with funds
provided by the National
Endowment for the Arts

**Self-Portrait Exaggerating
My Negroid Features**

1981
pencil drawing on paper
10 x 8 in.
collection of Eileen and Peter Norton,
Santa Monica

Funk Lessons

1983
videotape of performance
produced by Sam Samore,
15 min., color
collection of the artist

Portrait

1983
collage photostat
37¹/₄ x 27¹/₂ in.
collection of the artist

My Calling (Cards) #1 & #2

1986-90
printed cards, plastic cardholders,
hand-lettered sign, and pedestal
dimensions variable
collection of the Davis Museum and
Cultural Center, Wellesley College;
Museum purchase, The Dorothy
Johnston Towne
(class of 1923) Fund

**My Calling (Card) #1:
A Double Meta-Performance**

1987-88
color video, 58 min.
dimensions vary according
to installation
collection of the artist

Vanilla Nightmares #3

1987
charcoal on newspaper
22 x 14 in.
collection of the artist

Vanilla Nightmares #10

1987
charcoal on newspaper
22 x 14 in.
collection of the artist

Vanilla Nightmares #18

1987
charcoal on newspaper
22³/₁₆ x 13¹¹/₁₆ in.
collection of the Williams College
Museum of Art, Williamstown, Mass.;
gift of the American Academy and
Institute of Arts and Letters,
New York: Hassam, Speicher,
Betts and Symons Funds

Cornered

1988
single-channel video installation,
videotape, 16:20 min., color,
edited by Bob Boilen,
monitor, 2 birth certificates,
table, chairs
collection of the Museum of
Contemporary Art, Chicago,
Bernice and Kenneth Newberger
Fund

Free #2

1989
2 black-and-white photographs
with silk-screened text
48¹/₂ x 30, 37¹/₄ x 52¹/₂ in.
collection of the artist

Why Guess #5

1989
photo-text collage
40 x 31 in.
collection of the artist

Pretend #1

1990
8 framed photographs
8¹/₂ x 12, 12 x 12 in.
collection of the
New School University

Vote/Emote

1991
wood booths, backlit
black-and-white photographs,
paper notebooks
84 x 164 x 48 in.
collection of the artist

Black Box/White Box

1992
mixed-media installation with
black cube, white cube,
2 easy chairs, 2 boxes of tissues,
lightbox with black-and-white
image, audiotape, framed
black-and-white photograph,
wall text, spotlight, and timer
each box 96 x 96 x 96 in.
collection of the artist

**Decide Who You Are #25:
How to Handle Black People**

1992
pencil drawing on graph paper,
photograph, photomontage on
graph paper
72 x 42, 72 x 55⁷/₁₆, 72 x 42 in.
courtesy of the artist and
Paula Cooper Gallery, New York

Ashes to Ashes

1995
black-and-white photo,
color photo, text
48 x 24, 48 x 26, 20 x 30, 22 x 30 in.
collection of the artist

**Self-Portrait as a Nice
White Lady**

1995
photograph altered with oil crayon
10 x 8 in.
collection of the artist

LSD Bloodstream (p. 102)

1965
acrylic paint on canvas
12 x 12 in.
collection of the artist

Multichrome Mom and Dad (p. 103)

1966
acrylic paint on canvas
15 x 18 in.
collection of the artist

Utah-Manhattan Transfer #1 (p. 104)

1968
collage on paper
13 1/2 x 14 1/2 in.
collection of the artist

Utah-Manhattan Transfer #2 (p. 105)

1968
collage on paper
12 1/8 x 12 in.
collection of the artist

Hypothesis: Situation #11 (p. 125)

1969
black-and-white photographs
and ink on paper, photocopy,
typewriter ink on paper
14 1/4 x 10 7/8, 11 x 17, 8 1/2 x 11 in..
collection of the artist

Untitled Performance at Max's Kansas City, NYC (p. 127)
1970
2 black-and-white photographs,
text, 4 black-and-white photographs
16 x 16 in. each
collection of the artist

The Mythic Being, Cycle I: 2/28/74 (p. 120)
1974
ad from the *Village Voice*
17 x 14 in.
collection of the artist

Art for Art World Surface Pattern (p. 106)
1976
mixed-media installation
with custom-printed wallpaper, stenciled text,
and audiotape
84 x 60 x 60 in.
collection of the artist

Art for Art World Surface Pattern (detail) (p. 107)
1976
24 x 30 in.
collection of the artist

Food for the Spirit (p. 130)

1971

14 silver gelatin prints

14 1/2 x 15 in. each

collection of Thomas Erben

The Mythic Being, I Embody Everything You Most Hate and Fear (p. 142)

1975

oil crayon drawing on photograph

7 x 10 in.

private collection, New York,

courtesy of Thomas Erben Gallery, New York

**Political Self Portrait #1
(Sex)** (p. 132)

1979

black-and-white photostat
with image and text

29 1/8 x 19 1/8 in.

collection of the artist

**Four Intruders Plus
Alarm System** (p. 108)

1980

mixed media

84 x 71 in. diameter

collection of the Wexner Center for the Arts,
The Ohio State University, Columbus;
purchased in part with funds provided
by the National Endowment for the Arts

**Four Intruders Plus
Alarm System** (detail) (p. 109)

Funk Lessons (p. 138)

1983

videotape of performance
produced by Sam Samore,
15 min., color
collection of the artist

Funk Lessons (p. 121)

1983

videotape of performance
produced by Sam Samore,
15 min., color
collection of the artist

Vanilla Nightmares #3 (p. 136)

1987

charcoal on newspaper
22 x 14 in.
collection of the artist

Vanilla Nightmares #10 (p. 137)

1987

charcoal on newspaper
22 x 14 in.
collection of the artist

Vanilla Nightmares #18 (p. 110)

1987

charcoal on newspaper
22³/₁₆ x 13¹¹/₁₆ in.
collection of the Williams College
Museum of Art, Williamstown, Mass.;
gift of the American Academy and
Institute of Arts and Letters,
New York: Hassam, Speicher,
Betts and Symons Funds

**Self-Portrait Exaggerating
My Negroid Features** (p. 133)

1981
pencil drawing on paper
10 x 8 in.
collection of Eileen and Peter Norton,
Santa Monica

Portrait (p. 134)

1983
collage photostat
37 1/4 x 27 1/2 in.
collection of the artist

My Calling (Cards) #1 & #2 (p. 135)

1986-90
printed cards, plastic cardholders,
hand-lettered sign, and pedestal
dimensions variable
collection of the Davis Museum and
Cultural Center, Wellesley College; Museum purchase,
The Dorothy Johnston Towne (class of 1923) Fund.

Cornered (p. 112)

1988
single-channel video installation, videotape, 16:20 min., color,
edited by Bob Boilen,
monitor, 2 birth certificates, table, chairs
collection of the Museum of Contemporary Art, Chicago,
Bernice and Kenneth Newberger Fund

Why Guess #5 (p. 161)

1989

photo-text collage

40 x 31 in.

collection of the artist

Pretend #1 (p. 114)

1990

8 framed photographs

8 1/2 x 12, 12 x 12 in.

collection of the
New School University

Ashes to Ashes (p. 162)

1995

black-and-white photo.

color photo, text

48 x 24, 48 x 26, 20 x 30, 22 x 30 in.

collection of the artist

Free #2 (p. 166)

1989

2 black-and-white photographs
with silk-screened text
48¹/₂ x 30, 37¹/₄ x 52¹/₂ in.
collection of the artist

Decide Who You are #25:

How to Handle Black People (p. 164)

1992

pencil drawing on graph paper,
photograph, photomontage on
graph paper

72 x 42, 72 x 55⁷/₁₆, 72 x 42 in.

courtesy of the artist and
Paula Cooper Gallery, New York

Self-Portrait as a Nice White Lady (p. 111)

1995

photograph altered with oil crayon
10 x 8 in.

collection of the artist

Selected Bibliography

This bibliography is a list of selected texts on art by and about Adrian Piper. It is divided into the following sections: Publications by the Artist (Books; Articles and Pageworks; Interviews); Publications about the Artist (Books and Texts in Books; Brochures; Articles; Exhibition Reviews; Book Reviews; Television and Radio Programs).

For a more comprehensive list through 1996, including Piper's publications on philosophy, please consult the bibliography in Adrian Piper, *Out of Order, Out of Sight*.

Publications by the Artist Books

Here and Now. 1968. Portfolio of 64 loose sheets of typewritten mimeographed paper, with 1 sheet of graph paper, in cardboard folder. Folder, 9 x 9¹/₂ x 1¹/₂; each sheet, 8¹/₄ x 8¹/₄

Talking to Myself: The Ongoing Autobiography of an Art Object/Entretien avec moi-même: L'autobiographie évolutive d'un objet d'art. Hamburg: Hossmann and Brussels: MTL, December 1974. Ed. 250.

Talking to Myself: The Ongoing Autobiography of an Art Object/Parlando a me stessa: L'autobiografia progressiva di un oggetto d'arte. Bari, Italy: M. Bonomo, 1975. Ed. 500.

Pretend. New York: Exit Art with the assistance of John Weber Gallery, 1990. Includes essay by Mary Anne Staniszewski.

Colored People: A Collaborative Book Project by Adrian Piper and Houston Conwill, Kinshasha Conwill, Jane Farver, David Frankel, Sam Gilliam, Kellie Jones, Lucy Lippard, Rosemary Mayer, John Moore, John Morita, Clive Phillpot, Howardena Pindell, Lowery Sims, Karylann Sullivan, Judith Wilson, Josephine Withers. London: Book Works, 1991.

Decide Who You Are: Texts. New York: Paula Cooper Gallery, 1992.

Out of Order, Out of Sight. Volume I: Selected Writings in Meta-Art 1968–1992.

Volume II: Selected Writings in Art Criticism 1967–1992. Cambridge, Mass.: MIT Press, 1996.

Articles and Pageworks

"Untitled." *0 to 9* (New York), no. 5, January 1969, pp. 49–52.

"Untitled." *0 to 9* (New York), no. 6, July 1969, pp. 79–81.

"Untitled." *Streetworks* (New York), July 1969.

"Untitled." *Art Press* (New York), no. 1, August 1969.

"Three Models of Art Production Systems." In *Information*. New York: The Museum of Modern Art, 1970. Reprinted in Ursula Meyer, ed. *Conceptual Art*. New York: E. P. Dutton, 1972.

Untitled project. In Lucy Lippard. "Groups." *Studio International* (London), vol. 179, no. 920, March 1970, p. 95. "Groups" was a project consisting of instructions for making a work of art that Lippard sent to thirty artists. She presented the twenty-two responses she received in an exhibition at the School of Visual Arts, New York, and reproduced thirteen, including Piper's, in this article.

"Untitled." *Free Media Bulletin* (London: Ted Hawke Press, 1971), no. 12.

"An Ongoing Essay." In Lucy Lippard. "Two Proposals: Lucy Lippard Presents the Work of Adrian Piper and Eleanor Antin." *Art and Artists* (London), vol. 6, no. 12, March 1972, pp. 44–47. Reprinted in Blake Stimson and Alex Alberro, eds. *Conceptual Art*. Cambridge, Mass.: MIT Press, 1999.

"Selections from 'An Ongoing Essay,'" "Untitled," and "Withdrawal Statement" (from *Conceptual Art and Conceptual Aspects*, New York Cultural Center, 1970). In Lucy Lippard, ed. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. New York: Praeger, 1973.

"In Support of Meta-Art." *Artforum*, vol. 12, no. 2, October 1973, pp. 79–81.

"A Political Statement." *Art-Rite* (New York), no. 6, Summer 1974, p. 24.

"Notes on *The Mythic Being*." *TriQuarterly* (Evanston, Ill.), no. 32 (Anti-Object Art), Winter 1975, unpag.

"To Art (Reg. Intrans. V.)." *The Fox* (New York), vol. 1, no. 1, 1975, pp. 60–65.

"A Proposal for Pricing Works of Art." *The Fox* (New York), vol. 1, no. 2, 1975, pp. 48–49.

"I Embody." In Lucy Lippard. *From the Center: Feminist Essays on Women's Art*. New York: E. P. Dutton, 1976.

"The Mythic Being: I/You (Her)" and "Notes on the Mythic Being, I–II." In Alan Sontheim, ed. *Individuals: Post-Movement Art*. New York: E. P. Dutton, 1976.

"Untitled (1968)" and "Untitled (1969)." In Richard Kostelanetz, ed. *Essaying Essays: Alternative Forms of Exposition*. New York: Out of London Press, 1976.

"Cheap Art Utopia." *Art-Rite* (New York), no. 14, Winter 1976–77, pp. 11–12.

"Some Reflective Surfaces." *Sun and Moon*, no. 2, Spring 1976, pp. 18–20.

"This Is Not a Documentation of a Performance." *Studio International* (London), vol. 193, no. 987, June 1978, pp. 200–1.

"Aspects of the Liberal Dilemma." In Louise Lawler, Adrian Piper, Cindy Sherman. New York: Artists Space, 1978.

"Critics' Delight." In Richard Kostelanetz, ed. *A Critical Assembling*. New York: Participation Project Foundation, 1979.

"Political Self-Portrait #2 (Race)" (text only). *Heresies 2: Third World Women*, no. 4, 1979, pp. 37–38.

"Where's the Art?" Published on the occasion of the exhibition *Adrian Piper: Matrix 56*. Hartford: The Wadsworth Atheneum, 1980.

"Is the Alternative Space a True Alternative?" *Studio International* (London), vol. 195, no. 990, 1980, p. 72. Response to question distributed by Rudolf Baranik.

"Some Political Self-Reflections, (July 1980)." *Issue* (Institute of Contemporary Art, London), November 1980.

"Some Thoughts on the Political Character of This Situation." *Art of Conscience*. Dayton, Ohio: Wright State University, November 1980.

"Untitled Art-Political Meditation."
Village Voice, February 4, 1981, p. 62.

"Food for the Spirit," July 1971;
"It's Just Art," April 1980;
and "Ideology, Confrontation, and
Political Self-Awareness: An Essay,"
High Performance (Los Angeles),
issue 13, vol. 4, no. 1, Spring 1981,
pp. 34–39. Reprinted in Brian Wallis,
ed. *Blasted Allegories: An Anthology
of Writings by Contemporary Artists*.
New York: The New Museum of
Contemporary Art and Cambridge,
Mass.: MIT Press, 1987; Kristine
Stiles and Peter Selz, eds. *Theories
and Documents of Contemporary
Art: A Sourcebook of Artists'
Writings*. Berkeley: University of
California Press, 1996; Linda
Burnham and Steven Durland, eds.
*The Citizen Artist: 20 Years of Art in
the Public Arena*. Critical Press,
1998.

"Performance and the Fetishism
of the Art Object." *Vanguard*
(Vancouver), vol. 10, no. 10,
December 1981–January 1982, pp.
16–19. Reprinted in Bruce Barber,
ed. *Essays on Performance and
Cultural Politicization: Open Letter*,
5–6, fifth series, Summer–Fall 1983,
pp. 7–17.

"Letter to Thomas McEvilley."
Artforum, vol. 22, no. 2, October
1983, pp. 2–3. Letter to the editor.

"Critical Hegemony and the
Division of Labor in Art." In *Position
Paper for the Visual Arts Seminar
on Art Criticism, September 19–20,
1983, Proceedings of the National
Endowment for the Arts 1983*.
Washington D.C.: The National
Endowment for the Arts, 1984.

"Selected Funk Lessons: A Project
by Adrian Piper." *Artforum*, vol. 22,
no. 5, January 1984, p. 64.

"Untitled Statement." In *The Art
of Memory/The Loss of History*.
New York: The New Museum of
Contemporary Art, 1985.

"Flying." In *Adrian Piper:
Reflections 1967–1987*. New York:
The Alternative Museum, 1987.
Reprinted in *Adrian Piper*.
Birmingham: Ikon Gallery and
Manchester: Cornerhouse, 1991.

"Who Is Safely White?" *Women
Artists News* (New York), vol. 12,
no. 2, June 1987, p. 6.

"It's Not All Black and White."
Village Voice, June 9, 1987, pp. 4, 6.
Letter to the editor in response to
Elizabeth Hess, "Ways of Seeing
Adrian Piper," *Village Voice*,
May 26, 1987.

"A Tale of Avarice and Poverty."
White Walls (New York), no. 15,
Winter 1987, pp. 70–81.

"An Open Letter to Donald Kuspit."
Real Life (New York), no. 17–18,
Winter 1987–88, pp. 2–11. Response
to Donald Kuspit, "Adrian Piper:
Self-Healing through Meta-Art,"
Art Criticism (Stony Brook, N.Y.),
September 1987.

"On Conceptual Art" and "That Was
Then/This Is Now" (incorporating
selections from *Form and Idea*
[1968], *Concrete Space-Time-Infinity
Piece* [1968], *Ways of Advertising One's
Gaze* [1988], and *My Calling [Card]*
#1 [1986–88]). *Flash Art*, no. 143,
November–December 1988,
pp. 115, 113.

"A Paradox of Conscience."
New Art Examiner (Chicago),
vol. 16, no. 8, April 1989, pp. 27–31.

"Cornered." *Balcón* (Madrid), no. 4,
1989, pp. 122–35.

"How can anybody want to wipe you
out just for being different?"
(Wonder Project). *Artforum*, vol. 28,
no. 10, Summer 1989, p. 135.

"Artist Statement." In *Words and
Images with a Message*. Women's
Studio Workshop, 1990.

"Goodbye to Easy Listening." In
Adrian Piper. *Pretend*. New York:
John Weber Gallery, 1990. Reprinted
in *Aphros Review* (Pace University,
New York), vol. 31, Spring–Summer
1991, pp. 34–40.

"Introduction to Epistemology."
Real Life (New York), no. 20, 1990,
pp. 18–19.

"The Triple Negation of Colored
Women Artists." In *Next Generation
Catalogue*. Chapel Hill: University of
North Carolina, 1990. Reprinted in
At the Crossroads (St. Paul, Minn.),
no. 3, Summer–Fall 1994, pp. 14–18.

"Xenophobia and the Indexical
Present" and "Funk Lessons." In
Mark O'Brien and Craig Little, eds.
*Reimaging America: The Arts of
Social Change*. Philadelphia: New
Society Press, 1990. Excerpted in
Cover (New York), vol. 4, no. 7,

September 1990, pp. 14–15.
Reprinted in Peter Weibel, ed.
Kontext Kunst. Cologne: DuMont
Buchverlag, 1994.

"Girl Talk (#1–#3)." *ArtVu*, vol. 4,
no. 1, July 1990.

"The Joy of Marginality." *Art Papers*
(Atlanta), vol. 14, no. 4, July–August
1990, pp. 12–13. Reprinted in *Ikon*,
no. 12–13 (The Nineties), 1991–92,
pp. 3–7.

"Millennial Hopes." *Art in America*,
vol. 78, no. 11, November 1990, p. 39.
Letter to the editor.

Forget It. Brody's Gallery:
Washington, D.C., 1991. One folded
sheet.

"A Transition into Solipsism
October 1971." In *The Political Arm*.
New York: John Weber Gallery and
St. Louis: Washington University
Gallery of Art, 1991. Reprinted
from *Talking to Myself: The Ongoing
Autobiography of an Art
Object/Parlando a me stessa:
L'autobiografia progressiva di un
oggetto d'arte*. Bari, Italy: M.
Bonomo, 1975.

"Untitled Statement." In *Reimaging
America: A Voice of Dissent Project*.
Philadelphia: Momenta Art Gallery,
1991.

"Vanilla Nightmares 1986–." In
Drawings. New York: John Weber
Gallery, 1991.

"Letter to the Editor." *Artforum*, vol.
29, no. 9, May 1991, pp. 27–28.
Reponse to article by Hilton Als.

"Aspekte des liberalen Dilemmas."
Texte zur Kunst (Cologne), vol. 1,
no. 3, Summer 1991, pp. 54–57.

"Letter to the Editor: Angle Dangle."
City Paper (Philadelphia), vol. 11,
no. 29, July 19–25, 1991, p. 4.

"What It Isn't #2." *City Paper*
(Philadelphia), vol. 11, no. 33,
August 16–22, 1991, p. 4.

"Adrian Piper." *MoMA Members
Quarterly* (The Museum of Modern
Art, New York), Fall 1991, p. 8.

"Brenson on Quality." *Art Papers*
(Atlanta), vol. 15, no. 6,
November–December 1991,
pp. 68–73. Response to Michael
Brenson, "Is 'Quality' an Idea
Whose Time Has Gone?"
New York Times, July 22, 1990.

Artists of Conscience. New York:
The Alternative Museum,
December 1991–January 1992.

"Government Support for
Unconventional Works of Art."
In Andrew Buchwalter, ed. *Culture
and Democracy: Social and Ethical
Issues in Public Support for the
Arts and Humanities*. Boulder:
Westview Press, 1992. Reprinted
in *Recommendations to the Clinton
Administration on the NEA*.

"Mittlerin zwischen Mainstream
und Marginalität." *Kunstforum
International* (Cologne), vol. 118,
[1992], pp. 229–32. Translated from
English by Christian Quatman.

"Passing for White, Passing for
Black." *Transition*, no. 58, 1992, pp.
4–32. Reprinted in Joanna Frueh,
Cassandra L. Langer, and Arlene
Raven, eds. *New Feminist Criticism:
Art, Identity, Action*. New York:
IconEditions, 1994. Elaine K.
Ginsberg, ed. *Passing and the
Fictions of Identity*. Durham: Duke
University Press, 1996. Rebecca
Kaminsky, ed. *Cross Talk:
A Multicultural Feminist
Symposium*. Cambridge, Mass.:
MIT Press, 1996. Excerpted in *Utne
Reader* (Minneapolis), November–
December 1994, pp. 87–88. Richard
Delgado and Jean Stefancic, eds.
*Critical White Studies: Looking
Behind the Mirror*. Philadelphia:
Temple University Press, 1997. Ella
Habiba Shohat, ed. *Talking Visions:
Multicultural Feminism in the Age
of Globalization*. New York: New
Museum of Contemporary Art and
Cambridge, Mass.: MIT Press, 1998.

"Cornered: A Video Installation
Project by Adrian Piper." *Movement
Research Performance Journal*
(New York), no. 4, Winter–Spring
1992, p. 10.

"Art and Politics: A Pre-Election
Symposium." *Art in America*, vol. 80,
no. 10, October 1992, pp. 41–42.

"The Great War for Control of
Reality." In Barbara J. Raines, ed.,
with Patricia Ireland and Phyllis
Schlafly. *Ethics of Change: Women
in the '90s—Sex, Power, and Politics:
The Proceedings of the February
Forums*, vol. 12, pp. 95–161. New
Smyrna Beach: The Atlantic Center
for the Arts, 1993.

"On Louise Bourgeois." In *Louise
Bourgeois*. Washington, D.C.:
The Corcoran Gallery of Art, 1993.

- "Xenophobia and the Indexical Present II: Lecture." *Place Position Presentation Public*. The Hague: Jan Van Eyck Akademie and the Authors CIP-Gegevens Koninklijke Bibliotheek, 1993.
- "The Logic of Modernism." *Flash Art*, no. 168, January–February 1993, pp. 56–58, 118, 136. Reprinted in *Callaloo* (Lexington, Ky.), vol. 16, no. 3, Summer 1993. Peter Weibel, ed. *Kontext Kunst*. Cologne: DuMont Buchverlag, 1994. Christine Bernier, ed. *Definitions of Visual Culture II: Modernist Utopias—Postformalism and Pure Visuality*. Montreal: Musée d'Art Contemporain de Montréal, 1996.
- "Two Kinds of Discrimination." *Yale Journal of Criticism* (New Haven), vol. 6, no. 1, 1993, pp. 25–74.
- Introductory essay. *New Observations* (New York), no. 97 (Color), September–October 1993, pp. 2–4.
- "What's Art? (What's Not?)." *Washington Post*, October 24, 1993, p. G6.
- "Political Self-Portrait #3"; selections from *Talking to Myself: The Ongoing Autobiography of an Art Object*; "Notes on the Mythic Being"; "Political Self-Portraits #1, 2, 3"; "My Calling (Card) #1"; "Cornered"; "Higher-Order Discrimination." In Mara R. Witzling, ed. *Voicing Today's Visions: Writings by Contemporary Women Artists*. New York: Universe, 1994.
- "You Don't Want Me Here." In *1k + De Ander*. Amsterdam: Beurs van Berlage, 1994.
- "My Calling (Cards) #1 and 2." *Long News in the Short Century*, no. 5, 1994, pp. 86–87.
- "Decide Who You Are." In Diane Neumaier, ed. *Reframings: New American Feminist Photographies*. Philadelphia: Temple University Press, 1995.
- "Four Intruders Plus Alarm System" and "Safe." In Peggy Zeglin Brand and Carolyn Korsmeyer, eds. *Feminism and Tradition in Aesthetics*. University Park: Penn State Press, 1995.
- "On 1980s Feminist Theorizing." *October* (New York), no. 71, Winter 1995, pp. 35–36.
- "Mortal Remains." In Ricardo Bloch and Don Celender, eds. *Mortal Remains*. New York: O. K. Harris Gallery and Minneapolis: Intermedia Arts Minnesota, 1996.
- "Philip Morris' Artworld Fix." *The Drama Review* (New York), vol. 40, no. 4, Winter 1996, pp. 5–6.
- "Withdrawal Clarified." *Art in America*, vol. 84, no. 4, April 1996, p. 29. Letter to the editor.
- "Dickinson's Charm." *New York Review of Books*, vol. 43, no. 15, October 3, 1996, p. 57. Letter to the editor in response to articles by Roger Shattuck.
- "Ian Burn's Conceptualism" (transcript). *LIKE* (Melbourne), no. 1, October 1996, pp. 42–53.
- "DECISIONS, DECISIONS." *Grand Street* (New York), no. 60 (Paranoia), Spring 1997, pp. 136–45.
- "Advice to Readers." *Art in America*, vol. 85, no. 4, April 1997, p. 27. Letter to the editor.
- Untitled statement. In Carey Lovelace. "Weighing in on Feminism." *Art News*, vol. 96, no. 5, May 1997, p. 143.
- "Forget It: Adrian Piper Gallery Guide." Bronx, N.Y.: The Bronx Museum of the Arts, 1997. A BMA publication to accompany the exhibition *Talk Back! The Community Responds to the Permanent Collection*. One of a set of five, ed. 1000.
- "Ian Burn's Conceptualism." *Art in America*, vol. 85, no. 12, December 1997, pp. 72–79, 106.
- "The Mythic Being (1975)." In *Vraiment: Feminism et art*. Grenoble: Centre National d'Art Contemporain de Grenoble, 1997.
- "Catalysis III." In Michael Kelly, ed. *The Encyclopedia of Aesthetics*. New York: Oxford University Press, 1998.
- "Vanilla Nightmares #3, 6, 18, and 19." In David R. Roediger, ed. *Black on White: Black Writers on What It Means to Be White*. New York: Schocken Books, 1998.
- "Xenophobia and the Indexical Present: Lecture," "Catalysis III," and "Catalysis IV." In Jan Cohen-Cruz, ed. *Disturbing the Peace: Radical Street Performance around the World*. New York: Routledge, 1998.
- ## Interviews
- Appiah, K. Anthony. "Art Beat." *Village Voice*, October 13, 1992, *Voice Literary Supplement*, p. 12.
- Barber, Bruce. "Performance as Social and Cultural Intervention: Interview with Adrian Piper." *Parachute* (Montreal), no. 24, Fall 1981, pp. 25–28.
- Berger, Maurice. "The Critique of Pure Racism: An Interview with Adrian Piper." *Afterimage* (Rochester, N.Y.), vol. 18, no. 3, October 1990, pp. 5–9. Reprinted in Grant H. Kester, ed. *Art, Activism, and Oppositionality: Essays from Afterimage*. Durham: Duke University Press, 1998.
- Cottingham, Laura. "Adrian Piper." *Journal of Contemporary Art* (New York), vol. 5, no. 1, Spring 1992, pp. 88–136.
- Hayt-Atkins, Elizabeth. "The Indexical Present: A Conversation with Adrian Piper." *Arts Magazine*, vol. 65, no. 7, March 1991, pp. 48–51.
- Jordan, James. "A Critic Reveal(ed)(ing)." *Dialogue* (Columbus, Ohio), November–December 1980, pp. 4–5.
- Karcher, Eva. "Jeder Mensch hat Angst vor dem Fremden: Ein Interview mit der amerikanischen Künstlerin und Philosophin Adrian Piper über Rassismus." *Süddeutsche Zeitung*, no. 261, 1992, p. 15.
- Lippard, Lucy. "Catalysis: An Interview with Adrian Piper." *The Drama Review* (New York), vol. 16, no. 1, March 1972, pp. 76–78.
- Maddex, Bobby. "Maximizing Clarity: An Interview with Conceptual Artist Adrian Piper." *Gadfly*, vol. 1, no. 2, April 1997, pp. 22–25.
- Merritt, Lissa. "Interview: Adrian Piper." *Aurora* (Yale University, New Haven), Winter 1992, pp. 6–8, 21–22.
- Serlis, Effie. "Adrian Piper." In *Interviews with Women in the Arts*. New York: School of Visual Arts Press, 1975.
- Sirmans, Franklin. "Letter from Milan: An Interview with Adrian Piper." *ARTNET*, March 1998.
- Thompson, Mildred. "Interview: Adrian Piper." *Art Papers* (Atlanta), vol. 12, no. 2, March–April 1988, pp. 27–30.
- Tsatsos, Irene. "A Dialogue with Adrian Piper." *P-Form 2: Performance Art Magazine* (Chicago), no. 2, April–May 1987, pp. 22–25.
- Van Tuyl, Laura. "Interview: Artist Adrian Piper Mounts Urgent Challenge to Racism in Society." *Christian Science Monitor*, July 19, 1991, p. 11.
- Walker, Maxine. "Maxine Walker in Conversation with Adrian Piper." *Autograph* (London), December 1991, unpag.
- Weil, Benjamin. "Interview with Adrian Piper." *Purple Prose* (Paris), vol. 3, Summer 1993, pp. 74–79.
- Yancy, George. "Adrian M. S. Piper." In Yancy, ed. *African American Philosophers: Seventeen Conversations*. New York: Routledge, 1998.

**Publications about the Artist
Books and Texts in Books**

Adrian Piper. Birmingham:

Ikon Gallery and Manchester: Cornerhouse, 1991. Essays by Elizabeth Macgregor, Claudia Barrow, Arlene Raven, Adrian Piper; biography; list of works; bibliography.

Adrian Piper: Reflections 1967–1987. New York: The Alternative Museum, 1987. Essays by Jane Farver, Clive Phillpot, Adrian Piper; chronology by the artist; exhibition and performance history; bibliography.

Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the Twentieth Century.* New York: Harry N. Abrams, 1996.

The Art of Memory/The Loss of History. New York: The New Museum of Contemporary Art, 1985. Essays by William Olander, David Deitcher, Abigail Solomon-Godeau.

Awards in the Visual Arts 10. Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 1991.

Barnes, Lucinda. "Adrian Piper." In *Collective Vision: Creating a Contemporary Art Museum.* Chicago: Museum of Contemporary Art, 1996.

Berger, Maurice. "Black Skin, White Masks: Adrian Piper and the Politics of Viewing." In *How Art Becomes History: Essays on Art, Society, and Culture in Post-New Deal America.* New York: HarperCollins, 1992.

———. "Displacements." In *Ciphers of Identity.* Catonsville: Fine Arts Gallery, University of Maryland Baltimore County, 1993.

———. *Minimal Politics: Performativity and Minimalism in Recent American Art.* Baltimore: Fine Arts Gallery, University of Maryland Baltimore County, 1997.

———. "Skowhegan Medal for Sculpture/Installation: Adrian Piper." In *Skowhegan Forty-ninth Anniversary Awards.* New York: Skowhegan School of Painting and Sculpture, 1995.

Black Box/White Box. San Francisco: New Langton Arts, 1993. Includes texts by Sarah J. Roberts and Ann Bremner.

Borzello, Frances. *Seeing Ourselves: Women's Self Portraits.* London: Thames and Hudson, 1998.

Brand, Peggy Zeglin. "Revising the Aesthetic-Nonaesthetic Distinction: The Aesthetic Value of Activist Art." In Brand and Carolyn Korsmeyer, eds. *Feminism and Tradition in Aesthetics.* University Park: Penn State Press, 1995.

Bremner, Ann. "Black Box/White Box." In Sarah J. Rogers. *Will/Power: New Works by Papo Colo, Jimmie Durham, David Hammons, Hachivi Edgar Heap of Birds, Adrian Piper, Aminah Brenda Robinson.* Columbus: Wexner Center for the Arts, The Ohio State University, 1993.

Brentano, Robyn. *Outside the Frame: Performance and the Object: A Survey of the History of Performance Art in the USA since 1950.* Cleveland: Cleveland Center for Contemporary Art, 1994.

Chambers, Eddie. "Introduction." In *History and Identity.* Norwich, England: Norwich Gallery, 1991.

Cruz, Amada. "Movies, Monstrosities, and Masks: Twenty Years of Cindy Sherman." In *Cindy Sherman: Retrospective.* Chicago: Museum of Contemporary Art, Los Angeles: The Museum of Contemporary Art, New York: Thames and Hudson, 1997.

Goldberg, Roselee. *Live Art: Performance from 1900 to the Present.* New York: Harry N. Abrams, 1980.

Golden, Thelma, ed. *Black Male: Representations of Masculinity in Contemporary American Art.* New York: Whitney Museum of American Art, 1994.

Goldstein, Ann, and Anne Rorimer. *Reconsidering the Object of Art: 1965–1975.* Los Angeles: The Museum of Contemporary Art, 1995. Essays by Lucy Lippard, Stephen Melville, Jeff Wall; entries by Goldstein and Rorimer.

Goode-Bryant, Linda, and Marcy Philips. *Contextures.* New York: Just Above Midtown, 1978.

Green, Ellen Renee. "Adrian Piper." In *No Title: The Collection of Sol LeWitt.* Middletown, Conn.: Wesleyan University in association with Hartford: The Wadsworth Atheneum, 1981.

Hunt, Ian. "Adrian Piper." In Jane Rolo and Hunt, eds. *Book Works: A Partial History and Sourcebook.* London: Book Works, 1996.

Jones, Amelia. *Body Art/Performing the Subject.* Minneapolis: University of Minneapolis Press, 1997.

Jones, Kellie. "Interrogating Identity: A Roundtable Discussion." In *Interrogating Identity.* New York: Grey Art Gallery and Study Center, New York University, 1991.

Lasch, Christopher. *The Minimal Self: Psychic Survival in Troubled Times.* New York: W. W. Norton, 1984.

Lippard, Lucy. *From the Center: Feminist Essays on Women's Art.* New York: E. P. Dutton, 1976.

———. *Get the Message? A Decade of Art for Social Change.* New York: E. P. Dutton, 1984.

———. "Intruders: Lynda Benglis and Adrian Piper." In John Howell, ed. *Breakthroughs: Avant-Garde Artists in Europe and America, 1950–1990.* Columbus: Wexner Center for the Arts, The Ohio State University and New York: Rizzoli, 1991.

———. *Mixed Blessings: New Art in a Multicultural America.* New York: Pantheon Books, 1990.

Marks, Laura U. "The Blue Flame of Reason" (for *Adrian Piper: Cornered/Decide Who You Are*). In *University at Buffalo Art Gallery Overview 1994–1995.* Buffalo: University at Buffalo Art Gallery, 1995.

Moss, Karen. "Altered Egos: Making Art as an Other." In *Altered Egos.* Santa Monica: Santa Monica Museum of Art, 1994.

Neumaier, Diane, ed. *Reframings: New American Feminist Photographies.* Philadelphia: Temple University Press, 1995.

Ottmann, Klaus. *Exoticism.* Middletown, Conn.: Wesleyan University, 1990.

Patton, Sharon F. "Adrian Piper." In *African-American Art.* New York: Oxford University Press, 1998.

Raven, Arlene. "Word of Honor." In Suzanne Lacy, ed. *Mapping the Terrain: New Genre Public Art.* Seattle: Bay Press, 1995.

Roth, Moira. "Adrian Piper." In Roth, ed. *The Amazing Decade: Women and Performance in America, 1970–1980.* Los Angeles: Astro Artz, 1983.

Sims, Lowery Stokes. "Art as a Verb: Issues of Technique and Content." In *Art as a Verb: The Evolving Continuum: Installations, Performances, and Videos by 13 African-American Artists.* Baltimore: Maryland Institute, College of Art, 1988.

———. "Aspects of Performance in the Work of Black American Women Artists." In Arlene Raven, Cassandra L. Langer, and Joanna Frueh. *Feminist Art Criticism: An Anthology.* Ann Arbor: UMI Research Press, 1988.

Solomon-Godeau, Abigail. *Mistaken Identities.* Santa Barbara: University Art Museum, University of California and Seattle: University of Washington Press, 1992.

Staniszewski, Mary Anne. "Race against Time." In *Adrian Piper: Pretend.* New York: John Weber Gallery, 1990.

Storr, Robert. "Between a Rock and a Hard Place." In *Paper Series on the Arts, Culture, and Society.* New York: The Andy Warhol Foundation for the Visual Arts, 1994.

———. *Devil on the Stairs: Looking Back on the Eighties.* Philadelphia: Philadelphia Institute of Contemporary Art, University of Pennsylvania, 1991.

———. *Dislocations.* New York: The Museum of Modern Art, 1992.

———. *Mapping.* New York: The Museum of Modern Art, 1994.

The Theater of Refusal: Black Art and Mainstream Criticism. Irvine: University of California, 1993. Essays by Maurice Berger, Charles Gaines, Catherine Lord.

The View from Denver: Contemporary American Art from the Denver Art Museum. Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 1997.

Walker, Alexia. "Adrian Piper: Endless Loop Record/Erase." In *L'hiver de l'amour bis.* Paris: Musée d'Art Moderne de la Ville de Paris, 1994.

Wilson, Judith. "Adrian Piper." In Donald Bogle, ed. *Black Arts Annual 1987/1988*. New York: Garland Press 1989.

Wooster, Ann-Sargent. "Making Their Mark." In *Making Their Mark: Women Artists Move into the Mainstream, 1970-85*. New York: Abbeville Press, 1989.

Word as Image: American Art 1960-1990. Milwaukee: Milwaukee Art Museum. Essays by Gerry Biller, Russell Bowman, Dean Sobel.

Wye, Deborah. *Thinking Print: Books to Billboards, 1980-95*. New York: The Museum of Modern Art, 1996.

Zelanski, Paul, and Mary Pat Fisher. *Shaping Space: The Dynamics of Three-Dimensional Design*. New York: Harcourt Brace College Publishers, 1995.

Brochures

Emenhisser, Karen. "Tactics of Shame." In *Adrian Piper: Cornered—Decide Who You Are*. Buffalo: University at Buffalo Art Gallery, 1995.

Fleming, Jeff. "This Is Real. And It Has Everything to Do with You." In "Adrian Piper." Winston-Salem, N.C.: Southeastern Center for Contemporary Art.

Hanhardt, John G. "Out of the Corner: New American Film and Video Series, no. 53." New York: Whitney Museum of American Art, 1990.

King, Elaine A. "Art in the Age of Information." Pittsburgh: The Wood Street Galleries and 808 Penn Modern, 1993.

Menaker, Deborah. "Artworks: Adrian Piper." Williamstown, Mass.: Williams College Museum of Art, 1990.

Miller-Keller, Andrea. "Adrian Piper: Matrix 56." Hartford: The Wadsworth Atheneum, 1980.

Rifkin, Ned. "Adrian Piper: 'What It's Like, What It Is #2.'" Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 1989.

Rinder, Lawrence. "Adrian Piper: Racism Confronted. Matrix 130." Berkeley: University Art Museum, 1989.

Rubin, David S. "Adrian Piper: Political Drawings and Installations, 1975-1991." Cleveland: Cleveland Center for Contemporary Art, 1991.

Szakacs, Dennis. "Adrian Piper." Raleigh, N.C.: City Gallery of Contemporary Art, 1993.

Watkins, Mel. "Adrian Piper: The Racist Within: Some Personal Observations." In "What It's Like, What It Is, #1." Washington, D.C.: Washington Project for the Arts, 1991.

Articles

Als, Hilton. "Adrian Piper's Ways of Seeing." *Village Voice*, September 25, 1990, pp. 55, 95.

Bailey, David A. "Adrian Piper: Aspects of the Liberal Dilemma." *Frieze* (London), no. 1, October 1991, pp. 14-15.

Barr, Barbara. "Reply to Piper." *Women Artists News* (New York), vol. 12, no. 2, June 1987, p. 6. For responses to this exchange, see Alicia Faxon, May Stevens, and Barr, vol. 12, no. 3, Summer 1987, pp. 2, 33, and Howardena Pindell, Judith Wilson, Josephine Withers, and Barr, vol. 12, no. 4-5, Fall-Winter 1987, pp. 64, 58-60.

Bond, Ruth M. "Piper's Philosophy." *City Paper* (Philadelphia), June 28, 1991, p. 38.

Borger, Irene. "The Funk Lessons of Adrian Piper." *Helicon Nine* (Kansas City), no. 14-15, Summer 1986, pp. 150-53.

Brenson, Michael. "Black Artists: A Place in the Sun." *New York Times*, March 12, 1989, sec. 2, pp. 1, 36.

Coleman, Wanda. "A Second Heart: Racism, Identity, and the Blues Aesthetic." *High Performance* (Los Angeles), no. 52, Winter 1990, pp. 24-26.

Croft, Brenda. "Blak Lik Mi." *Art and Australia* (Sydney), vol. 31, no. 1, Spring 1993, pp. 63-67.

Crowley, Madeline. "Adrian Piper: Talking to Myself: The Ongoing Autobiography of an Art Object." Whitney Symposium on American Art, May 1, 1989.

Davenport, Kimberly. "Impossible Liberties: Contemporary Artists on the Life of Their Work over Time." *Art Journal*, vol. 54, no. 2, Summer 1995, pp. 40-52.

deAk, Edit. "Pencil Moustache Makes Up." *Art-Rite* (New York), no. 11-12, Winter 1975, unpag.

Desmond, Jane. "Mapping Identity onto the Body." *Women and Performance*, vol. 6, no. 2, 1993, pp. 102-26.

Engberg, Kristen. "Marketing the (ad)just(ed)cause." *New Art Examiner* (Chicago), vol. 18, no. 9, May 1991, pp. 22-28.

Failing, Patricia. "Black Artists Today: A Case of Exclusion." *Art News*, vol. 88, no. 3, March 1989, pp. 124-31.

Feigenbaum, Nancy. "Artist Who Meets Racism Head-on Will Analyze Her Work in Lecture." *Orlando Sentinel*, April 7, 1994, p. A2.

Goldberg, Roselee. "Public Performance: Private Memory." *Studio International* (London), vol. 192, no. 982, July-August 1976, pp. 19-23. Includes notes by Piper on *Some Reflective Surfaces*, performance presented in *Performances—Four Evenings, Four Days*, Whitney Museum of American Art, New York.

Grigsby, Darcy Grimaldo. "Dilemmas of Visibility: Contemporary Women Artists' Representations of Female Bodies." *Michigan Quarterly Review* (Ann Arbor), vol. 29, no. 4, Fall 1990, pp. 584-618. Reprinted in Leonard Goldstein, ed. *The Female Body: Figures, Styles, Speculations*.

"Hit by Racism, Artist Designs Cards for Bigots." *Jet*, July 22, 1991, p. 35.

Hopkins, Mary. "Women's Caucus for Art: The Politics of Identity, Entering, Changing, and Being Changed." *Women Artists News* (New York), vol. 12, no. 2, June 1987, pp. 3-4.

Jackson, Phyllis J. "(In)Forming the Visual: (Re)Presenting Women of African Descent." *The International Review of African American Art* (Hampton University Museum, Hampton, Va.), vol. 14, no. 3 (Stereotypes Subverted? Or For Sale?), 1997, pp. 31-37.

Johnson, Ken. "Being and Politics." *Art in America*, vol. 78, no. 9, September 1990, pp. 154-61.

Johnson, Mark I. "Schlafly, Piper up to Bat at Forum." *New Smyrna Beach Observer*, February 20, 1993.

Jones, Karen. "(Re)vision: Image/Text." *Tema Celeste* (Siracusa, Italy), no. 39, Winter 1993, pp. 61-63.

Kosuth, Joseph. "Art after Philosophy II: 'Conceptual Art' and Recent Art." *Studio International* (London), vol. 178, no. 916, November 1969, pp. 160-61.

Exhibition Reviews

Adler, Sabine. "'Wer hat Angst vorm schwarzen Mann?'" Ausstellung, Adrian Piper im Münchener Kunstverein." *TZ München*, October 7, 1992. Review of *Adrian Piper*, Kunstverein München.

"Adrian Piper." *American Visions* (Washington, D.C.), vol. 6, no. 4, August 1991, p. 12. Review of *Adrian Piper: Reflections 1967-1987* and *What It's Like, What It Is, #2*, Washington Project for the Arts, Washington, D.C.

"Adrian Piper." *Dialogue* (Columbus, Ohio), vol. 14, no. 6, November-December 1991, p. 35. Review of *Adrian Piper: Political Drawings and Installations*, Cleveland Center for Contemporary Art.

"Adrian Piper." *The New Yorker*, October 29, 1990, pp. 15-16. Review of *Why Guess? Exit Art*, New York.

Als, Hilton. "Adrian Piper." *Village Voice*, October 23, 1990, p. 124. Review of *Out of the Corner*, Whitney Museum of American Art, New York.

———. "Spotlight: Adrian Piper, but also Robert Colescott, 'The Homeless/the Dispossessed,' and Public Enemy." *Flash Art*, no. 147, Summer 1989, pp. 142-43. Review of *Cornered*, John Weber Gallery, New York.

Avgikos, Jan. "Adrian Piper: John Weber Gallery, Paula Cooper Gallery, Grey Art Gallery." *Artforum*, vol. 31, no. 4, December 1992, p. 91.

———. "Adrian Piper: Thomas Erben Gallery." *Artforum*, vol. 36, no. 9, May 1998, pp. 147-48.

Baker, Kenneth. "NYMOMA's 'Dislocations' Sets Its Ties, Distance from High Modernism." *San Francisco Chronicle*, December 8, 1991, Datebook sec., pp. 35, 58. Review of *Dislocations*, The Museum of Modern Art, New York.

Barber, Bruce. "Adrian Piper." *Parachute* (Montreal), no. 23, Summer 1981, pp. 45-46. Review of *Adrian Piper: It's Just Art*, Western Front, Toronto.

Barden, Lane. "Mechanisms of Marginalization: Theater of Refusal at UCI Fine Arts Gallery." *Artweek* (San Jose), May 6, 1993, p. 22. Review of *The Theater of Refusal: Black Art and Mainstream Criticism*, University of California, Irvine.

Koussev, Rachel. "Art Can Combat Xenophobia, Says Feminist Artist." *Yale Daily News* (Yale University, New Haven), September 26, 1991, p. 3.

Kuoni, Karin. "Nüchternheit und Idealismus: Exit Art pflastert sich den Weg zum Erfolg." *Kunstforum* (Cologne), vol. 118, pp. 217-21.

Kuspit, Donald. "Adrian Piper: Self-Healing through Meta-Art." *Art Criticism* (Stony Brook, N.Y.), vol. 3, no. 3, September 1987, pp. 9-16.

———. "Art and the Moral Imperative: Analyzing Activist Art." *New Art Examiner* (Chicago), vol. 18, no. 5, January 1991, pp. 18-25.

Langer, Cassandra L. "Feminist Art Criticism: Turning Points and Sticking Places." *Art Journal*, vol. 50, no. 2, Summer 1991, pp. 21-28.

Latendresse, Sylvain. "Adrian Piper: 'Non politiquement correcte.'" *ESSE: arts + opinions* (Montreal), no. 32, Fall 1997, pp. 90-94.

Lippard, Lucy. "Caring: Five Political Artists." *Studio International* (London), vol. 193, no. 987, June 1978, pp. 197-207.

———. "The Pains and Pleasures of Rebirth: Women's Body Art." *Art in America*, vol. 64, no. 3, May-June 1976, pp. 73-82.

———. "Transformation Art." *Ms.*, October 1975, pp. 33-39.

"Los Angeles: Artists Protest Sponsorship." *Art News*, vol. 95, no. 2, February 1996, p. 53.

Mayer, Rosemary. "Performance and Experience." *Arts Magazine*, vol. 47, no. 3, December 1972, pp. 33-36.

Morriso, Ewan. "Vote/Emote: The Responsibility of the Viewer in the Work of Adrian Piper." *Variant* (Glasgow), no. 10, Winter 1991, pp. 22-23.

O'Grady, Lorraine. "Olympia's Maid: Reclaiming Black Female Subjectivity." *Afterimage* (Rochester, N.Y.), vol. 20, no. 1, Summer 1992, pp. 14-15.

O'Toole, Denise. "Feminism Baffled Men, Schlafly Says at Forum." *Dayton News-Journal*, February 21, 1993, pp. 1D, 8D.

Phillip, Clive. "Arts Magazines and Magazine Art." *Artforum*, vol. 18, no. 6, February 1980, pp. 52-54.

Picard, Charmaine, and Sarah Potter. "Corpus Delicti." *Photo Vision* (Seville, Spain), no. 23, 1992, pp. 10-17, 54-57.

Pindell, Howardena. "Breaking the Silence: The Second in a Two-Part Series on Art World Racism." *New Art Examiner* (Chicago), vol. 18, no. 3, November 1990, pp. 23-27, 50-51.

"Piper Pulls Out of MOCA Show." *Los Angeles Times*, November 22, 1995, p. F2.

Puckitt, Sarah. "Piper's Philosophy." *Artweek* (San Jose), vol. 28, no. 7, July 1997, p. 30.

Raven, Arlene. "The Language of Virtue: What Makes Art Valuable?" *High Performance* (Los Angeles), issue 67, vol. 17, no. 3, Fall 1994, pp. 46-47. Excerpt from "Word of Honor," in Suzanne Lacy, ed. *Mapping the Terrain: New Genre Public Art*.

Robinson, Walter. "Tobacco Road, Part II." *Art in America*, vol. 84, no. 1, January 1996, p. 126.

Rosen, Miriam. "Les Refuseurs de Kassel." *Libération* (Paris), June 17, 1992, pp. 39-40.

Sims, Lowery Stokes. "The Mirror The Other: The Politics of Esthetics." *Artforum*, vol. 28, no. 7, March 1990, pp. 111-15.

Schatz, Adam. "Black Like Me: Conceptual Artist Adrian Piper Gets under Your Skin." *Lingua Franca* (Mamoronck, N.Y.), vol. 8, no. 8, November 1998, pp. 39-54.

Siegel, Suzie. "Forum Mixes Art, Politics." *Tampa Tribune*, February 5, 1993.

———. "Sometimes You've Got to be Radical. . . ." *Tampa Tribune*, March 1, 1993, pp. 1, 5.

Spivak, Gayatri Chakravorty. "Französischer Feminismus im internationalen Rahmen." *Texte zur Kunst* (Cologne), vol. 1, no. 4, Fall 1991, pp. 52-79.

Verdino-Sullwold, Carla Maria. "Generous with Our Uniqueness: Forging New Directions for African-American Women in the Arts." *Crisis* (Baltimore), vol. 99, no. 7, August-September 1992, pp. 29-36.

Vogel, Carol. "Philip Morris Loses an Artist." *New York Times*, November 24, 1995, p. C30. Welish, Marjorie. "In This Corner: Adrian Piper's Agitprop." *Arts Magazine*, vol. 65, no. 7, March 1991, pp. 43-47.

Wilson, Judith. "Beauty Rites: Towards an Anatomy of Culture in African American Women's Art." In *The International Review of African American Art* (Hampton University Museum, Hampton, Va.), vol. 11, no. 3 (Image and Identity: The African American Experience in 20th Century Art), 1994, pp. 11-18.

———. "'In Memory of the News and of Ourselves': The Art of Adrian Piper." *Third Text* (London), no. 16-17, Autumn-Winter 1991, pp. 39-62.

———. "Optical Illusions: Images of Miscegenation in Nineteenth- and Twentieth-Century Art." *American Art* (Washington, D.C.), vol. 5, no. 3, Summer 1991, pp. 88-107.

Wood, Joe. "X Appeal in the Nineties: Talking Back to Malcolm." *Elle*, November 1992, pp. 126-30.

- Barrie, Lita. "Shedding Her Male Identity." *Artweek* (San Jose), vol. 22, no. 10, March 14, 1991, p. 11. Review of *Adrian Piper: Reflections 1967-1987*, Santa Monica Museum of Art (exh. originally organized by The Alternative Museum, New York).
- Becker, Von Jochen. "Politische Selbst-Portraits: Adrian Piper im Münchener Kunstverein." *Die Tageszeitung* (Berlin), November 21, 1992, p. 17. Review of *Adrian Piper*, Kunstverein München.
- Bhabha, Homi. "Black Male." *Artforum*, vol. 33, no. 6, February 1995, pp. 86, 87, 110. Review of *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York.
- Bishton, Derek. "Fear of the Other: Adrian Piper at the Ikon." *Creative Camera* (London), no. 314, February-March 1992, pp. 48-49. Review of *Adrian Piper*, Ikon Gallery, Birmingham, and Cornerhouse, Manchester.
- Blase, Christophe. "Sezierte Angst—Eine politische Künstlerin: Adrian Piper in München." *Frankfurter Allgemeine Zeitung* (Frankfurt), November 3, 1992. Review of *Adrian Piper*, Kunstverein München.
- Bode, Peter M. "Wer ist schwarz und wer ist weiss? Kunstverein, Die provozierende Anti-Rassismus-Schau der New Yorkerin Adrian Piper." *Abendzeitung*, October 8, 1992. Review of *Adrian Piper*, Kunstverein München.
- Bogardi, Georges. "Pour la suite du monde." *Canadian Art* (Toronto), Fall 1992, pp. 94-96. Review of *Pour la suite du monde*, Musée d'Art Contemporain de Montréal.
- Bonami, Francesco. "Dislocations: The Place of Installation." *Flash Art*, no. 162, January-February 1992, p. 128. Review of *Dislocations*, The Museum of Modern Art, New York.
- Bonetti, David. "Art Poser: Adrian Piper's Work Raises Racial Questions." *San Francisco Examiner*, October 16, 1989, pp. F1, F4.
- Borger, Irene. "Funk Lessons: A Guerrilla Performance." *L.A. Weekly*, March 28, 1984, pp. 63-64.
- Botterbusch, Vera. "Der Virus Rassismus: Adrian Pipers provokante Installation im Kunstverein." *Süddeutsche Zeitung München* (Munich), October 14, 1992. Review of *Adrian Piper*, Kunstverein München.
- Brenson, Michael. "Adrian Piper." *New York Times*, May 1, 1987, p. C31. Review of *Adrian Piper: Reflections 1967-1987*, The Alternative Museum, New York.
- . "Adrian Piper's Head-On Confrontation of Racism." *New York Times*, October 26, 1990, p. C36. Review of *Why Guess? Exit Art*, New York, and *Out of the Corner*, Whitney Museum of American Art, New York.
- . "Split Show of Black Artists Using Nontraditional Media." *New York Times*, April 7, 1989, p. C23. Review of *Art as a Verb: The Evolving Continuum*, Metropolitan Life Gallery and Studio Museum of Harlem, New York.
- Brumfield, John. "Marginalia: Life in a Day of Black L.A.; or, The Theater of Refusal." *Art Issues* (Los Angeles), no. 29, September-October 1993, pp. 24-27. Review of *The Theater of Refusal: Black Art and Mainstream Criticism*, University of California, Irvine.
- Buchanan, Nancy. "Collective Funk: Funk Lessons." *High Performance* (Los Angeles), issue 26, vol. 7, no. 2, p. 69. Review of *Funk Lessons*, Women's Building, Los Angeles.
- Cantor, Judy. "Seville: Carmen on a Motorcycle." *Art News*, vol. 91, no. 2, February 1992, pp. 32-33, 36.
- "Carl Andre/Group Show." *The New Yorker*, March 22, 1993, p. 18. Review of group exhibition, Paula Cooper Gallery, New York.
- Chambers, Eddie. "Adrian Piper." *Art Monthly* (London), no. 152, December 1991-January 1992, pp. 13-15. Review of *Adrian Piper*, Ikon Gallery, Birmingham, and Cornerhouse, Manchester.
- Checefsky, Bruce. "Ohio: Adrian Piper." *New Art Examiner* (Chicago), vol. 18, no. 4, December 1990, p. 45. Review of *Adrian Piper: Reflections 1967-1987*, The College of Wooster Museum of Art, Wooster, Ohio.
- Cotter, Holland. "Black Artists: Three Shows." *Art in America*, vol. 78, no. 3, March 1991, pp. 164-71, 217. Review of *Art as a Verb: The Evolving Continuum*, Metropolitan Life Gallery and Studio Museum of Harlem, New York.
- . "Dislocating the Modern." *Art in America*, vol. 80, no. 1, January 1992, pp. 100-7. Review of *Dislocations*, The Museum of Modern Art, New York.
- . "In Boston, All Roads Lead to Museums." *New York Times*, August 7, 1998, p. E31. Review of *Who Are You? Selected Works by Adrian Piper*, Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass.
- . "Inside-Out Meditations on the Poison of Racism." *New York Times*, January 8, 1999, p. E42. Review of *Adrian Piper: The Mythic Being, 1972-1975*, Thomas Erben Gallery, New York.
- Crichton, Fennela. "London Newsletter." *Art International* (Lugano, Switz.), vol. 18, no. 6, Summer 1974, pp. 40-42. Review of *Twenty-six Artists*, Warehouse, London.
- Danto, Arthur, C. "Dislocationary Art." *The Nation*, January 6, 1992, pp. 29-32. Review of *Dislocations*, The Museum of Modern Art, New York.
- Dattenberger, Simone. "Alptraum der Rassisten: Münchens Kunstverein zeigt Arbeiten von Adrian Piper." *Münchener Merkur* (Munich), October 7, 1992. Review of *Adrian Piper*, Kunstverein München.
- Deitcher, David. "Art on the Installation Plan." *Artforum*, vol. 30, no. 5, January 1992, pp. 78-84. Review of *Dislocations*, The Museum of Modern Art, New York.
- De Yampert, Rick. "Piper's Art Drawn from Controversy." *Daytona Beach News Journal*, February 14, 1993, p. 3H.
- Dimling, Rebecca. "Will/Power." *Art Papers* (Atlanta), vol. 17, no. 1, January-February 1993, pp. 58-59. Review of *Will/Power*, Wexner Center for the Arts, Columbus, Ohio.
- Dorsey, John. "Video and Audio in a Show of Ego." *Baltimore Sun*, September 15, 1987, pp. C1-C3. Review of *Media Installations*, Maryland Art Place, Baltimore.
- Flam, Jack. "Armchair Activism at MOMA." *Wall Street Journal*, December 31, 1991, p. A5. Review of *Dislocations*, The Museum of Modern Art, New York.
- Fleming, Lee. "Adrian Piper at Brody's." *Washington Post*, February 13, 1993, p. G2. Review of *Adrian Piper: Decide Who You Are*, Brody's Gallery, Washington, D.C.
- Fox, Catherine. "Making Moves, but Not Always with Clear Direction." *Atlanta Journal-Constitution*, December 27, 1987, p. 5F.
- . "Artist Pushes Viewers to Confront Racism." *Atlanta Journal-Constitution*, November 17, 1993, p. B11.
- Frank, Peter. "Performance Diary." *Soho Weekly News*, April 1, 1976, p. 18.
- . "The Self and Others." *Village Voice*, November 27, 1978, p. 102. Review of *The Sense of Self*, Neuberger Museum, State University of New York, Purchase.
- Fryer-Kohles, Jeanne C. "Ohio: Art in Europe and America: The 1960's and 1970's." *New Art Examiner* (Chicago), vol. 18, no. 2, October 1990, pp. 44-45. Review of *Art in Europe and America: The 1960's and 1970's*, Wexner Center for the Arts, Columbus, Ohio.
- Giddings, Paula. "Black Males and the Prison of Myth." *New York Times*, September 11, 1994, sec. 2, p. 50. Review of *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York.
- Goldberg, Roselee. "Recent Performance Work." *Studio International* (London), vol. 191, no. 981, May-June 1976, pp. 288-90. Review of *Performances—Four Evenings, Four Days*, Whitney Museum of American Art, New York.
- Gilbert, Elizabeth. "Star Worship." *Downtown Express*, October 31, 1990, p. 23. Review of *Why Guess? Exit Art*, New York.
- Goodman, Jonathan. "Adrian Piper at John Weber." *Art in America*, vol. 85, no. 3, March 1997, pp. 100-1.

- Hackett, Regina. "Demanding Works Challenge Viewers of 'Bad Politics.'" *Seattle Post-Intelligencer*, August 7, 1991, p. C4.
- Hall, Jacqueline. "Show's Viewers Face Many Truths." *Columbus Dispatch*, September 23, 1992. Review of *Will/Power*, Wexner Center for the Arts, Columbus, Ohio.
- Hall, James. "False Colours?" *The Independent*, August 18, 1992, Arts sec., p. 13. Review of *Adrian Piper*, Kettle's Yard, Cambridge.
- Hammond, Marsha. "Adrian Piper." *Art Papers* (Atlanta), vol. 12, no. 2, March–April 1988, pp. 40–41. Review of *Adrian Piper, Reflections 1967–1987*, Nexus Contemporary Art Center, Atlanta.
- Hanson, Bernard. "Matrix Art Engages Spectator." *Hartford Courant*, March 2, 1980, p. 2G. Review of *Adrian Piper: Matrix 56*, The Wadsworth Atheneum, Hartford.
- Heartney, Eleanor. "Dislocations: Museum of Modern Art." *Art News*, vol. 91, no. 1, January 1992, p. 117. Review of *Dislocations*, The Museum of Modern Art, New York.
- . "New York." *New Art Examiner* (Chicago), vol. 18, no. 4, December 1990, pp. 36–37. Review of *Adrian Piper*, John Weber Gallery, New York.
- Heath, Jennifer. "Retrospective Exposes Viewers' Racism, Sexism." *Rocky Mountain News* (Denver), March 25, 1990, p. 72.
- Hedlund, Keith. "Piper Discusses Subtle Discrimination." *Williams Record* (Williamstown, Mass.), January 16, 1990. Review of *Artworks: Adrian Piper*, Williams College Museum of Art.
- Hess, Elizabeth. "Art Apocalypse." *Village Voice*, October 28, 1986, p. 94. Review of *Disarming Images: Art for Nuclear Disarmament*, Bronx Museum of the Arts, Bronx, N.Y.
- . "Visible Man." *Village Voice*, November 22, 1994, pp. 31, 33–34. Review of *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York.
- . "Ways of Seeing Adrian Piper." *Village Voice*, May 26, 1987, p. 100. Review of *Adrian Piper Reflections 1967–1987*, The Alternative Museum, New York.
- . "White Cube Crumbling." *Village Voice*, November 5, 1991, p. 110. Review of *Dislocations*, The Museum of Modern Art, New York.
- Hill, Shawn. "Quotations 'Who Are You?,' Queries Artist Adrian Piper." *Wellesley Townsman* (Wellesley, Mass.), March 26, 1998. Review of *Who Are You? Selected Works by Adrian Piper*, Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass.
- Hirsh, Linda Blaker. "Stretching the Boundaries." *Hartford Advocate*, March 26, 1980. Review of *Adrian Piper: Matrix 56*, The Wadsworth Atheneum, Hartford.
- Hulme, Alan. "The Art of Stirring Things Up." *Manchester Evening News*, January 16, 1992. Review of *Adrian Piper*, Ikon Gallery, Birmingham, and Cornerhouse, Manchester.
- . "Exhibitions." *Manchester Evening News*, January 24, 1992. Review of *Adrian Piper*, Ikon Gallery, Birmingham, and Cornerhouse, Manchester.
- Johnson, Ken. "'The Political Arm' at John Weber." *Art in America*, vol. 79, no. 6, June 1991, p. 48. Review of *The Political Arm*, John Weber Gallery, New York.
- Johnson, Patricia C. "Ambiguity, Directness Contrast in Rice Show." *Houston Chronicle*, February 9, 1995, p. 6C. Review of *Cornered: A Video Installation by Adrian Piper*, Rice University Art Gallery, Houston.
- Johnson, Vivien. "The Unbounded Biennale: Contemporary Aboriginal Art." *Art and Australia* (Sydney), vol. 31, no. 1, Spring 1993, pp. 49–56. Review of the Sydney Biennale.
- Joselit, David. "Object Lessons." *Art in America*, vol. 84, no. 2, February 1996, pp. 68–71, 107. Review of *1965–1975: Reconsidering the Object of Art*, The Museum of Contemporary Art, Los Angeles.
- Jouannais, Jan-Yves. "Pour la suite du monde." *Art Press Montreal*, no. 171, July–August 1992, p. 75. Review of *Pour la suite du monde*, Musée d'Art Contemporain de Montréal.
- Karmel, Pepe. "The Corner as Trap, Symbol, Vanishing Point, History Lesson." *New York Times*, July 21, 1995, p. C25. Review of *Cornered*, Paula Cooper Gallery, New York.
- Keziere, Russell. "Less Medium, More Message, Marcia Pitch, Adrian Piper." *Vanguard* (Vancouver), vol. 10, no. 4, May 1981, pp. 36–37. Review of *Adrian Piper: It's Just Art*, Western Front, Toronto.
- Kingsley, April. "Art Goes Underground." *Village Voice*, October 16, 1978, p. 122. Review of *Adrian Piper, Cindy Sherman, and Louise Lawler*, Artists Space, New York.
- Knight, Christopher. "Looking Racism in the Face." *Los Angeles Times*, March 5, 1991, pp. F1–F3. Review of *Adrian Piper: Reflections 1967–1987*, Santa Monica Museum of Art (exh. originally organized by The Alternative Museum, New York).
- Kohn, Barbara. "Piper in Performance." *Dialogue* (Columbus, Ohio), September–October 1980, pp. 9–10.
- Königer, Maribel. "Adrian Piper." *Tema Celeste* (Siracusa, Italy), no. 40, Spring 1993, p. 94. Review of *Adrian Piper*, Kunstverein München.
- Kornblau, Gary. "1965–1975: Reconsidering the Object of Art." *Art Issues* (Los Angeles), no. 41, January–February 1996, pp. 36–37.
- Kronthaler, Helmut. "Der Rassismus im Kopf, Retrospektive der US-Amerikanerin Adrian Piper im Münchner Kunstverein." *Landshüter Zeitung*, October 30, 1992. Review of *Adrian Piper*, Kunstverein München.
- Kuspit, Donald. "Art of Conscience: The Last Decade." *Dialogue* (Columbus, Ohio), September–October 1980, pp. 19–20.
- Langer, Cassandra L. "Autobiography: In Her Own Image." *Women Artists News* (New York), vol. 13, no. 3, Fall 1988, pp. 26–27. Review of *Autobiography: In Her Own Image*, INTAR Gallery, New York.
- Larson, Kay. "The Human Condition." *New York*, November 4, 1991, pp. 122–23. Review of *Dislocations*, The Museum of Modern Art, New York.
- Ledes, Richard C. "Adrian Piper: John Weber." *Artscribe* (London), no. 85, January–February 1991, pp. 81–82.
- Levin, Kim. "Adrian Piper." *Village Voice*, September 25, 1990, p. 104. Review of *Pretend*, John Weber Gallery, New York.
- Lewis, Jo Ann. "Images That Get under the Skin: Artist Adrian Piper, Fighting Racism with 3 Exhibits." *Washington Post*, June 22, 1991, pp. G1, G5. Review of *What It's Like, What It Is, #1*, Washington Project for the Arts, Washington, D.C.; *Adrian Piper: What It's Like, What It Is, #2* and *Awards in the Visual Arts 10*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- . "Tantalizing Reflections: At the Hirshhorn, the Power of 10 Artists." *Washington Post*, June 12, 1991, pp. F1, F9. Review of *Awards in the Visual Arts 10*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- Litten, Laura. "Both Sides Now." *New Art Examiner* (Chicago), vol. 6, no. 7, April 1979, pp. 13–14. Review of *Both Sides Now*, Artemisia Gallery, Chicago.
- Marks, Laura U. "Adrian Piper: Reflections 1967–87." *Fuse* (Toronto), vol. 14, no. 1–2, Fall 1990, pp. 40–42. Review of *Adrian Piper: Reflections 1967–1987*, The Power Plant, Toronto.
- Matheny, Dave. "Lesson in Funk Isn't Just Dancing; It's an Artistic Leap." *Minneapolis Star and Tribune*, November 1, 1983, pp. 1C, 3C. Review of *Funk Lessons*, Walker Art Center, Minneapolis.
- Mays, John Bentley. "Practicing the Art of Being Seen." *Globe and Mail* (Toronto), May 30, 1992, p. C4.
- McEvilly, Thomas. "Adrian Piper: Alternative Museum." *Artforum*, vol. 26, no. 1, September 1987, pp. 128–29. Review of *Adrian Piper: Reflections 1967–1987*, The Alternative Museum, New York.
- Metzger, Rainer. "Adrian Piper." *Kunstforum* (Cologne), vol. 121, [1993], pp. 435–36. Review of *Adrian Piper*, Kunstverein München.
- . "Collagiertes Elend: Adrian Piper im Kunstverein München." *Der Standard*, November 19, 1992. Review of *Adrian Piper*, Kunstverein München.

- Morgan, Robert. "Adrian Piper." *Arts Magazine*, vol. 63, no. 10, Summer 1989, p. 99. Review of *Adrian Piper: Cornered*, John Weber Gallery, New York.
- Morrison, Ewan. "Vote/Emote." *Variant*, Winter 1991, pp. 22–23.
- Nalley, John. "What We Pretend Not to Know: The Power of Adrian Piper." *Downtown*, October 3, 1990, p. 20.
- Nochlin, Linda. "Learning from 'Black Male.'" *Art in America*, vol. 83, no. 3, March 1995, pp. 86–91. Review of *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York.
- Norton, Eleanor Holmes. "The Movement Grows Up: At the Corcoran, Reflections on the Civil Rights Struggle." *Washington Post*, August 29, 1993, p. G4. Review of *I Remember*, Corcoran Gallery of Art, Washington, D.C.
- Olander, William. "Art and Politics: Of Arms and the Artist." *Art in America*, vol. 73, no. 6, June 1985, pp. 59–63. Review of *Disarming Images: Art for Nuclear Disarmament*, Contemporary Arts Center, Cincinnati.
- Perl, Jed. "Dismodern." *The New Criterion* (New York), vol. 10, no. 4, December 1991, pp. 46–51. Review of *Dislocations*, The Museum of Modern Art, New York.
- Perreault, John. "Art." *Village Voice*, March 27, 1969, pp. 17–18. Review of *Street Works* and *0 to 9* project, New York.
- . "Art." *Village Voice*, May 1, 1969, pp. 14–15. Review of *Street Works*, New York.
- . "Art." *Village Voice*, November 20, 1969, pp. 19, 34, 36. Review of *Groups*, School of Visual Arts, New York.
- . "Art." *Village Voice*, May 14, 1970, pp. 16, 18. Review of *The Saturday Afternoon Show*, Max's Kansas City, New York.
- . "Art." *Village Voice*, July 16, 1970, p. 31. Review of *Information*, The Museum of Modern Art, New York.
- . "Art." *Village Voice*, April 29, 1971, p. 31. Review of *Twenty-six Contemporary Women Artists*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.
- . "Art." *Village Voice*, February 8, 1973, pp. 27–28. Review of *Thought Structures*, Pace College Gallery, New York.
- Pontbriand, Chantal. "Pour la suite du monde." *Parachute* (Montreal), no. 68, October–December 1992, pp. 52–53. Review of *Pour la suite du monde*, Musée d'Art Contemporain de Montréal.
- Raven, Arlene. "Civil Disobedience." *Village Voice*, September 25, 1990, pp. 55, 94. Review of *Pretend*, John Weber Gallery, New York.
- . "Colored." *Village Voice*, May 31, 1988, p. 92. Review of *Autobiography: In Her Own Image*, INTAR Gallery, New York.
- . "I to Eye." *Village Voice*, January 31, 1989, p. 86. Review of *Identity: Representations of the Self*, Whitney Museum of American Art Downtown at Federal Reserve Plaza, New York.
- . "In Tongues." *Village Voice*, May 30, 1989, p. 89. Review of *Merge*, Spectacolor Lightboard, One Times Square, New York.
- Reinblatt, Melanie. "Musée d'Art Contemporain Exhibit Not the Kind of Art You Take Home." *The Montreal Downtown*, August 26, 1992, p. 18. Review of *Pour la suite du monde*, Musée d'Art Contemporain de Montréal.
- Saxenhuber, Hedwig. "Same Skin for Everybody." *Springer III*, no. 2, June–September 1997, pp. 62–63.
- Schollhammer, Georg. "Nan Goldin: I'll Be Your Mirror/Adrian Piper: Ashes to Ashes." *Springer III*, no. 1, March–May 1997, pp. 73–74. Review of *Ashes to Ashes*, John Weber Gallery, New York.
- Schwendener, Martha. "Adrian Piper: The Mythic Being." *Time Out*, January 7–14, 1999, p. 54. Review of *Adrian Piper: The Mythic Being, 1972–1975*, Thomas Erben Gallery, New York.
- Schwendenwien, Jude. "A Look at Privilege, Presumption." *Hartford Courant*, November 18, 1990.
- . "Outtakes: Out of the Corner." *High Performance* (Los Angeles), issue 53, vol. 14, no. 1, pp. 65, 67. Review of *Out of the Corner*, Whitney Museum of Art, New York.
- Shortal, Helen. "Action Works." *Baltimore City Paper*, December 16, 1988, p. 14.
- Shuter, Marty. "Adrian Piper Confronts the World's Racism." *Savannah Morning News and Evening Press*, October 29, 1995, pp. 1G, 3G.
- Smith, Roberta. "Adrian Piper." *New York Times*, September 14, 1990, p. C24. Review of *Pretend*, John Weber Gallery, New York.
- . "At the Modern, Works Unafraid to Ignore Beauty." *New York Times*, October 18, 1991, pp. C1, C18. Review of *Dislocations*, The Museum of Modern Art, New York.
- . "The World through Women's Lenses." *New York Times*, December 13, 1996, p. C28. Review of *Ashes to Ashes*, John Weber Gallery, New York.
- Smith, Virginia Warren. "The Art of Confrontation." *Atlanta Journal-Constitution*, December 6, 1987, pp. 12J–13J. Review of *Adrian Piper: Reflections 1967–1987*, Nexus Contemporary Art Center, Atlanta.
- Soutif, Daniel. "Adrian Piper, l'Amérique noire sur blanche." *Libération* (Paris), November 20, 1990, p. 40.
- Sozenski, Edward J. "Artist's Themes Are Sexism, Racism." *Philadelphia Inquirer*, March 16, 1989. Review of *Adrian Piper: Reflections 1967–1987*, Goldie Paley Gallery, Moore College of Art, Philadelphia.
- . "Entering Their Worlds, We Confront Our Own." *Philadelphia Inquirer*, December 1, 1991, pp. 1E, 5E.
- Stals, José Lebrero, "Adrian Piper: Convento de Santa Clara, Moquer (Spain)." *Flash Art*, no. 167, November–December 1992, p. 135.
- Staniszewski, Mary Anne. "Piper Pipes Up." *Elle*, March 1990.
- Sterritt, David. "Watching TV Creatively—In a 'Video Installation.'" *Christian Science Monitor*, November 19, 1990, p. 11. Review of *Adrian Piper: Out of the Corner*, Whitney Museum of American Art, New York.
- Stevens, Mitchell. "Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons." *New Art Examiner* (Chicago), vol. 17, no. 11, Summer 1990, p. 37. Review of *Sarah Charlesworth, Jeanne Dunning, Annette Messenger, Adrian Piper, Laurie Simmons*, Feigen Incorporated, Chicago.
- "Summer Priorities: Adrian Piper at the WPA & Fig Leaves in the 90s." *Baltimore Alternative*, July 1991, pp. 25, 26. Review of *What It's Like, What It Is, #1*, Washington Project for the Arts, Washington, D.C.
- Swartz, Anne. "Adrian Piper: Icons of African-American Identity." *Georgia Guardian*, October 20–26, 1995, pp. 1B, 8B.
- Sweeney, Louise. "Controversial Show Salutes Top Ten in the Visual Arts." *Christian Science Monitor*, July 19, 1991, p. 10. Review of *Awards in the Visual Arts 10*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- Taubin, Amy. "Dislocations." *Village Voice*, December 31, 1991, p. 68. Review of *Dislocations*, The Museum of Modern Art, New York.
- Twardy, Chuck. "Present Tension." *Raleigh News and Observer*, October 1, 1993, Weekend sec., pp. 14–15. Review of *Adrian Piper*, City Gallery of Contemporary Art, Raleigh, N.C.
- Verdino-Sullwold, Carla Maria. "Dislocations: Dialogue of Disparate Visions." *Crisis* (Baltimore), vol. 99, no. 1, January 1992, pp. 7–8. Review of *Dislocations*, The Museum of Modern Art, New York.
- Wallach, Amei. "Artful Assault on Sensibilities." *New York Newsday*, October 18, 1991, pp. 74, 99. Review of *Dislocations*, The Museum of Modern Art, New York.
- . "Images of Black Males: A Reflection on Society." *New York Newsday*, November 11, 1994. Review of *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York.

———. "Making Trouble in the Galleries." *New York Newsday*, September 23, 1990, pt. 2, pp. 14–16. Review of *Pretend*, John Weber Gallery, New York.

Wallis, Brian. "Will/Power at the Wexner Center." *Art in America*, vol. 81, no. 2, February 1993, pp. 116–17. Review of *Will/Power*, Wexner Center for the Arts, Columbus, Ohio.

Weintraub, Joanne. "College Philosopher's Artwork Anything but Black and White." *Milwaukee Journal*, October 14, 1993, p. B3.

Weser, Marcia Goren, "Artist's Work Deals with Society's Prejudices and Fears." *San Antonio Light*, March 29, 1992, p. L5.

Book Reviews

"Adrian Piper: *Out of Order, Out of Sight*." *N. Paradoxa* (London), no. 3, May 1997.

Altschuler, Bruce. "Adrian Piper: Ideas into Art." *Art Journal*, vol. 56, no. 4, Winter 1997, pp. 100–1. Review of Adrian Piper, *Out of Order, Out of Sight*.

De Souza, Pauline. "*Out of Order, Out of Sight*." *The Art Book* (Oxford), vol. 4, no. 4, September 1997, pp. 28–29.

Fisher, Jean. "*Adrian Piper: Out of Order, Out of Sight*." *Bookforum*, Summer 1997, pp. 22, 25.

———. "Adrian Piper: *Out of Order, Out of Sight*." *Third Text* (London), no. 38, Spring 1997, pp. 108–9.

Howell, John. "Exegesis of the Phenomenon of Written Art by Women." *Art-Rite* (New York), no. 14, Winter 1976–77, pp. 32–35.

Johnson, Ken. "The Artist as Intellectual Warrior." *Art in America*, vol. 85, no. 1, January 1997, pp. 29–30. Review of Adrian Piper, *Out of Order, Out of Sight*.

Kester, Grant. "Transcending Privilege." *The Nation*, February 3, 1997, pp. 25–27. Review of Adrian Piper, *Out of Order, Out of Sight*.

Mishlove, Robert. "*Out of Order, Out of Sight*." *New Art Examiner* (Chicago), vol. 25, no. 1, September 1997, pp. 71–72.

Phelan, Peggy. "Portrait of the Artist." *The Women's Review of Books* (Wellesley, Mass.), vol. 15, no. 5, February 1998, pp. 7–8. Review of Adrian Piper, *Out of Order, Out of Sight*.

Phillpot, Clive. "Artists' Books." *Art Journal*, vol. 39, no. 3, Spring 1980, pp. 213–17. Review of Adrian Piper, *Talking to Myself: The Ongoing Autobiography of an Art Object*.

Princenthal, Nancy. "Artist's Book Beat." *The Print Collector's Newsletter*, vol. 21, no. 6, January–February 1991, p. 235. Review of Adrian Piper, *Pretend*.

Saxenhuber, Hedwig. "Adrian Piper: *Out of Order, Out of Sight*." *Springer III*, no. 3, December 1997, p. 87.

Wallace-Crabbe, Robin. "Bibliofile: *Out of Order, Out of Sight*." *Art Monthly Australia*, vol. 32, no. 99, May 1997.

Winston, Heidi. "Piper, Adrian. *Out of Order, Out of Sight*." *Library Journal* (New York), vol. 121, no. 12, July 1996, pp. 110, 112.

Television and Radio Programs

"Adrian Piper's Black Box/White Box." *Morning Edition*, WOSU Columbus, National Public Radio, September 28, 1992.

"Adrian Piper." *The Late Show*, British Broadcasting Company 2 Television, January 1992.

"Adrian Piper." *Today's Monitor*, Monitor Television, July 22, 1991.

"Adrian Piper." *Around Town*, WETA Washington, Public Broadcasting Service, February 11, 1993.

"The Artist." Public Broadcasting Service, February 8, 1993.

Brandon, Dolores. "Adrian Piper." *Crossroads*, National Public Radio, December 18, 1992.

Buck, Louisa. "Women in Art." *Kaleidoscope*, British Broadcasting Company Radio, June 29, 1992.

Kokich, Kim. "Adrian Piper." *Morning Edition*, National Public Radio, July 8, 1991.

Sydell, Laura. "Exit Art." *All Things Considered*, National Public Radio, June 29, 1992.

Wallach, Amei. "Artists and Identity." *The MacNeill/Lehrer Report*, Public Broadcasting System, September 8, 1989.

Willemson, Roger. "Adrian Piper." *Premiere*, Harnburg Cable TV, November 5, 1992.

Fine Arts Gallery

David Yager
Executive Director

Symmes Gardner
Director of Programs

Maurice Berger
Adjunct Curator

Renée van der Stelt
Projects Coordinator

William-John Tudor
Special Projects

Janet Magruder
Business Manager

Issues in Cultural Theory

Maurice Berger
Series Editor

Antonia Gardner
Managing Editor

John Alan Farmer
Editor

Fronia W. Simpson
Editorial Associate

Design

Franc Nunoo-Quarcoo

Pre-press and Printing
Schmitz Press
Baltimore, Maryland

Photography
courtesy Thomas Erben Gallery
New York

p. 24, top
courtesy Paula Cooper Gallery
New York

p. 24, bottom
Chris Perego

p. 56
courtesy Pat Hearn Gallery

p. 57
courtesy of the artist

pp. 118-19
© Scott Frances/Esto

pp. 125, 129, 132, 134, 162
© Dan Meyers

Colophon

Typeface
Monotype Grotisque 1 and 2

Cover
Mohawk Superfine Ultrawhite
Smooth 130 Double Thick Cover

Text
Potlach McCoy Silk 100 text

Maurice

Berger

is

a Senior Fellow at the Vera List Center for Art and Politics of the New School for Social Research in New York and Adjunct Curator, Fine Arts Gallery, University of Maryland Baltimore County.

He has taught and lectured at such institutions as Hunter College, Yale University, the DIA Center for the Arts, the Whitney Museum of American Art, and the Institute of Contemporary Art, Boston.

He has served as curator or catalogue essayist for such institutions as the Solomon R. Guggenheim Museum, the Philadelphia Museum of Art, the Whitney Museum of American Art, the Corcoran Gallery of Art, the Yale University Art Gallery, the Grey Art Gallery, and the Jewish Museum. His articles have appeared in many journals and newspapers, including *Art in America*, *Artforum*, the *Village Voice*, *October*, and the *Los Angeles Times*. He is the author of the critically acclaimed *White Lies: Race and the Myths of Whiteness* (Farrar, Straus & Giroux, 1999), as well as six other books, including *Labyrinths: Robert Morris, Minimalism, and the 1960s* (Harper & Row, 1989), *How Art Becomes History* (HarperCollins, 1992), *Constructing Masculinity* (Routledge, 1995), and *The Crisis of Criticism* (The New Press, 1998).

ISBN 1-890761-02-8

52500>

9 781890 761028

ISSN 1521-1223
ISBN 1-890761-02-8