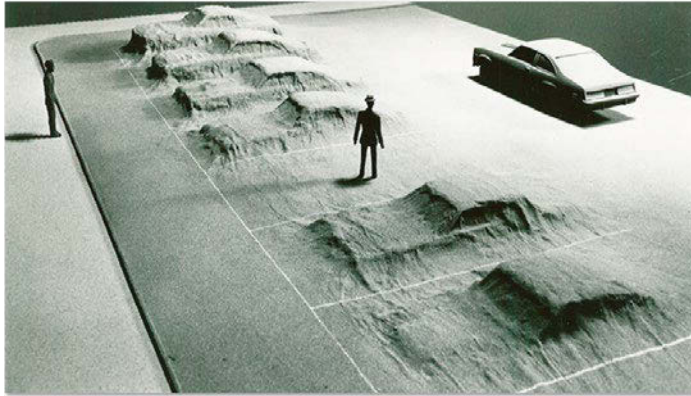


the village
VOICE



The Stand

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By Rachael Rakes

Inspired by Stephen King's 1978 dystopian bestseller – read through the dire and bifurcated political landscape of the contemporary U.S. – P!'s current show, "The Stand," is like a micro-size biennial of American apocalypse. It's also an impressive feat of exhibition design: The tiny gallery has made room for works by 25 artists. The several pieces with audio play nicely around one another, creating a fun-house-like percussion but absent the sound-bleed cacophony that usually plagues a/v-heavy exhibitions. Using works spanning from 1969 (Royce Dendler's *Oscillator*) to 2017 (Lisi Raskin's *Rise and Shine*, Anicka Yi's *Bathing in Hurricanes*), curators Prem Krishnamurthy and Anthony Marcellini have drawn a landscape of American art in a range of moods and modes that together form a productive pessimistic imaginary. And still, they provide counters to this vision, as in the decision to cover the gallery floor in black and cobalt-blue rubber mulch pellets. At the beginning of the show's run, in January, the two colors of mulch each filled half the room; now, as the show progresses and more people visit, they blend, creating an unsteady and messy but integrated terrain.

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The Village Voice
"The Stand"
by Rachael Rakes
22 February 2017