

excerpt from Scott Stiffler, *Private Matters For Public Consumption on the Bowery, Downtown Express*, July 20,

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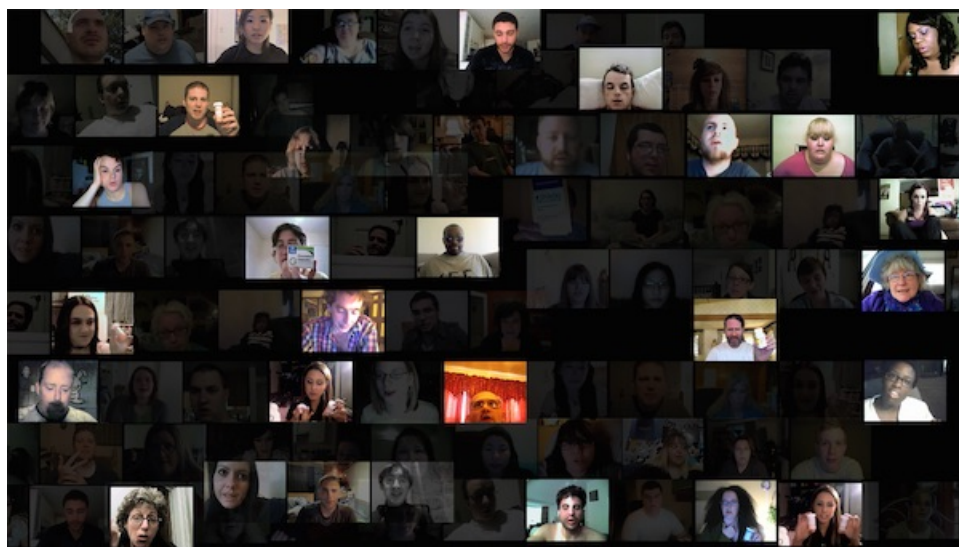
Private Matters For Public Consumption on the Bowery

BY NORMAN BORDEN

As a non-Millennial, I thought “Testament,” by Natalie Bookchin, was more mesmerizing than the video feeds. It’s a powerful series of collective self-portraits that the artist made from a montage of video diaries she found online. Using topics such as unemployment,

sexual identity, and psychopharmacology, Bookchin edited and sequenced the clips from different people — so the effect of her work sounds like a well-synchronized Greek chorus or choir. You can’t see this at home.

Like the show itself, ICP’s re-opening downtown was overwhelming — there were some 6,000 visitors during its first four days, a welcome surprise. With those numbers, a thought-provoking exhibition, and a different kind of museum space, ICP is off to a good start.



Natalie Bookchin: “My Meds” (2009, from the “Testament” series). © Natalie Bookchin.