

# Kayne Griffin Corcoran **ARTFORUM**

## DARA FRIEDMAN: PERFECT STRANGER

Pérez Art Museum Miami



Dara Friedman, *Government Cut Freestyle*, 1998, 16 mm transferred to digital video, color, silent, 9 minutes 20 seconds.

In one of her earliest films, Friedman slowly and systematically trashes a room, shattering plates, smashing chairs, and stomping dresser drawers. The Super 8 footage of *Total*, 1997, was printed in reverse, however, so what we see instead is a lurching, mystical return to order. As in many of the films to follow, from the two-channel 16-mm *Bim Bam*, 1999, to the cacophonous multiscreen *Dichter* (Poet, 2017), Friedman uses structural film techniques—looping, flicker effects, color fields, and asynchronicity of image and sound—to highly emotive ends. Though her films have gotten bigger and bolder—fifty-five singers perform in the forty-eight-minute-long *Musical*, 2007–2008, and sixty-six in *Dancer*, 2011, for example—her interests in intimacy, affection, and magic have remained. With two dozen works and an accompanying catalogue, the first midcareer survey of this Miami-based artist offers a welcome chance to track the movements of her evocative, empathic oeuvre over the past twenty years.

— Rachel Chumer