

METRO PICTURES

Yerebakan, Osman Can. "Among Chelsea Galleries' Summer Shows, Some Add Fire to the Heat," *L'Officiel* (July 23, 2018).

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"It's a cruel, cruel summer," declared an 80s pop hit defining the inertia overtaking city streets during humid spells of detrimental heat. Rooftops, heartbreaks, and tan lines aside, summer signals a suave deceleration for the art world, allowing galleries to flirt with more experimental concepts and broader rosters of artists with witty group exhibitions awaiting those who can brave the afternoon sun in Chelsea. Amongst those fun—but sometimes, lost—exhibition concepts of this summer, three stand out not only with their interconnected approaches to notions of desire and enticement but also with networks of artists and creative trends they represent overall. Evident in all three shows are slick and inviting atmospheres, achieved thanks to their curators' ability to tap into our post-Internet era, angst-driven yearning for belonging and self-emancipation.



Evidence at Metro Pictures

A few blocks south, Metro Pictures presents *Evidence*, where an uncanny setting stranded between the aftermath of a dystopian calamity and a pristine high-end boutique greets passersby. Allyson Vieira's net-covered installation for her paintings of commercial debris (all 2018) is primarily responsible for the intricately-staged atmosphere. These arrow-shaped paintings of melted stereo-foam and shopping bags, hung behind a draping net, both charm and daunt with electric colors and oozing figures. In addition to organizing *Evidence*, Josh Kline participates in both exhibitions as an artist.

While his mute-colored 3D silicone sculptures of handcuffed cameras at FLAG Foundation seem demure, his use of the same technique at Metro Pictures goes to eerie extents. Realistically-rendered busts of waiters from two American restaurant chains and types of food they regularly serve all sit on tables, testing the viewers' limits for appetite and disgust.

There, also make sure to note works by two Paul's: Paul Pfeiffer's *Desiderata* (2017-18), in which contestants in TV's famed quiz show *The Price Is Right* leap in sheer exuberance in a digitally-altered version with no host or prizes, and Paul Chan's *Dimposium* (2016), a version of his nylon-sewn inflatable "breathers," equally reminiscing erratic roadside car dealer signs and mourners wailing back and forth.