

# METRO PICTURES

Heinrich, Will. "What to See in New York Art Galleries This Week," *NYTimes.com* (June 20, 2018).

## The New York Times



Liz Magic Laser's "Primal Speech," from 2016, a mixed media installation with single-channel video in the exhibition "Evidence."

I haven't seen anyone capture our current state of disconnect better than Josh Kline does in "Evidence," a show of work by seven artists, himself included, that he curated for Metro Pictures. In the front room, Oto Gillen's handsome photographs of ominous Wall Street skyscrapers and Allyson Vieira's apocalyptically cheery wall-mounted arrows made of reconditioned plastic garbage flank Paul Pfeiffer's two video installations "Desiderata (1972)" and "Desiderata 2017." In them, Mr. Pfeiffer has edited out both the sound and the host from clips of the game show "The Price is Right" to create a picture of American life as a candy-colored existential casino with no clear rules or endpoint. Particularly striking is the innocent self-regard on the contestants' faces as they contemplate their hypothetical prizes.

In the back room, three treatments of our fractured and volatile political conversation combine into something between an epiphany and a punch in the gut. Liz Magic Laser's video "Primal Speech" focuses on actors venting about Trump, the European Union, and Brexit, while Paul Chan's sculpture "Dimposium," made of two electric fans and two loosely figurative white windsocks attached by their "arms," performs an endless frantic dance.

Mr. Kline's own probing video interviews with a politically conscious waitress at a Baltimore Applebee's and a checked-out bartender in the same city seem the most literal. But when you reflect on how adeptly they're edited to appeal to liberal expectations and biases, you find yourself in an inescapable vortex of paranoia.