

METRO PICTURES

Scott, Andrea K. "Galleries – Chelsea," *The New Yorker* (June 25, 2018): 8.

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"Evidence"

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CHELSEA Josh Kline, an American sculptor with a strong social conscience, organized this terrific group show with one eye on the formal virtues of art and the other on skewering political vices. "Post-truth America" is the target here. Allyson Vieira establishes a mood of crumbling infrastructure at the outset: viewers enter the show through a slit in a wall of red-and-blue construction netting, as if being protected from falling debris. (She also exhibits five exuberant sculptural arrows.) In Paul Pfeiffer's mordant digital videos, game-show contestants become Sisyphian with anticipation, always waiting, never winning or losing. Liz Magic Laser suggests that the red state-blue state divide is exhausted, in an ash-gray installation incorporating footage of psychiatric patients (played by actors) with varying political views in a padded room. In the most startling piece here, choreographed and filmed by Gloria Maximo, a young woman alone in a car performs a cryptic but urgent ritual.—*A.K.S.* (Through June 24.)