

ARTFORUM

Ryan Trecartin, “A Painting Show,” Josh Kline

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Sentences exploded. The sedentary warped action. Space replaced place. In “Ryan Trecartin: Any Ever” at [MoMA PS1](#), Trecartin and Lizzie Fitch installed sculpture, video, and music to inspire continual shifts of focus, so that everything flickered between object and ambience. It was a thrilling, wholly convincing expression of the smelting of language, self, and the world in telecom’s foundry.

I feel weird writing about painting but I love to look at it, and the best place to do that in 2011 was “A Painting Show” at [Harris Lieberman](#). It was a constellation of conversations and influences: Elizabeth Murray’s outward-grasping canvas, Laura Owens’s thickly spotted linen, and Polly Apfelbaum’s layered crushed velvet on the floor. No big deal was made of it in the press release, but all of the painters were women.

We have had enough art about art. But art about artists and what it means to be one feels sharp when even people without artistic aspirations thrive on their publics. Performa’s commissioned artists had plenty to say about attention and desire, but in my mind they were eclipsed by Josh Kline’s solo debut at [47 Canal](#). “Dignity and Self-Respect” included seamy silicone hands clutching little computers, deformed water bottles, home-brew energy drinks, and would-be interns in a video portrait of a generation vainly pursuing recognition. His is sculpture that situates your body not just in its present surroundings but in the overlapping everyday cycles of wants and deeds.

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