

Will Heinrich, "What to See in New York Art Galleries This Week," *The New York Times*, December 19, 2018.

The New York Times

What to See in New York Art Galleries This Week

Yasumasa Morimura occupies the Western canon, Jane Kaplowitz finds art in a bifurcated identity, Valerie Hegarty explores the imaginative possibilities of decay, and Seth Price goes to hell.

Seth Price

Through Jan. 5. Petzel, 456 West 18th Street, Manhattan; 212-680-9467, petzel.com.



An installation view of Seth Price's "Hell Has Everything," at Petzel Chelsea. Credit Ron Amstutz and Petzel.

For his new show at Petzel, "Hell Has Everything," Seth Price put together a couple of overlarge photo light boxes, a bank of giant screens playing an exacting survey of a blotchy dead squid, and thirteen inkjet prints of complex, smoky formations enlivened with stickers, bulging puddles of clear acrylic polymer, images of anonymous men and boys, and clods of raw earth.

A dancing reflection in the center of the video, by calling attention to the small but definite distance between the animal's slick outermost membrane and the rosy pigment underneath, suggests a clever formal parallel with the inkjet prints: They've all got complicated surfaces, some virtual, some literal. The light boxes show close-up views of human skin cropped into jagged shapes that don't quite read as either abstract or figurative, and the fact that they're in black and white makes the skin racially unidentifiable, too. The forms in the inkjet prints could be pelvises, pools of ink or plumes of smoke.

Petzel

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What does it all add up to? It might be high-concept art *about* art, or it might be a cynical example of art that merely *looks like* art. It could be a purely formal search for surprising images or an earnest meditation on the way digital media undermines our connection to material reality. The work's content, in other words, is as ambiguous as its form. But this is no easy ambiguity that dissolves once you get a better look. It's an entrancing, hard-won kind that confounds the very categories by which you make sense of the world. *WILL HEINRICH*

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