

Petzel

Nicolas Linnert, "Seth Price, Petzel Gallery, 35 E 67th Street," *Artforum*, May 22, 2015.

ARTFORUM

Seth Price

PETZEL GALLERY | 35 EAST 67TH STREET
35 East 67th Street
May 14–July 17

For an exhibition of more than sixty items produced largely since the turn of the millennium, "Drawings: Studies for Works 2000–2015" coheres with an unusual syncopation. Little wonder that these ink-jet prints, gouaches, ink drawings, and other media works on view by Seth Price, whose heterogeneous output has often concerned distribution as much as it has distraction. Some pieces such as *Books are Weapons*, 2003, read as bits or fragments from a broader narrative, as if excerpted from an author's meandering plot: This pen-and-graphite drawing displays a cartoonish publication against an upright, modest Victorian home, extolling that "Books are weapons . . . and houses, etc." One windowpane is likened to an unsavory insect's nine eyes, which all resemble monitors. Another work, *Study for a Christian Novel*, 2001–2002, summarily outlines a grand narrative that remains unwritten, depicting a flowchart prophesying incidents of mass migration, stockpiled cash of the 1 percent, plague-like religious conversion, and a "cult of the individual."



Seth Price, *Books are Weapons*, 2003, pen and graphite on paper, 11 x 14".

Many studies glimpse presciently toward today, with its de facto modes of shambolic messaging and devout narcissism. *Study for Confusion*, 2003, lists the tent poles of balanced living, as if typed by a frenzied multitasker: "Wrok, Fmaily, Freidns." *Bisexual Litigator*, 2013, labels an insufferably—and amusingly—individualized suitor: "Steeped in critical theory + psychoanalysis as well as Torah, high-powered and intense, looking to meet same." As a whole, this boisterous array of works sketches out a musing, heretofore an overlooked layer of Price's inquisitive yet otherwise materially infatuated practice—a mode of production that hangs in the balance between thinking and making.

— Nicolas Linnert

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