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Susan Inglett Gallery, Greg Smith, closes June 7.

The starting point for Smith's current solo exhibition is his film *Breakdown Lane* (2013), which is described as depicting a "dystopian road trip," and, despite the presence of numerous functioning cars, seems meant to imply some sort of post-apocalyptic future. The elaborate set pieces, shown on video in uncomfortable close-ups, have taken over the gallery space, obliterating the white cube with a large canvas tent adorned with lawn chairs, car bumpers, charred wood, and other assorted re-purposed materials. The assemblage is a visually arresting yet tone-deaf appropriation of the thriftily cobbled together, necessity-is-the-mother-of-invention-borne ramshackle shantytowns constructed by the world's homeless and displaced.

Just as Smith's video fails to capture the grim sense of hopelessness generally associated with solitary protagonists struggling to survive on the remnants of a fallen civilization, his colorful shack seems more akin in spirit to a child's fort than a real dwelling place. His choice of materials and incorporation of crafting techniques such as quilting seem motivated by artistic desires rather than any functional utility, which casts doubt on his avowed narrative. Similarly, Smith's jury-rigged car, which he operates from the backseat through the assistance of a mirror, comes off as a smart-alecky experiment, not a makeshift fix for a technical problem. Is this a game? The product of a disturbed (or at least highly eccentric) mind? While you question Smith's intentions, you can't help but be awed by his exotic vision.

- Sarah Cascone