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GOINGS ON ABOUT TOWN

ART

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JOSH SMITH

The former assistant of Christopher Wool flogs messy, spontaneous-looking painting that is visually hot and conceptually gelid. Thirty-eight pictures in two standard sizes—five by four feet and four by three—parade varieties of broad-brushed, Expressionistic smear and splotch in smolderingly earthen or acridly just-dirty colors. Some incorporate collaged photocopies of paintings and newsprint. Even the hands-on works seem like mocking reproductions of themselves. Smith dispenses fastidiously empty pleasure. His style is to the intrinsic Eros of painting what hooking up is to “Tristan und Isolde.”