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## 'The Twelfth Man'

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In "The Twelfth Man" at DCAC, the sport-art divide crumbles as two smart young artists address athleticism and play.

Patrick McDonough refracts the art world through sports metaphors in a mix of works that use fantasy football, picnicking and former NBA star Chris Mullin as fodder. A series of four drawings where McDonough drew concentric lines around vintage pictures of sports heroes literalize the fan's awe. Two bloated, oversize trophies wryly address the competitive field for young artists as well as our self-congratulatory society. One is a lemon-yellow, chest-high behemoth. Vinyl letters spell "YOUNGER THAN JESUS ARTIST" across its front. The reference is to the exclusive triennial of young artists now on view at New York's New Museum. McDonough's piece is a plaint and a gibe.

Where McDonough speaks to spectatorship, fandom and belonging, Kenny George addresses couch potatoes. His message: Get moving. Here he presents photographs by looking from three different angles. We're forced to move across his pictures to take them in. As we do, we move with the artist -- he's in all his pictures -- across the frame.

What's George up to? Riding a unicycle in front of a work site, popping up and down on a pogo stick in the woods, jumping off a trampoline. Acting in urban parks and on city streets, George adds a sense of play to everyday life. George's earnestness makes the perfect foil for McDonough's more knowing gestures.