

This Week

Event listings, interviews, previews, reviews, critics' picks and more

Fake-out container *Art* toys with reality in "Mockumentaries."

See Art listings for details.



Listings

Art | Listings

"Mockumentaries"

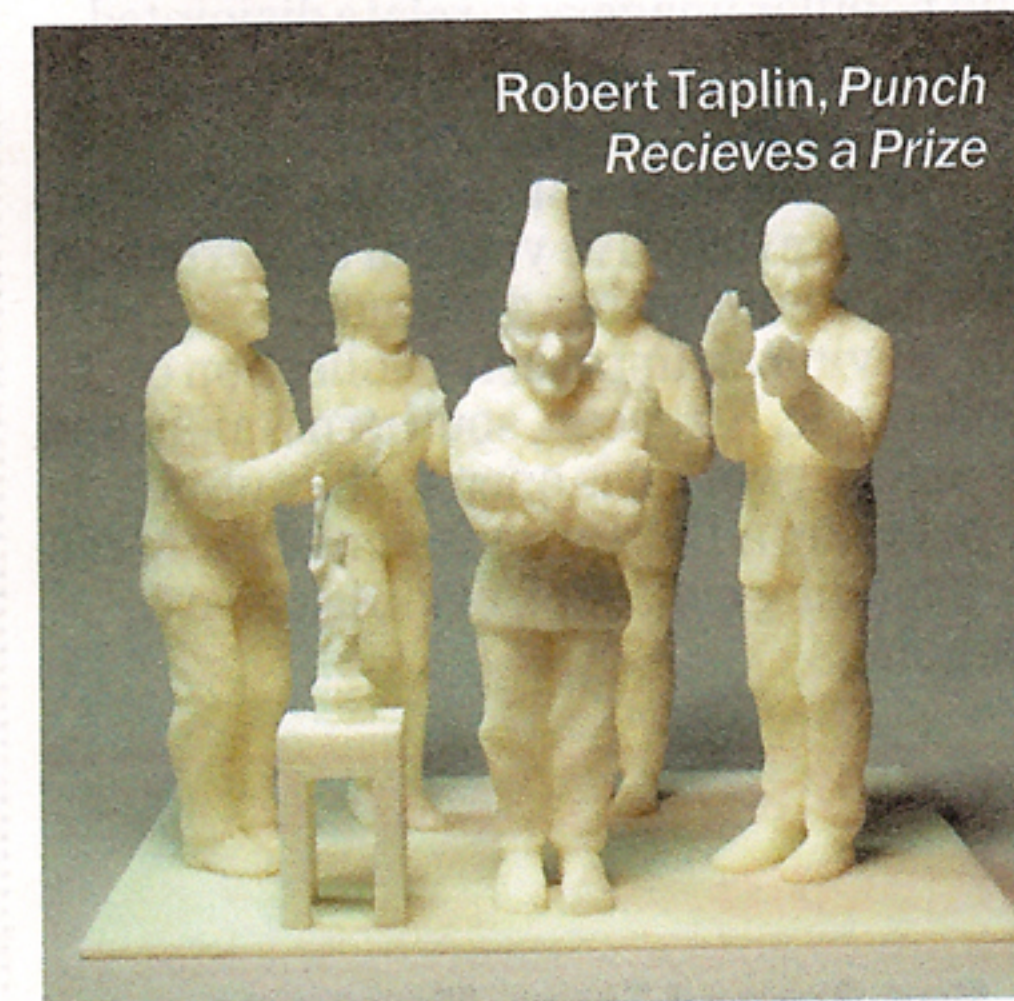
★★★★★

Winston Wächter Fine Art,
through Sat 8 (see Uptown)

As its title suggests, this small group show gathers work that challenges photography's documentary role, and includes a glowing scene by setup photo king Gregory Crewdson as well as two sets of what look like matter-of-fact black-and-white photographs filled with surreal tweaks. (Several small figurative sculptures by Robert Taplin are also here, and while out of place, they're not uninteresting.)

The Crewdson, from his 1999 "Twilight" series, shows a man standing on a lawn outside a party, dangling a six-pack by one plastic loop while staring slack-jawed at a spotlight illuminating him from on high. It's the lone splash of color in an otherwise monochromatic gallery that also contains Ethan Murrow's graphite drawings (which look like sepia-toned photographs) and Robert ParkeHarrison's black-and-white self-portraits in costume (which recreate that same faded look with a coat of varnish).

Murrow and ParkeHarrison have more in common than that deliberately antiqued texture. Both



Robert Taplin, *Punch Recieves a Prize*

make retro-futuristic work that invests old-school gadgetry with seemingly mystical powers: Murrow's subject in *Banvard* wears a homemade miner's light; ParkeHarrison poses for his *Tree Stories* seated at an oversized typewriter while wearing headphones plugged into stacks of timber, as if he were taking dictation from trees.

The look is Crackpot Nouveau—ParkeHarrison might as well be wearing a tinfoil hat, and in another photo it looks as though he actually is. But the artists' very sane anxieties about technology—and their fascination with it—come through loud and clear.—*Sophie Fels*

Art