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Capsule Reviews: Our critics survey the local art scene

By Charissa N. Terranova

Casey Williams: Winter Light

Industrialization brought with it a condition that philosophers have called "thingification." The machine age transformed natural vistas into landscapes of hulking iron and steel combustion. Factories not only produced more things literally but turned cultural relationships into objects. The machine made way for social interaction occurring in, about and through the commodity. The photographer Casey Williams formally inverts this legacy, reducing the bulky machinery of modernity into a watery visual vapor. In "Toyokaze II," a photograph of a freighter taken in the Houston Ship Channel, powerful molten mass becomes colored bands of abstraction stretched on a canvas. Recalling the work of Monet, in particular his "Impressionist Sunrise" and the serial projects ("Haystacks," "Rouen Cathedral," "Water Lilies"), Williams renders Impressionism for an era committed to the logic of the copy instead of the original. Williams' canvases trump your eyes, as they appear to be paintings. In reality they are photographic prints reproduced on canvas and pulled taut on stretcher bars.

Through June 11 at Holly Johnson Gallery, 1411 Dragon St., 214-369-0169.
Reviewed this week. (C.T.)