

What in the world?

Installation art taken to its logical conclusion or the ultimate Kubrickian dream (or nightmare)? American artist David DiMichele's work challenges the viewer

THAT DAVID DIMICHELE'S ART SHOULD impress on such a scale is all the more surprising (and impressive) given that his *Pseudo Documentation* series of large-scale photographs is actually a depiction of *small-scale* models. The collection, depicting immense installation artworks, is no simplistic parody of installation art *per se*, it is much more subtle than that. More homage than parody, the images succeed on a deeper level, commenting not just on large-scale installation art as a genre, but also on the way we frequently perceive such art – as often through websites or books as actually visiting an exhibition. The fantastical, dream-like effect of a figure isolated in a cavernous hall, surrounded or even overwhelmed by art, is also somehow an unsettling one. Partly this is due to the heightened reality of DiMichele's dioramas, where he is able to precisely manipulate light and perspective, but it is also something more. There is love here – love of art, love of drama, love of architecture – but a certain coldness too. Just as the art is so much bigger, elevated, the human figure is inversely smaller, more vulnerable and subservient to the human vision embodied in art. *James Lee-Tullis*

Holes, produced in 2009 as part of David DiMichele's *Pseudo Documentation* series. The full image is revealed on page four.