

## GAGOSIAN GALLERY

### The New York Times

#### Gregory Crewdson

##### 'Cathedral of the Pines'

Gagosian Gallery  
522 West 21st Street, Chelsea  
Through March 5

In the catalog for his latest show, "Cathedral of the Pines," the photographer Gregory Crewdson is candid about losing his way as an artist and finding it again. In a statement that sounds as if it were lifted from a Robert Frost poem, he writes: "In a forest in Western Massachusetts on a winter's day, I became aware that the darkness around me was lifting. I felt connected to myself again, felt a desire to make pictures, in a way that felt old and new at the same time. It was a revelation, a rebirth."

That rebirth is evident in the 31 digital pigment prints in this exhibition at the Gagosian Gallery in Chelsea. While Mr. Crewdson's characteristic Neo-Surrealism, eeriness and absence of narrative closure are still present, these new works include echoes of other contemporary photographers, like Catherine Opie, Jeff Wall and James Casebere, as well as 19th-century landscape painters such as Thomas Cole and Asher



GREGORY CREWDSON, GAGOSIAN GALLERY

"Woman at Sink" (2014), one of the works in Gregory Crewdson's show "Cathedral of the Pines" at Gagosian.

Durand. Nude or half-clothed figures with waxen skin stare off into space, ruminating on trauma and loss. The light is cold and dull; props are slightly antiquated. The landscapes look vaguely unreal.

Mr. Crewdson approaches photography differently from the artists whose haute-post-conceptualism and social-media-obsessed works are on view in several New York museums. He is interested in narrative,

story and characters (he once created a promotional image for the television show "Six Feet Under") rather than apparatus, global identity or image dispersion. With this solo, however, he reclaims his spot as a heavy-weight of staged photography and a chronicler of white existential angst, marking, just as Cole and Durand did, the passing of time and epochs in American history.

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