

# The New York Times

## 'The Phantasm'

*Foxy Production*  
623 West 27<sup>th</sup> Street, Chelsea  
Through July 29

With galleries selling so many neat, cute, stylish things these days, it's tempting to say that art has become just a fancy version of home décor. A group show called "The Phantasm," put together by the artist Robert McKenzie at [Foxy Production](#), more or less does say that, but adds a few kinks to the domestic picture.

The young Danish artist Henrik Olesen, who made a notable solo debut at the Museum of Modern Art this spring, contributes a scuffed-up-minimalist interior installation: a white-painted gallery wall with two smudges of ground-in dirt. By contrast, Destiny Deacon, an artist from Australia, goes maximal, using a film and some props to evoke a messed-up suburban living room.

In the film, made by Michael Riley (1960-2004), we see Ms. Deacon, who plays the part of an Aboriginal homemaker named Delores, juggling visits from a pesky social worker and a disabled relative while caring for several small children. And in the gallery itself we see fragments of her jampacked house spilling across a carpet designed by Ms. Deacon and another artist, Virginia Fraser.

Also in the home furnishings arena you'll find Danny McDonald's soft-sculpture ottoman: a sort of whoopee-cushion covered by a towel printed as a giant \$100 bill and accented by a palpitating butterfly. And for at-home attire? Try the camouflage-patterned sari dreamed up by Janet Burchill and Jennifer McCamley, or any outfit in fashion snapshots by the great [K8 Hardy](#), possessor of faultlessly sardonic fashion instincts.

Alas, even artsy design can't guarantee domestic couth, as we see in a short film by Kai Althoff and Isa Genzken, which finds a chain-smoking piano teacher (Ms. Genzken) gleefully asphyxiating an asthmatic pupil in a classically elegant music room. Even shorter (1 minute 12 seconds) and funnier is a 2007 film version, by Mr. Olesen and Judith Hopf, of another, radically brief film called "[The Evil Faerie](#)," made in 1966 by the elusive Fluxus artist George Landow, who also used the name Owen Land (and Orphan Morphan, and Apollo Jize). The film, in both versions, is neat, cute, wickedly anti-style and funny enough to prick the pretensions of a high-polished, low-inspiration art moment.

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