

Everything old is new again - Visible Merge



Untitled, Janice Guy



after Lillian Bassman, 1948/Garry Winogrand, 1961., Frank Egloff (above)
after Janice Guy, 1979 (self-portrait), Frank Egloff (above, left)

Liz Devlin, Flux Boston

Liz Devlin, the founder of Flux Boston, shares with PNB her thoughts and reaction to the work about the exhibition "Visible Merge," work by Frank Egloff and John Stezaker, currently up at the Barbara Krakow Gallery. Keep reading to find out Liz's thoughts behind the exhibit and why you may want to go and check it out.

"Frank Egloff titles his works 'after' followed by the photographers and subjects of the photographs that he uses. Straightforward and full of attribution, Egloff's new works on/in/with paper compse, document, duplicate, examine, isolate, present, produce, repose and reproduce. Using nothing new, he creates works that allow the viewer to see something new and also the old anew. Egloff uses the images to bring awareness to methods of looking, all the while making that awareness the focus, thus compressing and expanding one's awareness."

As the text suggests, *Visible Merge* at Barbara Krakow Gallery is straightforward in many respects--it's not looking to pull a fast one on you. But I was floored despite

the simplicity and frankness, by the endless internal inquiries that were sparked by the clever recontextualizations.

On the most basic level--I really loved the images from this exhibition, and aesthetic admiration tends to be an impulsive response. But digging deeper, I always find it hard to put words as to the "why". *Why* did I like these photographs so much?

In considering my daily routines, would these images stop me in my mindlessly scrolling tracks if I saw them on tumblr? Or am I forced to physically halt and focus because they are shown in a gallery setting? Do they command more attention in this context because someone has deemed them worthy of an exhibition, let alone a second look?

Why did Egloff choose these particular images to remaster? Personal reasons? Aesthetic considerations?

Thinking about my favorite photograph from *Visible Merge*, "after Janice Guy, 1979 (self-portrait)" I wondered, was I admiring Guy's work? Or Egloff's? (Original seen above, lower right)

I prefer Egloff's interpretation on a composition/hue level, but then I'm reminded that this rendering wouldn't even exist if it hadn't been for Guy's original image.

Am I struck by these images because they are "different"? Are they intriguing because of their arrangement? Unpredictable? Is this re-imagining of traditional photographic techniques what gets me excited?

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In the end, this isn't a review of *Visible Merge* as much as it is a stream of consciousness and an exercise in overanalysis sparked by the exhibition. We often plow through our daily tasks with a certain degree of thoughtlessness that sometimes it's good just to slow things down--taking a moment to consider human nature and why we actually do the things we do or like the things we like, even if we never fully understand *why*.

Visible Merge: Frank Egloff and John Stezaker
At: Barbara Krakow Gallery,
10 Newbury St.,
through March 9th.
617-262-4490,
barbarakrakovgallery.com

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KRAKOW GALLERY