

# To seduce and disturb



John Stezaker "She (Film Portrait Collage) XVIII"



Frank Egloff "After Garry Winogrand, 1961, New York/ unattributed, undated"

BARBARA

So much depends on an intersection. One line may join with another seamlessly. Or two may crash together at sharp angles. John Stezaker and Frank Egloff, in their show at Barbara Krakow Gallery, make incisive use of intersections in works that collage and layer photographs.

The photographs are not their own. Egloff, an area artist better known for his paintings that mash up and tweak images from vintage photographs, borrows fragments from works by Garry Winogrand and Bruce Davidson. Stezaker, a British artist who had a moment in the sun in the 1970s and has recently made a comeback, slices and dices 1940s-era, black-and-white headshots of actors.

Stezaker lures us in with an initial sense of familiarity - the smile, the pose, the sparkle in the eye. But up close, the trite glamour turns monstrous, as in "She (Film Portrait Collage) XVIII," which splices two blondes. The swoops of frost-

ed hair atop their heads match up as if they were one. And they are: one nose, one mouth, two eyes. But an added curl of nostril droops below that nose, and the chin line hikes up abruptly. The eyes, while both gazing to the side, pull away from one another. Beauty becomes the beast.

The conjoined lines in Egloff's work push toward abstraction. "After Garry Winogrand, 1961, New York/ unattributed, undated" layers a cropped, rotated Winogrand street scene - we see legs and shadows on a sidewalk - on a translucent sheet over an anonymous print of a woman's back. She looms in the foreground before a crowd of what might be beach-goers.

Her hand reaches up and joins with a feminine shadow cast on Winogrand's sidewalk, and the inverted calf of Winogrand's female pedestrian spills right down the line of her open-backed dress. The feminine figures here are shadows; they are veiled; they slide into one another.

Then, a man's trouser-clad legs jut crisply to the side, suggesting that men are simpler and more direct.

As in Stezaker's work, some of Egloff's contours make easy segues from one image to another, and some feel jagged and disruptive. All together make for a seductive, and disturbing, whole.

By Cate McQuaid  
GLOBE CORRESPONDENT

Visible Merge:  
Frank Egloff and John Stezaker

At: Barbara Krakow Gallery,  
10 Newbury St.,  
through March 9th.  
617-262-4490,  
barbarakrakowgallery.com

KRAKOW GALLERY