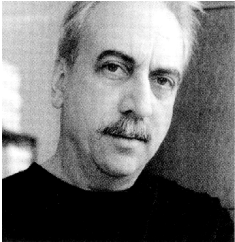


ARTFORUM



Vince Aletti

VINCE ALETTI REVIEWS PHOTOGRAPHY EXHIBITIONS FOR THE *NEW YORKER* AND PHOTOGRAPHY BOOKS FOR *PHOTOGRAPH* AND *CAMERA* MAGAZINES. THIS YEAR, HE CONTRIBUTED ESSAYS TO CATALOGUES ON PETER HUJAR AND IRVING PENN AND EXHIBITED EPHEMERA FROM HIS COLLECTION IN "FAN THE FLAMES: QUEER POSITIONS IN PHOTOGRAPHY" AT THE ART GALLERY OF ONTARIO.



1

GARRY WINOGRAND (METROPOLITAN MUSEUM OF ART, NEW YORK; CURATED BY LEO RUBINFEN WITH ERIN O'TOOLE, SARAH GREENOUGH, AND JEFF L. ROSENHEIM) Most black-and-white street photography since the 1960s looks like Winogrand's work: anxious, hectic, spontaneous as a snapshot, and opened yet somehow resolved. So his accomplishment and his influence were givens, but it wasn't until this show that I realized how much I took the work for granted. Though hardly radical or revisionist, Rubinfen's selection (including new images from the photographer's archive) made me look again. Winogrand is still too much—insanely prolific, scattershot, easily distracted—but at a time when photographers seem more interested in academic abstractions than in the world around them, his appetite is inspiring. And daunting.

Co-organized by the San Francisco Museum of Modern Art and the National Gallery of Art, Washington, DC.

2

"MACHO MAN, TELL IT TO MY HEART: COLLECTED BY JULIE AULT" (ARTISTS SPACE, NEW YORK; CURATED BY JULIE AULT, MARTIN BECK, RICHARD BIRKETT, NIKOLA DIETRICH, STEFAN KALMÁR, JASON SIMON, SCOTT CAMERON WEAVER, HEINZ PETER KNES, AND DAN VO) Ever since her days with Group Material, I've admired Ault for her unconventional installation style, which established a savvy, engaging visual language for the heated dialogue between art and activism

that pervaded the 1980s. Revived here for a sprawling, two-venue show of work from Ault's own collection, that style proved as protean as ever but also far more personal, now including photographs, paintings, drawings, sculpture, posters, and videos that traced an intricate web of connections from Andres Serrano to Martin Wong, Roni Horn to Sister Corita. The result, arranged as if for a supersize magazine layout, felt at once casual and flawless, brainy and unself-consciously beautiful. I wanted to move in.

Versions of this exhibition were exhibited as "Tell It to My Heart: Collected by Julie Ault" at Museum für Gegenwartskunst, Basel and at Culturgest, Lisbon.



3



1. Garry Winogrand, *Los Angeles, California*, 1969, gelatin silver print, 16 × 20". 2. View of "Macho Man, Tell It to My Heart: Collected by Julie Ault," 2013–14, Artists Space, New York, 2013. Photo: Daniel Pérez. 3. Thomas Demand, *Daily #15*, 2011, dye transfer print, 27 1/2 × 26 1/2".

3

THOMAS DEMAND (MATTHEW MARKS GALLERY, NEW YORK) The settings referenced by Demand's photographed constructions—Pollock's studio, the Oval Office—give the work a historic heft that can sometimes weigh it down. Freed of any backstory (save the fact that they're based on his own cell-phone snapshots), his "Dailies" feel not just lighter and looser but more immediate. Like so many photographers these days, Demand is looking at the incidental, the insignificant, and the everyday: plastic cups stuck in a chain-link fence, thumbtacks on a bulletin board, a sponge at the edge of a sink. Luigi Ghirri's brilliant work in this vein was in the same space last year. Demand followed it with a quiet, witty tour de force.

4

COLLIER SCHORR (303 GALLERY AND KARMA, NEW YORK) For years, Schorr has photographed male subjects—wrestlers, soldiers, race-car drivers—exploring issues of gender and power. With "8 Women," an exhibition and a book, she switched her focus, and her interest in the blurred lines between masculinity and femininity is even more explicit. Some great work for fashion magazines helped smooth Schorr's transition, and she incorporated it here. There is a boldness and a confidence to these new pictures, especially apparent in the expanded "bootleg" version published by Karma and exhibited briefly in their space, which allowed her to dive even deeper into the obsessive side of desire.



4. Collier Schorr, *Boots, Chair, Hair*, 1998–2014, gelatin silver print, 60 × 45 1/2". 5. Francis Bruguière, *Light Abstraction*, ca. 1925, gelatin silver print, 10 × 8". From "A World of Its Own: Photographic Practices in the Studio."



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