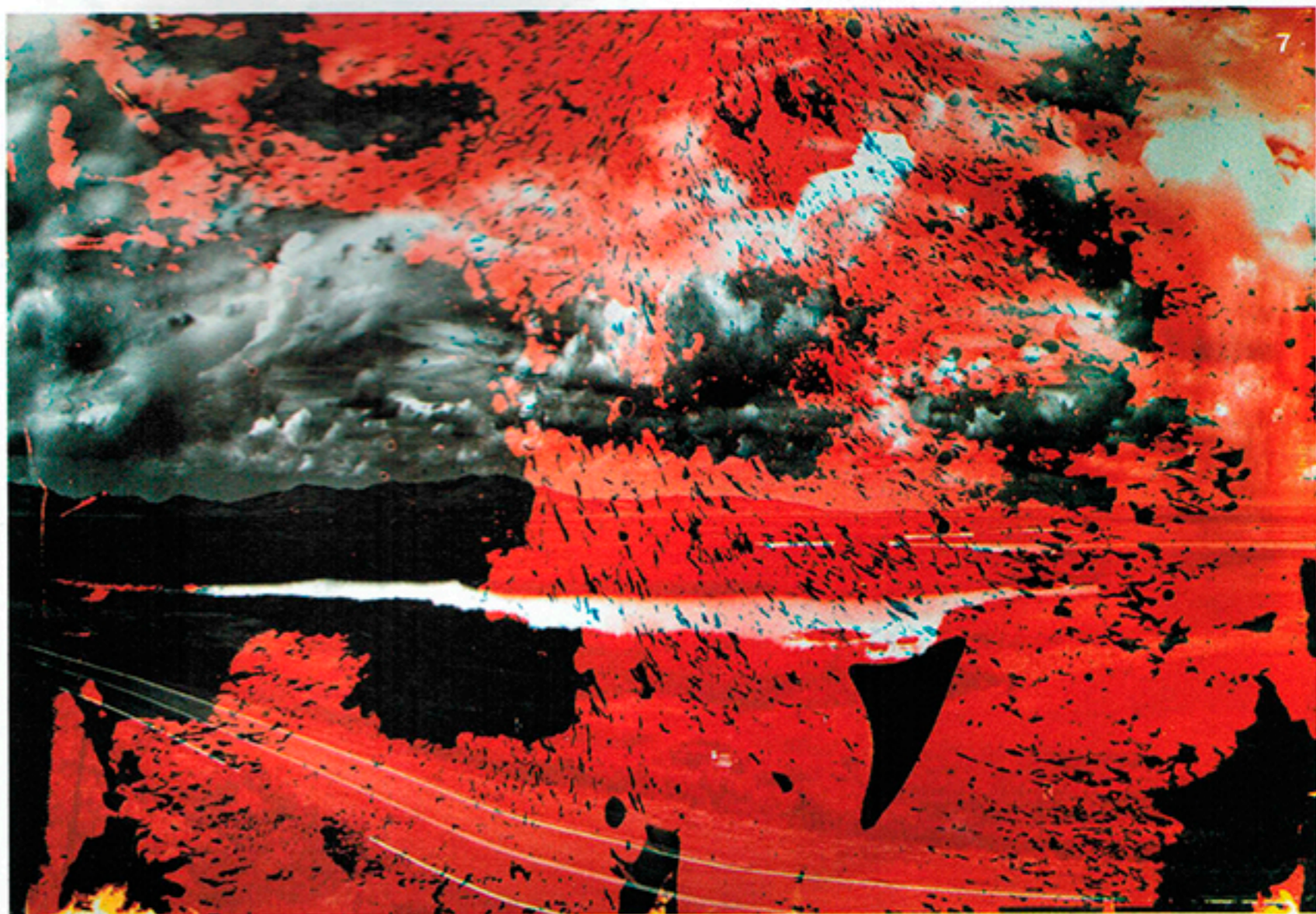


6

"JOHN DEAKIN AND THE LURE OF SOHO" (PHOTOGRAPHERS' GALLERY, LONDON; CURATED BY ROBIN MUIR) Famously ornery if not downright impossible, Deakin was the photographer who supplied the intimate, intense portraits and figure studies, many of mutual friends, that Francis Bacon tortured into paintings. Most of those photographs ended up in the paint-splattered debris on the floor of Bacon's studio; others were discovered in the dust under Deakin's bed after he died, at sixty, in 1972. Their tattered state only adds to the pictures' relic-like quality, but the work itself is extraordinary—at once biting incisive and fond—and surprisingly elegant. Muir brought a choice group together for this compact exhibition, focusing on Deakin's bohemian circle and a few notable visitors, including Lucian Freud, Eduardo Paolozzi, Dylan Thomas, and a character rumored to be Bacon in drag.



7

"WHAT IS A PHOTOGRAPH?" (INTERNATIONAL CENTER OF PHOTOGRAPHY, NEW YORK; CURATED BY CAROL SQUIERS) Posing the question of the moment—if not the decade—Squiers's show was squarely in the middle of a conversation that was picked up in a slew of galleries this year. But ICP gave process-driven and digitally souped-up contemporary work some (short-term) historical perspective by hanging Sigmar Polke, Lucas Samaras, Floris Neusüss, and Gerhard Richter alongside Marco Breuer, Liz Deschenes, Eileen Quinlan, and Matthew Brandt. Although some of the work here looked undercooked and gimmicky, the best of these experiments in abstraction suggest that photography's latest avant-garde can make its moment last.

8

ERWIN BLUMENFELD (JEU DE PAUME, PARIS; CURATED BY UTE ESKILDSEN) The photographer responsible for some of *Vogue's* most arresting covers was a hard-core avant-gardist with a talent for knockout graphic design. This survey established him as one of the quirkiest geniuses at the busy intersection of art and commerce. Like Man Ray and Martin Munkácsi, Blumenfeld opened up fashion magazines to modernist experimentation. The exhibition gave equal weight to Blumenfeld's work outside fashion, with a room of portraits and self-portraits that reflect the period's somber and politically charged mood.



9

"A SENSE OF PLACE" (PIER 24 PHOTOGRAPHY, SAN FRANCISCO; CURATED BY CHRISTOPHER MCCALL) One of the most impressive new venues for photography—an enormous former warehouse space on the San Francisco waterfront—is also one of the most intelligently curated. Here, Pier 24 director McCall has mounted a series of terrific, creatively hung exhibitions: "A Sense of Place" took landscape as its jumping-off point. Full-room installations by Paul Graham, Lee Friedlander, Erik Kessels, and Stephen Shore alternated with dense arrangements of vintage prints—by Charles Marville, Ilse Bing, Leon Levinstein, Berenice Abbott—making the Pier's rooms feel like a sequence of excellent shows, each illuminating the others.

7. Matthew Brandt, *Grays Lake, ID 7, 2013*, C-print soaked in Grays Lake water, 72 × 105". From the series "Lakes and Reservoirs," 2013. 9. Erik Kessels, *24 HRS in Photos, 2013*, C-prints. Installation view, Pier 24 Photography, San Francisco. From "A Sense of Place." 10. Richard Linklater, *Boyhood, 2014*, 35 mm, color, sound, 160 minutes. Right: Mason (Ellar Coltrane).



10

BOYHOOD (RICHARD LINKLATER) Even before the boy turned into a budding photographer, bathed in the red light of a darkroom, I was smitten with Linklater's sweet, sensitive *Everykid*. Watching Ellar Coltrane grow up was strangely thrilling, like watching one of those time-lapse clips where a caterpillar becomes a butterfly and flutters away. Only here we see the many ways in which a child can be damaged, healed, and survive it all. Nothing much happens, except, right before our eyes, a complete transformation. □