

# Jack Garofalo

JACK GAROFALO, *Bronx*, 1977, courtesy Gallery FIFTY ONE, © Jack Garofalo/Paris Match I



Soon after French photographer Jack Garofalo (1924-2005) was hired by the weekly news magazine *Paris Match* in 1953, he started shooting the celebrities of his time. Federico Fellini, Sophia Loren, Ernest Hemingway, Yul Brynner, Jacques Brel, André Malraux..., they all appeared in front of his lens. A prominent figure in 20th-century photojournalism, he was celebrated for the profound humanity and stark realism of his visual language. Known for his compassionate approach to subjects, Garofalo's work for *Paris Match* took him around the world, where he adeptly captured moments of historical importance and everyday life with equal skill and sensitivity. During the summer of 1970, he spent half a year in Harlem where he encapsulated the essence of one of New York City's most vibrant neighbourhoods during a transformative era. Seven years later, he recorded the Bronx's wild energy on film.

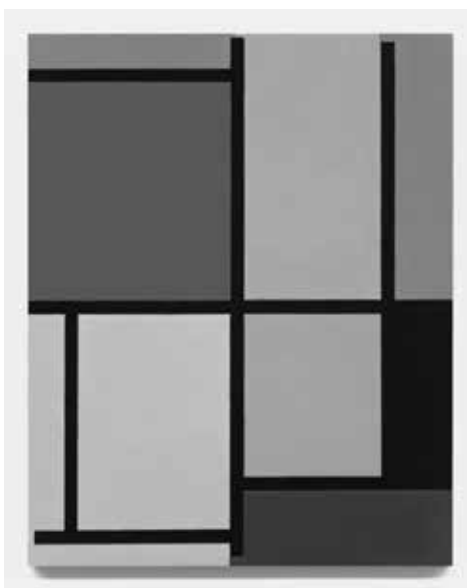
The exhibition 'Street Chronicles' at Gallery FIFTY ONE brings together a selection of colour and black-and-white

photographs of Garofalo's most evocative images from that era, offering viewers a unique glimpse into the heart and soul of these unique neighbourhoods. These photographs not only depict the physical landscape of the area, but they poignantly display the spirit, resilience, and beauty of these communities during a time of significant social and cultural change. Focused on everyday life, his lens highlighted the struggles and joys of local residents. From intimate portraits to animated street scenes, each photograph tells a story, offering a window into a world that, while geographically specific, speaks to universal themes of community, identity and belonging. The raw energy and candid moments in 'Street Chronicles' are a testament to the enduring power of street photography. (Luc Franken)

Jack Garofalo, 'Street Chronicles', through 20 April 2024, Gallery FIFTY ONE, Antwerp, [www.gallery51.com](http://www.gallery51.com)

Xavier Hufkens Gallery  
Brussels

# Sherrie Levine



For Sherrie Levine's third exhibition at Xavier Hufkens in six years, she's exhibiting two sculptures enveloped by new oil paintings based on works by Piet Mondrian and Vincent Van Gogh. Levine's conceptual art, whether painting, sculpture or photography, highlights the relationship between artworks and their source materials. Even when the source material is another artist's artwork, the production process is all her own. Forty-five years ago, she was contesting notions of 'originality', since artists' sources, whether Van Gogh's irises or Mondrian's squares, typically lack ownership. These days, her focus is digitalisation itself, as we 'click', rework scans and then display files in varying formats and media. In fact, C-prints that she shot in 1983 of photos illustrating a book of Mondrian's grids served as the source material for *After Piet Mondrian: 9* (2023) and *After Piet Mondrian Black and White: 3* (2023), on view here. By reformatting scans of her C-prints to

fit identically sized mahogany panels, she further amplifies colour distortions. Pictures of Van Gogh's five colourful iris paintings (1888–1889) serve as the source material for *Monochromes After Van Gogh's Irises: 1–5* (2023) and *Monochromes After Van Gogh's Irises Inverse: 1–5* (2023). Levine used an algorithm to reduce their diverse palettes to one colour and their varying sizes to identical scales. This process recalls her *Meltdown* series (1989), for which she transformed scans of pictures of famous paintings into four-by-three-inch grids of their palettes. Providing a counterpoint to her minimalist paintings are *Elk Skull* (2024), a polished bronze cast from found antlers, and *Water Spirit* (2012), a patinated bronze cast from an enigmatic totem. (Sue Spaid)

Sherrie Levine, Xavier Hufkens Gallery, Brussels, through 6 April 2024, [www.xavierhufkens.com](http://www.xavierhufkens.com)

SHERRIE LEVINE, *After Piet Mondrian Black and White: 3*, 2023, oil on mahogany, 50.5 × 40.2 × 2.5 cm, courtesy the artist and Xavier Hufkens, Brussels