

New York Gallery Beat: 6 Critics Review 16 Shows

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Duane Michals, *Empty New York (cafeteria)* (1965). Photo: Courtesy DC Moore Gallery.

Duane Michals, DC Moore Gallery

Duane Michals has compared 20th-century New York in the early morning hours to a stage set. This is apropos. The pleasure-trick of the 30 gelatin silver prints on view at DC Moore Gallery—all of them single prints dating from the 1960s—is that they impart a sense of waiting, not one of isolation or desolation. One looks at them and likely recalls the serene Paris of Atget, rather than the ruined interiors of someone like Camilo José Vergara. These interiors—a barber shop with the classic chairs, a butcher shop with sawdust on the floor, a corner of a cafeteria—might bring on nostalgia, but more likely they will provoke admiration for the octogenarian American photographer. He makes it easy to step away from the drama of the street, into folds of time. It's almost a challenge: Go and experience these, the off-hours in the city, Sky Masterson's time of day. — *Elizabeth Manus*

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