

The Streets of New York
American Photographs from the Collection
1938–1958

In the years between the publication of Walker Evans' *American Photographs* (1938) and Robert Frank's *The Americans* (1958), several photographers working in New York City radically changed the course of American photography.

To capture a sense of the transitory nature of modern urban life, they used small cameras and available light, and allowed their photographs to be blurred, out of focus, off kilter, and even apparently random in subject matter.

They were entranced with New York, but unlike their predecessors, they were fascinated not with its skyscrapers and architectural wonders, but with its energy and pace, its vitality and vulgarity. And unlike their predecessors, they sought not to document the city, but to recreate their experience of it.

The photographers represented in this exhibition, including Alexey Brodovitch, Roy DeCarava, Walker Evans, Robert Frank, Sid Grossman, William Klein, and Weegee, were not part of an organized group. However, they shared a common objective: to record their personal responses to the vibrant city around them.

Unless otherwise noted, all of the photographs in this exhibition are from the National Gallery's collection.

The exhibition is made possible by the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

- 1 **Sid Grossman**
American, 1913–1955
Aguadulce, Panama, c. 1945
gelatin silver print
Patrons' Permanent Fund

Sid Grossman, a native New Yorker, co-founded the Photo League with Sol Libsohn in 1936, a left-leaning organization that supported photography as an agent of social and political change. While serving with the Army in Panama during World War II, however, Grossman's photography moved away from social documentary toward a more creative approach. The energy created by the girl's blurred face and head, and the minimal background details exemplify a turning point in his work.

- 2 **Sid Grossman**
American, 1913–1955

Coney Island, 1947–1948
gelatin silver print
Patrons' Permanent Fund

After his military service, Grossman returned to New York and continued his new artistic trajectory. In the photographs made in Coney Island, Grossman's tight cropping conveys the vitality of the teenagers who congregated there.

3 **Sid Gross man**
American, 1913–1955
Coney Island, 1947–1948
gelatin silver print
Patrons' Permanent Fund

4 **Saul Leiter**
American, born 1923
Street Scene, 1947
gelatin silver print
The Diana and Mallory Walker Fund

Saul Leiter, the son of a rabbi, moved to New York in 1946 at the age of 23 to pursue painting. He earned his living through fashion and portrait photography for magazines, having become interested in photography through his friendship with abstract expressionist painter and photographer Richard Pousette-Dart. His frequently quiet, contemplative photographs contrast with the motion and unease often captured in the work of his contemporaries.

5 **Louis Stettner**
American, born 1922
Times Square, New York City, 1952–1954
gelatin silver print
Patrons' Permanent Fund

A native of Brooklyn, Louis Stettner began photographing at age 13. He served in the Pacific during World War II and shortly thereafter moved to Paris, where he developed his skills in photography. When Stettner returned to New York in the early 1950s, he found inspiration mostly in the nighttime luminosity of Times Square.

6 **Louis Stettner**
American, born 1922
Sailor, Times Square, New York City
1951–1953
gelatin silver print
Patrons' Permanent Fund

- 7 **Ted Croner**
American, 1922–2005
Cafeteria, New York City, 1947
gelatin silver print
Patrons' Permanent Fund

Ted Croner's boldly graphic images of New York skyscrapers, speeding taxis, and cafeterias evoke the dynamism but also the desolation of modern urban life. Born in Baltimore and raised in Charlotte, N.C., he became interested in photography as a teenager and worked as an aerial photographer during World War II. After moving to New York to become a fashion photographer, Croner enrolled in Alexey Brodovitch's Design Laboratory. Before long he began photographing the solitary diners of New York at night, often, as in this photograph, creating an atmosphere of alienation and detachment.

- 8 **Alexey Brodovitch**
American, born Russia, 1898–1971
Untitled from "Ballet," 1935–1937
gelatin silver print, c. 1945
The Diana and Mallory Walker Fund

Russian-born Alexey Brodovitch's revolutionary photographs of the Ballet Russe de Monte Carlo—with their blurred, out-of-focus forms, often shot directly into the light, and their unusual points of view—are far less well-known than his celebrated talents as a designer and teacher. As in this study of a woman's hand and lap, Brodovitch sacrificed all the conventional rules of photography to create a record not of the ballet's performances, but of his exhilarating experience and haunting memories of it.

- 9 **Alexey Brodovitch**
American, born Russia, 1898–1971
Untitled from "Ballet," 1935–1937
gelatin silver print, c. 1945
The Diana and Mallory Walker Fund

- 10 **Alexey Brodovitch**
American, born Russia, 1898–1971
Ballet
(New York: J. J. Augustin, 1945)
Howard Greenberg

The design of this book, with its horizontal format and often blurred photographs bled to the edges of the pages, gives a sense of the dance performance unfolding before the spectator's eyes. Despite its limited distribution, *Ballet*'s innovative design profoundly influenced Brodovitch's students.

- 11 **Paul Himmel**
American, born 1914
***Grand Central Station*, 1947**
gelatin silver print
The Diana and Mallory Walker Fund

After abandoning his job as a science teacher in East Harlem, Paul Himmel worked as a commercial photographer for *Harper's Bazaar*. There he met and studied with Brodovitch, who once said of him: "Of all my protégés, he was the one who best understood what I meant about movement." Fascinated by the human figure in motion, Himmel himself has said: "I thought choreographically." He explored this theme not only in this photograph of a crowd at Grand Central Station, but also in his 1954 book *Ballet in Action*.

- 12 **Ted Croner**
American, 1922–2005
***Times Square Montage*, c. 1947**
gelatin silver print, c. 1970
The Diana and Mallory Walker Fund

This photograph, one of Croner's most well-known works, evokes the fevered pace and luminosity of nocturnal New York. Croner did not use a flash, but rather took long and multiple exposures—often holding the shutter of his camera open while moving—to create streaked and blurred lines that give the impression of a metropolis constantly in motion.

- 13 **Walker Evans**
American, 1903–1975
***Subway Portrait*, 1938**
gelatin silver print
Gift of Kent and Marcia Minichiello, in Honor of
the 50th Anniversary of the National Gallery of Art

In 1938 Walker Evans embarked on a radically new series of photographs. He concealed his 35mm camera under his coat—its lens poking out between his buttons and a shutter release down his sleeve—and surreptitiously photographed subway riders in New York. Aware that people would inevitably compose themselves and alter their expressions if they knew they were being photographed, he did not raise the camera to his eye to look through its viewfinder, nor did he adjust its focus or exposure, or use a flash. Evans abandoned all the controls that a photographer normally employed and strove to make portraits of "detachment and record," dependent on chance and intuition.

- 14 **Walker Evans**
American, 1903–1975
***Subway Portrait*, 1938–1941**

gelatin silver print
Gift of Kent and Marcia Minichiello

Photography, Evans once said, requires a “certain arrogance to see and to choose. [It] is done very quietly with a flash of the mind, and with a machine.” Evans also recognized that “photography is editing, editing after the taking,” and thus when he first published his subway photographs in magazines in the 1950s, he enlarged only small details of the negatives, often focusing on single individuals. In his later publications, he included more of each negative to reveal both the chaos of the subway and the isolation of individuals within a crowd.

15 **Walker Evans**
American, 1903–1975
Subway Portrait, 1938–1941
gelatin silver print
Gift of Kent and Marcia Minichiello

16 **Walker Evans**
American, 1903–1975
Subway Portrait, 1938–1941
gelatin silver print
John Wilmerding Fund

17 **Walker Evans**
American, 1903–1975
Subway Portrait, 1938–1941
gelatin silver print
John Wilmerding Fund

Stare. It is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something. You are not here long.— Walker Evans

18 **Walker Evans**
American, 1903–1975
Subway Portrait, 1938–1941
gelatin silver print
John Wilmerding Fund

19 **Walker Evans**
American, 1903–1975
Subway Portrait, 1938–1941
gelatin silver print
John Wilmerding Fund

20 **Walker Evans**
American, 1903–1975

Subway Portrait, 1938–1941
gelatin silver print
John Wilmerding Fund

The guard is down and the mask is off.... People's faces are in naked repose down in the subway.—Walker Evans

- 21 **Walker Evans**
American, 1903–1975
Subway Portrait, January 1941
gelatin silver print
Gift of Kent and Marcia Minichiello, in Honor of
the 50th Anniversary of the National Gallery of Art

This photograph is cleverly composed of two different negatives from one strip of film. The left-hand side of one negative and the right-hand side of the adjoining one are separated by the black bar between the two frames.

- 22 **Helen Levitt**
American, born 1918
New York, c. 1938
gelatin silver print
Gift of the R. K. Mellon Family Foundation

Born in Brooklyn, Helen Levitt dropped out of high school and went to work in a commercial photography studio. In 1938 and 1939 she worked with Evans and helped him with some of his photographs made on the New York subways. Like Evans, she used a 35mm camera, but quickly developed her own fluid, graceful style, making tender, often witty photographs of children at play. Instead of the close-up, confrontational style favored by some of her contemporaries, Levitt preferred to frame an entire scene, giving her photographs a strong narrative appeal.

- 23 **Helen Levitt**
American, born 1918
New York, c. 1942
gelatin silver print
Patrons' Permanent Fund

- 24 **Helen Levitt**
American, born 1918
New York, 1939
gelatin silver print
Patrons' Permanent Fund

- 25 **Helen Levitt**

American, born 1918
New York, c. 1942
gelatin silver print
Gift of William H. Levitt

- 26 **Helen Levitt**
American, born 1918
New York, c. 1942
gelatin silver print
Patrons' Permanent Fund

- 27 **David Vestal**
American, born 1924
From 21st Street and Broadway,
New York, 1959
gelatin silver print
The Diana and Mallory Walker Fund

After studying painting at the Art Institute of Chicago, David Vestal moved to New York in 1945 and took photography classes with Grossman at the Photo League. Vestal's photographs of sidewalks, cafeterias, and street festivals depict the moody and atmospheric beauty of the metropolis. The blurred forms of *From 21st Street and Broadway, New York*, evoke the energy of urban life, yet the rich tonal range and luminosity give the print a lyrical quality.

- 28 **David Vestal**
American, born 1924
Empire State Building, New York, 1960
gelatin silver print
The Diana and Mallory Walker Fund

A sense of almost surreal dislocation pervades this photograph. The dramatically tilted structure in the foreground looms ominously against the sensuous darkness of the night sky, while the Empire State Building in the background, bathed in an ethereal light, has an otherworldly quality.

- 29 **David Vestal**
American, born 1924
From 133 W. 22nd Street, New York, 1958
gelatin silver print
The Diana and Mallory Walker Fund

- 30 **Roy DeCarava**
American, born 1919
Hallway, 1953
gelatin silver print

Gift of the Roy and Sherry DeCarava Foundation

Hallway depicts a narrow, dimly lit passageway typical of those found in the tenement buildings where DeCarava grew up. By rendering the light in a diffuse, almost ethereal manner, DeCarava created a hauntingly beautiful photograph that belies the building's shabby state.

- 31 **Roy DeCarava**
American, born 1919
Car behind Building, 1953
gelatin silver print
New Century Fund, Fund for Living Photographers

Born in Harlem, Roy DeCarava has dedicated his career to photographing the everyday experiences of African-Americans in New York. While the rich, deep blacks of his prints recall the film noir aesthetics of the time, they also evoke both the beauty and loneliness of the urban experience.

- 32 **Louis Faurer**
American, 1916–2001
New York, N.Y., 1947
gelatin silver print
Joshua P. Smith Collection

In the mid-1940s Louis Faurer moved from his hometown of Philadelphia to New York, where he met and shared a studio with Robert Frank. Faurer claimed the “hypnotic dusk light led him to Times Square,” where he photographed daily, immersing himself in the culture of postwar America.

- 33 **Louis Faurer**
American, 1916–2001
New York, N.Y., 1946
gelatin silver print
Joshua P. Smith Collection

My eyes search for people who are grateful for life, people who forgive and whose doubts have been removed, who understand the truth, whose enduring spirit is bathed by such piercing white light as to provide their present and future with hope —Louis Faurer

- 34 **Louis Faurer**
American, 1916–2001
Duffy Square, New York, N.Y.
1947–1948
gelatin silver print, 1981
Joshua P. Smith Collection

- 35 **Louis Faurer**
American, 1916–2001
Fifth Avenue, New York, N.Y., c. 1948
gelatin silver print, 1980
Joshua P. Smith Collection
- 36 **Louis Faurer**
American, 1916–2001
“Champion,” New York, N.Y., 1949–1950
gelatin silver print
Joshua P. Smith Collection
- 37 **Louis Faurer**
American, 1916–2001
New York, N.Y., 1950
gelatin silver print, 1981
Joshua P. Smith Collection
- 38 **Lisette Model**
American, 1906–1983
Woman with Veil, San Francisco, 1949
gelatin silver print, 1976
Gift of Mr. and Mrs. David C. Ruttenberg,
courtesy of the Ruttenberg Arts Foundation

After Viennese-born Lisette Model moved to New York in 1938, she did not photograph for many months: “I was blind because it was all too different.” However, she soon found that her direct, uncompromising photographs perfectly suited the aggressive character of the city. Brodovitch published many of them in *Harper’s Bazaar*, but Model most strongly exerted her influence on other photographers through the courses she taught at the New School for Social Research. Diane Arbus was among her most notable students.

- 39 **Lisette Model**
American, 1906–1983
Fashion Show, Hotel Pierre, New York City
1940–1946
gelatin silver print, 1976
Gift of Mr. and Mrs. David C. Ruttenberg,
courtesy of the Ruttenberg Arts Foundation

The camera is an instrument of detection. We photograph not only what we know, but also what we don’t know.— Lisette Model

- 40 **Lisette Model**

American, 1906–1983
Bud Powell, 1956–1958
gelatin silver print
Patrons' Permanent Fund

- 41 **Lisette Model**
American, 1906–1983
Woman at Coney Island, New York
1939–1941
gelatin silver print, 1976
Gift of Mr. and Mrs. David C. Ruttenberg,
courtesy of the Ruttenberg Arts Foundation

Made on her first assignment from Brodovitch, this photograph was published in *Harper's Bazaar* with the caption "Coney Island, the Bathing Paradise of Billions — where fun is still on a gigantic scale."

- 42 **Lisette Model**
American, 1906–1983
42nd Street from the Sixth Avenue Subway, New York, 1940–1941
gelatin silver print
Gift of Marvin Breckinridge Patterson

This photograph, made soon after Model's arrival in the United States, explores a radically new point of view, suggesting that the viewer—and Model herself—were prone on the sidewalk. In fact, Model took the photograph as she emerged from the subway.

- 43 **Lisette Model**
American, 1906–1983
Singer, Café Metropole, c. 1946
gelatin silver print
Patrons' Permanent Fund

Model's dictum, "Don't shoot till the subject hits you in the pit of your stomach," suggests that she positioned herself very close to her intended prey. In fact, she enlarged and cropped her 2 1/4 inch negatives in the darkroom, eliminating extraneous background details to create boldly assertive photographs. As she herself recognized, she was attracted to "huge biological forms."

- 44 **Lisette Model**
American, 1906–1983
Woman with Shawl, New York City, 1942
gelatin silver print, 1976
Gift of Mr. and Mrs. David C. Ruttenberg,

courtesy of the Ruttenberg Arts Foundation

- 45 **Weegee**
American, 1899–1968
Anthony Esposito, Accused “Cop Killer,” 1941
gelatin silver print, probably 1960s
Patrons’ Permanent Fund

Born Usher Fellig, Weegee emigrated from Austria to New York in 1910, moving with his family to a cold-water tenement in Manhattan’s Lower East Side. After dropping out of school at 14 and working at a variety of jobs, he was hired as a darkroom technician for Acme Newspictures (later United Press International Photos) and began covering the nightly fires when the regular photographers were off duty. After 1935 he worked as a freelance photographer recording the murders, fires, and accidents in the city, which he sold to the tabloids and photographic agencies. A master of flash, Weegee frequently caught his subjects off guard, recording their momentary expressions of pain, shock, or terror with a gritty immediacy.

- 46 **Weegee**
American, 1899–1968
Gunman Killed by Off-Duty Cop at 344 Broome St., 1942
gelatin silver print, probably 1960s
Patrons’ Permanent Fund

Weegee wired his room to pick up signals from the police radio dispatcher, earning him his nickname (after the Ouija board) for his uncanny ability to arrive so quickly at scenes of violence and catastrophe.

- 47 **Weegee**
American, 1899–1968
***“Shorty, the Bowery Cherub,
New Year’s Eve at Sammy’s Bar,”*** 1943
gelatin silver print
Patrons’ Permanent Fund

- 48 **Weegee**
American, 1899–1968
The Critic, 1943
gelatin silver print
Patrons’ Permanent Fund

Purporting to capture an unplanned moment of class tension, Weegee photographed the wealthy socialites Mrs. George Washington Kavanaugh and Lady Decies as they alighted from their limousine to attend the Metropolitan Opera and were confronted by a passerby. In fact, Weegee staged the

photograph, bringing the inebriated “passerby” from Sammy’s Bar, holding her up near the curb, and then releasing her just at the moment the socialites arrived.

- 49 **Weegee**
American, 1899–1968
Frank Pape, Arrested for Homicide, 1944
gelatin silver print, probably 1960s
Patrons’ Permanent Fund
- 50 **Weegee**
American, 1899–1968
Puritan, 1945
gelatin silver print, probably 1960s
Patrons’ Permanent Fund
- 51 **Weegee**
American, 1899–1968
***Boy Shooting “Zip” Gun in Air near
Manhattan Police Headquarters, Mulberry
and Mott Streets (Section Called “Little
Italy”), New York City***, 1948
gelatin silver print
Patrons’ Permanent Fund
- 52 **Walker Evans**
American, 1903–1975
American Photographs
(New York: Museum of Modern Art, 1938)
National Gallery of Art Library, Gift of Lessing J. Rosenwald

In the book’s afterword, Lincoln Kirstein wrote that the photographs were not “conceived as isolated pictures made by the camera turned indiscriminately here or there.... Looked at in sequence they are overwhelming in their exhaustiveness of detail, their poetry of contrast, and, for those who wish to see it, their moral implications.” Evans’ celebration of American vernacular culture in this book resonated strongly with younger photographers.

- 53 **Weegee**
American, 1899–1968
Naked City
(New York: Essential Books, 1945)
National Gallery of Art Library, Gift of David K. E. Bruce

With its sensational photographs and Weegee’s own rambling captions describing the murder and mayhem of New York, *Naked City* was a highly successful book and the inspiration for the Hollywood movie of the same name.

- 54 **William Klein**
American, born 1928
***New York: Life Is Good & Good for You in
New York: trance witness revels***
(éditions du Seuil, Album Petite Planète 1, 1956)
National Gallery of Art Library, Gift of David K. E. Bruce

An unflinching portrait of the city Klein “both hated and loved,” this book, as he said, was like “a tabloid gone berserk, gross, grainy, over-inked, with a brutal layout, bull-horn headlines.”

- 55 **Roy DeCarava**
American, born 1919
Langston Hughes
American, 1902–1967
The Sweet Flypaper of Life
(New York: Simon and Schuster, 1955)
National Gallery of Art Library, Gift of David K. E. Bruce

As the first African-American to win a fellowship from the prestigious John Simon Guggenheim Foundation, DeCarava spent many months recording everyday life in Harlem. The resulting publication, *The Sweet Flypaper of Life*, with text by poet Langston Hughes, celebrated the dignity of Harlem’s residents and the strength they found in the bonds of family, friendship, and religion. In an era of open segregation, the book received widespread acclaim, sold out several times, and was published internationally in foreign-language editions.

- 56 **Walker Evans**
American, 1903–1975
Many Are Called
(Boston: Houghton Mifflin, 1966)
National Gallery of Art Library, Gift of David K. E. Bruce

Although Evans made his photographs of New York subway riders between 1938 and 1941, he did not publish them as a book until 1966. He may have waited so that his “rude and impudent invasion” of their privacy was “carefully softened and partially mitigated by a planned passage of time.” Perhaps he was also inspired by the books of other younger photographers. Evans’ title alludes to a biblical passage from Matthew 22:14: “Many are called, but few are chosen.”

- 57 **Robert Frank**
American, born Switzerland, 1924
The Americans
(New York: Grove Press, 1959)
National Gallery of Art Library, Gift of David K. E. Bruce

Consisting of 83 photographs made while Frank traveled around the United States on a Guggenheim fellowship, *The Americans* looked beneath the surface of American life, scrutinizing it to reveal a profound sense of alienation. More of an ode or poem than a literal document, the book profoundly influenced younger photographers working in the 1960s and subsequent decades.

58 **Robert Frank**

American, born Switzerland, 1924

NYC for A.B., 1947

gelatin silver print

Robert Frank Collection, Gift of the Glen Eagles Foundation

Brodovitch hired Swiss-born Robert Frank to work for *Harper's Bazaar* and *Junior Bazaar* soon after he emigrated from Switzerland to the United States in 1947. Although Frank was impressed by Alexey Brodovitch's innovative teachings and dedicated this photograph to him, he did not find the community around the art director inspiring or conducive: "There was no spirit there. The only thing that mattered was to make more money."

59 **Robert Frank**

American, born Switzerland, 1924

11th Street and Broadway, 1951

gelatin silver print

Robert Frank Collection, Gift of Robert Frank

After quitting his job at *Harper's* and *Junior Bazaar*, Frank had a difficult time finding work. Magazine editors found his photographs too personal to suit their needs. He did not achieve widespread success until the end of the decade when he published his seminal book, *The Americans*.

60 **Robert Frank**

American, born Switzerland, 1924

Tickertape, New York City, 1948

gelatin silver print

Robert Frank Collection, Gift of Robert Frank

Black and white is the vision of hope and despair. That is what I want in my photographs.— Robert Frank

61 **Robert Frank**

American, born Switzerland, 1924

Street Line, 1951

gelatin silver print

Robert Frank Collection, Gift of Robert Frank

- 62 **Robert Frank**
American, born Switzerland, 1924
Central Park South, 1948
gelatin silver print
Robert Frank Collection, Gift of Robert Frank
- 63 **Diane Arbus**
American, 1923–1971
Female Impersonator with Jewels, NYC, 1958
gelatin silver print, printed 1975 by Neil Selkirk
The Gay Block & Malka Drucker Philanthropic Fund of the
Houston Jewish Community Foundation

Born and educated in New York, Diane Arbus at first assisted her husband in his work as a fashion photographer. In 1956 she began to make photographs on her own, studying with Model. Fascinated by her subjects' lives, Arbus befriended them to gain a close physical and emotional connection.

- 64 **Diane Arbus**
American, 1923–1971
Couple Arguing, 1960
gelatin silver print, printed later
Fraenkel Gallery, San Francisco
- 65 **Richard Avedon**
American, 1923–2004
W. H. Auden, poet, St. Mark's Place, New York City, 1960
gelatin silver print, 1993
The Richard Avedon Foundation,
courtesy Fraenkel Gallery, San Francisco

One of the most influential portrait and fashion photographers of the 20th century, Richard Avedon got his start as an identity card photographer in the Merchant Marines. In 1945 he began to work for *Harper's Bazaar*, where he came under the tutelage of Brodovitch. Marked by a formal rigor, Avedon's portraits often present their subjects as both self-possessed and vulnerable, as in this photograph of the ageing poet W. H. Auden.

- 66 **Bruce Davidson**
American, born 1933
Brooklyn Gang, 1959
gelatin silver print
The Diana and Mallory Walker Fund

Bruce Davidson grew up in the suburbs of Chicago, the grandson of Polish immigrants. After moving to New York, he began freelancing for *Life* magazine, but he was unsatisfied with the work assigned to him: "I felt the need to belong when I took pictures.... I went back into the streets of New York." In 1958 Davidson began a series of empathetic photographs of a Brooklyn gang called the Jokers. Not much older than the adolescent gang members, Davidson spent several months with them on the streets of Brooklyn, in their neighborhood candy store, and at Coney Island, drinking beer under the boardwalk.

- 67 **Bruce Davidson**
American, born 1933
Brooklyn Gang, 1959
gelatin silver print
Sandra Berler Gallery

Davidson described the teenagers in this Brooklyn gang as indifferent, allowing him "to witness their fear, depression, and anger," which he began to feel himself. Whether the subject is in motion, interacting with fellow gang members, or lost in thought, Davidson positioned his camera at odd angles to create disjointed compositions that echo the teenagers' alienation.

- 68 **William Klein**
American, born 1928
Dance in Brooklyn, New York, 1955
gelatin silver print
The Diana and Mallory Walker Fund

A New York native, William Klein joined the army in 1945 and after the end of the war stayed in Paris, studying painting with Fernand Léger. He also began to photograph at this time. Lured back to New York in 1954 by an offer from *Vogue*, Klein began to photograph the unglamorous and often aggressive aspects of the city. Experimenting with a wide-angle lens, extreme close-ups, disconcerting use of flash, and harsh printing methods, he produced photographs that are by turns confrontational, garish, and occasionally tender.

- 69 **William Klein**
American, born 1928
Four Heads, New York, 1954
gelatin silver print, 1980s
Patrons' Permanent Fund
- 70 **William Klein**
American, born 1928
Boy + Girl + Swing, New York, 1955
gelatin silver print, 1980s
Patrons' Permanent Fund

- 71 **William Klein**
American, born 1928
Boy + Gun + Girl, New York, 1955
gelatin silver print
Patrons' Permanent Fund

Klein made several photographs of children brandishing toy guns in mock assassination style. In their startling mixture of humor and aggression, the photographs shatter stereotypes of childhood innocence and powerfully convey what Klein has described as “the fake violence which, in New York, can become real violence in two seconds. But it’s very often a psychodrama.”

- 72 **William Klein**
American, born 1928
Selwyn, 42nd Street, New York, 1955
gelatin silver print, 1980s
Patrons' Permanent Fund

- 73 **William Klein**
American, born 1928
Toy Ball, Waldorf, New York, 1955
gelatin silver print, 1980s
Patrons' Permanent Fund

- 74 **Leon Levinstein**
American, 1913–1988
Coney Island, c. 1960
gelatin silver print
Patrons' Permanent Fund

Born in rural West Virginia and raised in Baltimore, Leon Levinstein moved to New York after World War II to pursue a career in graphic design. He first became interested in photography when he took a course with Brodovitch, and later became a regular student of Grossman’s at the Photo League. Levinstein’s graphic and expressive photographs demonstrate his belief that the human body can reveal as much about a person’s character or life as a face.

- 75 **Leon Levinstein**
American, 1913–1988
Coney Island, 1960s
gelatin silver print
Patrons' Permanent Fund

- 76 **Sol Libsohn**
American, 1914–2001

29th Street, West of 5th Avenue

c. 1940

gelatin silver print

Patrons' Permanent Fund

A self-taught photographer and cofounder of the Photo League, Sol Libsohn believed that “unless you feel an involvement with people, with the human condition, you should not photograph them at all.” The son of Eastern European immigrants, Libsohn’s social and aesthetic sensibilities were born of the experiences of the Depression.

77 **Saul Leiter**

American, born 1923

Through Boards, 1957

gelatin silver print, c. 1998

Gift of Saul Leiter

78 **Saul Leiter**

American, born 1923

Snow, 1960

gelatin silver print, 2005

Gift of Saul Leiter

Leiter was one of the earliest photographers to adopt color photography, beginning to experiment with it in 1948. Trained as a painter, Leiter used the intense colors found in the urban environment of New York, as well as the myriad reflections in windows to create abstract, lyrical compositions.