

# THE WALL STREET JOURNAL.

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## *Eclectic*

Gitterman Gallery 41 E. 57th St. Through August 1



Tom Gitterman has put together 45 images in a smorgasbord of an exhibition, arranging his oddments thematically to suggest coherence, but without diminishing the antic range of what's on view. It's interesting to see how individual works hold up in mixed company.

Helen Levitt's "New York" (1939), a picture of two boys with kerchiefs masking their faces in a debris-strewn courtyard, one boy leaning against a lifeless tree trunk and the other clinging to it like a koala bear about 20 feet up, is a classic. Because it is familiar, the other pictures in its group are seen in relation to it.

There is "Untitled" (c.1950), a picture by Unknown, of an anonymous man wearing a well-tailored suit whose face is rendered featureless by the intense shaft of sunlight that obliterates it. Conversely, the two eyes painted on a dark signboard in Gita Lenz's "Untitled" (late 1940s to '50s) give it personality.

There is a selection of abstract images, made by chemically manipulating photographic paper, created by Pierre Cordier, Roger Catherineau and Chargesheimer. Elsewhere

there's František Drtikol's fleshy Mitteleuropean "Nude" (c.1927), and Willy Kessels's "Élévateur de Grains" (c.1930), a salute to commerce. Clarence H. White is represented by a delicate, shadowy portrait of a young woman, "Untitled" (c.1905); Minor White by his mystic-tinged "Beginnings, Frosted Window, Rochester, New York" (1962); and John Szarkowski by "From Country Elevator, Red River Valley" (1957).

—William Meyers