



THROUGH A DIFFERENT LENS

STANLEY KUBRICK PHOTOGRAPHS

EXPLORE A FORMATIVE PHASE
IN THE CAREER OF ONE OF THE 20TH
CENTURY’S MOST RENOWNED
MOTION PICTURE DIRECTORS.



For those who know Stanley Kubrick as a filmmaking legend, his early career as a photojournalist for *Look* magazine is a revelation. In 1945, the future director of *2001: A Space Odyssey*, *The Shining*, and *A Clockwork Orange* was just 17 years old, but he already possessed an uncanny ability to capture the essence of a Post War New York in the midst of transformation. Kubrick examined both the grit and the glamor of his native city, turning his lens on the vibrant nightclubs, street scenes, and sporting events that made up his first assignments, and capturing poignancy of ordinary life with a sophistication that belied his young age. Producing work that was far ahead of his time, he explored themes that would recur throughout his creative life as he lay the technical and aesthetic

foundations for an unparalleled cinematic career. Accompanied by the original *Look* magazines in which many appeared, this visually stunning exhibition is comprised of 132 dynamic black and white photographs drawn from the Museum of the City of New York’s extensive *Look* magazine archive. *Through a Different Lens* captivates us with insight into Kubrick’s early years at *Look* exploring how his time there proved a pivotal step in his celebrated career as one of the 20th century’s great artists – a time when he honed his skills as both a storyteller and an image maker, albeit through a different lens.

I. Walter Cartier, Prizefighter of Greenwich Village [Cartier and Dolores Germaine on a beach], 1948. X2011.4.11122.102C.
II. Rosemary Williams, Show Girl [Kubrick photographing Rosemary Williams], 1949. X2011.4.11169.9A.

FROM PHOTOGRAPHER TO FILMMAKER

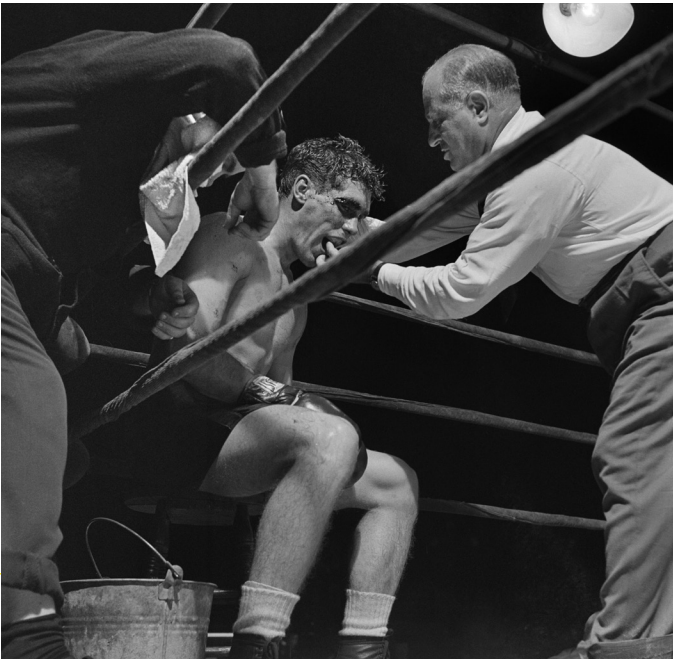
Born in 1928 in the Bronx, the young Kubrick was less interested in formal education than in lessons of the real world. The Manhattan offices of *LOOK* proved to be his college, its editors and fellow photographers his professors, and New York City his field of study. For five years he worked at the magazine, participating in the process of making art in a collaborative setting not unlike that of the film studios he would soon enter. Kubrick’s name appeared on the *LOOK* masthead for the first time on January 7, 1947. His first extended assignment, “Life and Love on the New York Subway,” was published two months later. In the fall of that year, Kubrick began working on more extended, narrative-based assignments. By 1949 Kubrick had fully hit his stride on the pages of *LOOK* magazine. His contributions ranged from quirky “only in New York” stories about an innovative paddy wagon and pampered city dogs, to extended profiles of celebrities.



III.



IV.



III. Betsy Von Furstenberg [Reading a script in a windowsill], 1950. X2011.4:12268.92.
IV. A Dog’s Life in the Big City [Dogs in a convertible], 1949. X2011.4:12306.264.
V. Walter Cartier - Prizefighter of Greenwich Village [Cartier during a fight], 1949. X2011.4:11122.236.
VI. Life and Love on the New York City Subway, 1947. X2011.4:10336.11.



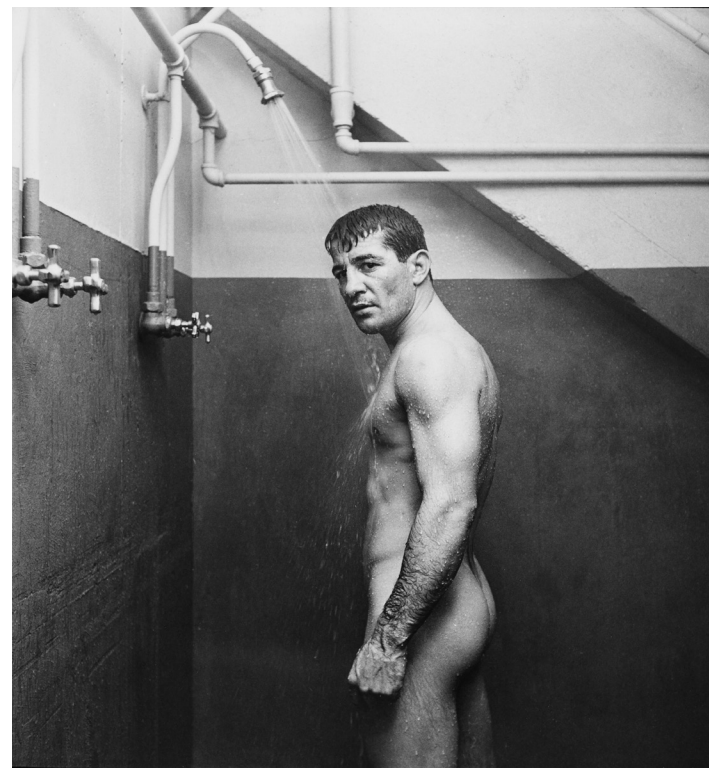
VI.



VII.

LOOKING

Kubrick's work for *Look* advanced his ways of seeing and his fascination with human relationships. He sometimes photographed unsuspecting subjects engaged in intimate interactions or caught others in the act of looking. His ability to see and translate an individual's complex psychological life into visual form was apparent in his many personality profiles. Kubrick's most openly "voyeuristic" photographs rarely made the pages of the family-oriented *Look*, but are presented here as evidence of how powerfully human idiosyncrasies captured his gaze.



VIII.



XI.



X.

- VII. Advertising Sandwich Board [Woman wearing a sandwich board advertising the 1-2-3 cafe], 1948. X2011.4.10375.22.
 VIII. Rocky Graziano, He's a Good Boy Now [Rocky Graziano showering], 1949-1950. X2011.4.12284.176.
 IX. People Mugging [Woman leaning against a car], 1946. X2011.4.10303.50.
 X. Park Benches - Love is Everywhere [Couple flirting on a fire escape], 1946. X2011.4.10347.11



XII.

XII. Advertising Outdoors [Model posing as men paint the billboard], 1947. X2011.4.12150.27.
 XIII. Advertising Outdoors [Men watching model being painted for the billboard], 1947. X2011.4.12150.73.
 XIV. Betsy Von Furstenberg [Group of women in formal wear], 1950. X2011.4.12268.91.



XII.



XIV.



X.

VISUAL STYLE

At *LOOK*, Kubrick mastered the skills of framing, composing, and lighting compelling images. His experiences at the magazine also offered him opportunities to explore a range of artistic styles. While the editors at *LOOK* often promoted straightforward composition and natural lighting typical of contemporary photojournalism, Kubrick frequently imitated the dark, brooding style of the Hollywood film noirs he so admired. Many of these early photographs foreshadow the dispassionate view of life he would adopt in his films. Two of Kubrick’s early feature films, *Killer’s Kiss* and *The Killing*, owed debts to the film noir aesthetic and themes—boxing, crime, and horse racing, as well as ambition and alienation—that he explored at *LOOK*.

X. Peter Arno [Arno reading sheet music], 1949. X2011.4.11817.67D
 XI. Nightclubs - Copacabana Girl [Couple dancing], 1948. X2011.4.10583.41A.





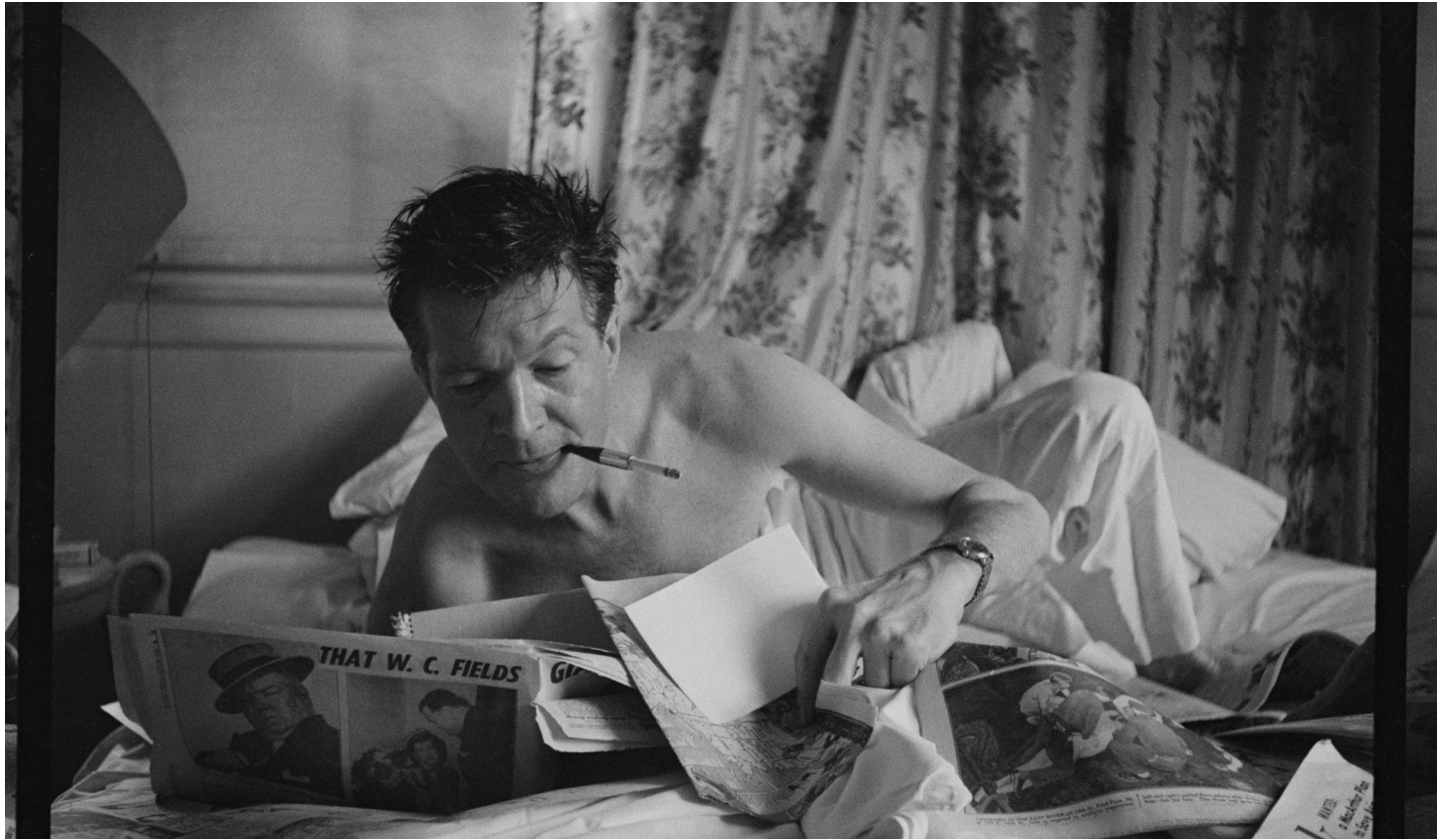
XII. Circus [Man with tattoos and body modification], 1948. X2011.4.11327.39.
 XIII. Columbia University [Professor working with bright light], 1948.
 X2011.4.10365.235.
 XIV. Palisades Amusement Park [Girl eating an ice cream cone], 1947. X2011.4.11294.3.



XII.



XIV.



XV.

CELEBRITIES

In the last year in which he published his photographs in *LOOK*, Kubrick created a series of celebrity profiles, covering composer and conductor Leonard Bernstein, television personality Faye Emerson, and boxer Rocky Graziano, among others. Of the many topics Kubrick covered for *LOOK*, none aligned more closely with his burgeoning interest in film than his explorations of media: stage, radio, and movies. His numerous personality profiles gave him firsthand experience of the ways that celebrities crafted their public personas, and he was often on the set, seeing the production process up close.

XV. Peter Arno [Arno, in bed, looking through newspapers], 1949. X2011.4.11817.55C.
XVI. Show Girl [Rosemary pouring tea], 1949. X2011.4.11448.62A.





XVII.

XVII. Leonard Bernstein [Leonard Bernstein with Betty Comden and Adolph Green on a balcony], 1949. X2011.4:12304.107F.
 XVIII. Montgomery Clift - Glamour Boy in Baggy Pants [Montgomery Clift with a young boy on his shoulders], 1949. X2011.4:12164.46C.
 XIX. Faye Emerson [Waking down the street], 1950. X2011.4:12264.61.



XVIII.



XIX.

LOOK *at her Smile*

Everyone looks at yours. Use the brush that cleans



50¢
"EXTON" bristling
Sealed in glass

A veteran photographer at 19, Stanley Kubrick makes up for youth with zeal

THE DISTINGUISHED faculty members and officials at Columbia University weren't used to being pushed around. So what did this rank teen-ager mean, telling them what to do?

Like any experienced photographer, Stanley Kubrick knew exactly what he wanted. The impatient mutterings of dignitaries had long since failed to ruffle this quiet, brown-eyed youngster. For two weeks, Stanley stuck to the job on the university campus and

got the excellent pictorial story of Columbia that appears with Don Wharton's article, on pages 25-33.

At 19, Stanley is a two-year veteran on the Look photograph-ic staff. And even before he was graduated from high school in the Bronx, in 1946, he sold his candidly shot pictures to Look.

When Stanley joined the staff, his fellow photographers were quick to observe his intense pre-occupation with his work. In a spirit of friendly co-operation, they formed a "Bringing Up Stanley Club," dedicated to remind-ing Stanley not to forget his keys, glasses, overshoes and other mis-cellaneous trivia.

The subtle influence of this loosely organized advisory group has also brought an apparent change in the young man's cloth-ing tastes. Once given to wearing teen-age trade-marks—saddle shoes, lounge jackets and sports shirts—Stanley now leans toward glen plaid business suits and white shirts.

But his preoccupation with photography is unchanged. In his spare time, Stanley experiments with cinematography and dreams of the day when he can make docu-mentary films.

The young fellow may go on forgetting his keys. But photo-graphically, Stanley doesn't need any help in bringing himself up.

Cover pictures of Tabak sunback dresses in three variations are by Sprague Talbot.

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Look AMERICA'S FAMILY MAGAZINE

MAY 11, 1948 • VOL. 12, NO. 10

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Fun at an Amusement Park

About 200 million Americans cheerfully spend \$150,000,000 a year for the mental agony of roller coasters and other carnival thrills. They like to throw things, get their fortunes told and eat. To see where all this money goes, LOOK visited Palisades Park near New York.



Baby is strapped securely—mother will be soon. But the roller coaster looks scary.



At the park, almost everybody gets ice cream. Junior wants to know where's his.



Roller coaster shows bottom. Mother and baby are strapped down. Accuracy pays off.



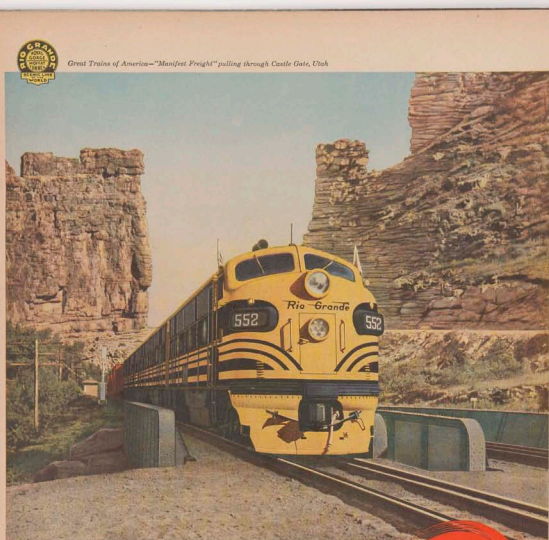
For a nickel in the penny arcade, you can shoot down all the enemy German planes you want, if your aim is good. This youngster's a fine marksman.



Men get more of a kick out of the fun house than the women. Attendees, right, carefully guide girls over hidden air vents.



Yes, you hear some pretty interesting things from handwringing mothers. And you can meet some pretty interesting people too. (Continued on next page)



Inside story of Rocky Mountain Railroading

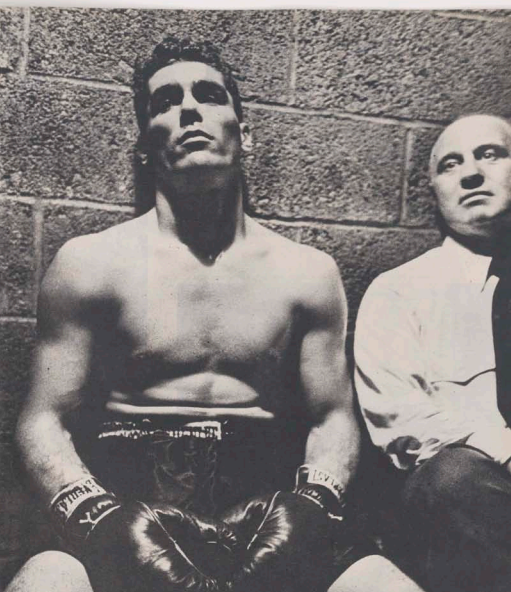
With two main lines through the Rockies, Denver and Rio Grande Western (trains are busy keeping East and West together. Through the colorful Royal Gorge and the Moffat Tunnel, these hard-working trains serve a vast, growing territory. Conquering these Rockies is a big job. Yet Diesel locomotives do it day after day—and pile up hundreds of thousands of miles of continuous operation—partly because of a new chemical in steam (100). This remarkable compound prevents the formation of carbon that jams piston rings ... helps keep Diesels on the road from three to five times longer without repairs, hauling more goods to more people at less cost.



DIESEL ENGINE LUBRICATING OIL

From the laboratories of
STANDARD OIL COMPANY OF CALIFORNIA

Solely for THE CALIFORNIA OIL COMPANY - STANDARD OIL COMPANY OF TEXAS
THE CALIFORNIA COMPANY - STANDARD OIL COMPANY OF KENTUCKY LIMITED



A grim resolve to win his fight grips young middleweight Walter Cartier as he waits with Manager Bobby Gleason the call to enter the ring.

Prizefighter

Walter Cartier is a young, strong middleweight struggling along in sport's toughest business

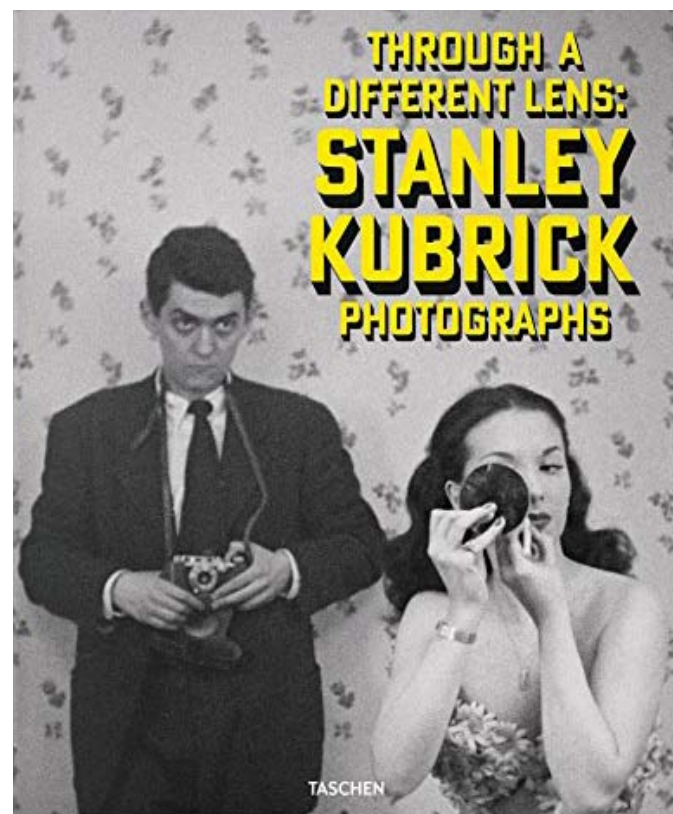
"You prize ring is a cruel taskmaster. It demands harsh sacrifices. It brings rich material rewards to a few. But to the great majority, it offers only the bitterest future. Frustration. Disillusion. Exposure to bad surroundings. Physical beatings that frequently linger and sometimes kill. A typical, struggling young fighter is 24-year-old Walter Cartier, middleweight from New York's Greenwich Village. He won 23 of his first 29 fights, then changed managers to make faster progress toward big prizes. If they shade him another year, he plans to quit the ring and attend law school. It's a rare young fighter who sticks to such a wise decision. (Continued on next page)

- XX. Look Magazine, May 11, 1948. Columbia University.
XXI. Look Magazine, June 24, 1947. Fun at an Amusement Park.
XXII. Look Magazine, January 18, 1949. Prizefighter Walter Cartier.



COMPANION PUBLICATION

Through a Different Lens reveals the keen and evocative vision of a burgeoning creative genius in a range of feature stories and images, from everyday folk at the laundromat to a day in the life of a debutant or the laboratories at Columbia University. This comprehensive volume features around 300 images, many previously unseen, as well as rare Look magazine tear sheets. Published by Taschen, 2018, *Through a Different Lens* includes essays by co-curators of the exhibition, Sean Corcoran, and Donald Albrecht, as well as an introductory essay by photography critic Luc Sante. Hardcover, 10.5 x 13 in., 328 pages.



ABOUT THE MUSEUM OF THE CITY OF NEW YORK

The Museum of the City of New York fosters understanding of the distinctive nature of urban life in the world's most influential metropolis. It engages visitors by celebrating, documenting, and interpreting the city's past, present, and future. Founded in 1923 by Henry Collins Brown, a Scottish-born writer with a vision for a populist approach to the city, the Museum was originally housed in Gracie Mansion, the future residence of the Mayor of New York. Completed in 1932, the Museum's current home is a Georgian Colonial-Revival building constructed by Joseph H. Freedlander on land owned by the City of New York. Over the years, the Museum has amassed a considerable collection of exceptional items, approximately 750,000 objects including prints, photographs, decorative arts, costumes, paintings, sculpture, toys, and theatrical memorabilia.

Top Left and Top Right: Installation, *Through a Different Lens: Stanley Kubrick Photographs*, Museum of the City of New York, 2018.



Front: Circus [Circus barker with acrobats in the background], 1948. X2011.4.11379.6

Back: Gimbel's Fashion Show [Audience watching a model walk down the runway], 1949. X2011.4.12312.72F.

Curators

Sean Corcoran and Donald Albrecht

Number of Works

132 modern gelatin silver prints, and 41 Look magazines

Availability

Spring 2021 – Winter 2024

Participation Fee

Please enquire

Exhibition Requirements

Moderate Security, 2,500 – 3,000 square feet; 350 linear feet; facility report subject to approval by Museum of the City of New York

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Host venue covers the cost of outgoing and return shipping to the Museum

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