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. X2014.1122.102C.
II. Rosemary Williams, Show Girl [Kubrik photographing Rosemary Williams], 1949. X2011.411699.A.
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.
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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.
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.
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*.
XII. Circus [Man with tattoos and body modification], 1948. X2011.4.11327.39.
XIII. Columbia University [Professor working with bright light], 1948. X2011.4.10366.235.
XIV. Palisades Amusement Park [Girl eating an ice cream cone], 1947. X2011.4.11294.3.
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.

**CELEBRITIES**

XV. Peter Arno [Arno, in bed, looking through newspapers], 1949. X2011.41448.62A.

XVI. Show Girl [Rosemary pouring tea], 1949. X2011.41448.62A.
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. X2011.4.12164.49C.
XIX. Faye Emerson [Waking down the street], 1950. X2011.4.12264.61.
Everyone looks at yours. Use the brush that cleans.

Look at her Smile

Look AMERICA'S FAMILY MAGAZINE
REG. U. S. PAT. OFF.
May 11, 1948 • VOL. 12, NO. 10

AMERICAN SPOTLIGHT
COLUMBIA UNIVERSITY

A COMMUNITY RAISES $25,000 TO SAVE A CHILD

MEAT IS HIGH FOR LIONS TOO

OFF-CAMPUS CAPERS AT MINNESOTA

THE GRIDIRON CLUB, By Richard Wilson

WHY DON'T WE PREPARE FOR MARRIAGE?

"MAKING MINE FREEDOM," A Caricature of Police State Life

WORLD SPOTLIGHT

REPORT FROM VIENNA—WHERE WE TANGLE WITH THE RUSSIANS

ART OF HENRY MOORE BROUGHT TO AMERICA VIA FILM SERIES

A SECRET HITLER LETTER, By Gaston Coibert

STRICTLY PERSONAL

STUN MAN FALLS FOR MOVIE THRILLS

COSSACK FIRE EATER

CONVERTIBLE CHAIRS WITH RADIANT ROYAL FAMILY TRAVELING BIAS

THE ELEPHANT WHO CAME TO DINNER

BEATRICE LILLIE ROMPS THROUGH INSIDE U. S. A.

WILLIAM KERGHLEY, Radio's Quiet Guy

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PARIS FASHION SHOW, Behind Scenes with a Candid Camera

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TO THE EDITOR

PHOTOQUIZ

LOOK APPLAUDS

MEET THE PEOPLE

LITTLE LOOK

SPORTS QUIZ

SOURCE OF LOOK'S PICTURES

Editor: Gordon Cowles

Chairman of Board: John Cowles... Associate Editor: Peter Cowles... Executive Editor: Daniel D. Misch...

Managing Editor: Nancy Ehlich... Art Director: Marl Armbrust... Asst. Managing Editor: Woodrow Winsley


Address all Editorial Mail to 511 Fifth Ave., N. Y. 17, N. Y. * Address all Subscription Mail to LOOK Building, Des Moines, Iowa:*

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Fun at an Amusement Park

About 300 million Americans annually spend $3 billion in a year for the fun and games of amusement parks and other recreation centers. This is no surprise. It keeps the men, women, and children happy and out.

The other day we visited an滚落公园 near New York.

Inside story of Rocky Mountain Railroaming

With the Westerner through the Rockies, Denver and the Gulf Western feature a first-class trip for the tourist. Through the colorful scenery, Rocky Mountain and the Gulf Western, tourist attracts an eager audience for the exciting and thrilling railroad adventure.

From the millions of
STANDARD OIL COMPANY OF CALIFORNIA

Prizefighter

Prizefighter Walter Cartier is a young, strong lightweight struggling along in sport’s toughest business. Photographed by RICHARD STORME

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 Tachen, 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.
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.

ABOUT THE MUSEUM OF THE CITY OF NEW YORK

Curators
Sean Corcoran and Donald Albrecht

Number of Works
132 modern gelatin silver prints, and 41 Look magazines

Availability
Spring 2021 – Winter 2024

Booking Period
12 weeks, can be prorated for a shorter or longer presentation

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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Contact
TravelingExhibitions@mcny.org
Museum of the City of New York
1220 Fifth Avenue
New York, NY 10029
(917) 442-3380
www.mcny.org