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## Lost Innocence, Cities Close Up

Photo Exhibitions of Stephanie Sinclair, Harry Callahan and African-American Portraiture

By WILLIAM MEYERS

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### Harry Callahan: City

Pace/MacGill

32 E. 57th St.

212-759-7999, through March 8

Harry Callahan (1912-1999) was the most protean of American photographers. Many photographers change their style over the course of their careers, but for Mr. Callahan change was what his career was about as he tirelessly experimented with succeeding styles and then returned to try them again.

The 41 prints on display at Pace/MacGill, taken between 1945 and 1974, are an excellent sampler of many of the modes in which he was capable of brilliant work. There are three pictures titled "Telephone Wires" (1960s), the sparest of images, each a few black lines against a white background, like delicate Japanese ink drawings.

There are four pictures of building facades taken in Chicago and New York between 1945 and 1949; none of the buildings is especially remarkable, but Mr. Callahan's careful studies are, finding redeeming interest even in their banality. Eleanor, his wife, and Barbara, his daughter, are small figures standing in the distance in otherwise deserted parts of Chicago in five images from 1953 and 1954; the city seems to exist only to serve as their backdrop.

In 1950, Mr. Callahan took tight close-ups of women on the streets of Chicago; the three on display show them as cogitating beings, their minds working on personal concerns. And there are nine pictures from Providence, R.I., my hometown, taken in 1967; six show a motley assortment of storefronts on which Mr. Callahan has superimposed cheesecake female figures from magazines. I have no idea why Mr. Callahan did this, but it makes Providence a more interesting city than I remember.