

A LENS WITHOUT LIMITS

The Photography of Lida Moser



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THE TROUT GALLERY • Dickinson College • Carlisle, Pennsylvania

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Curated by: Jacqueline Hochheiser, Kate Marra, and Monica Skelly

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COVER: Lida Moser, *Mimicry (Judy and the Boys)*, 1961, gelatin silver print. Courtesy Jules R. Bricker, Esq. & Kira B. Bricker, Ph.D.

BACK COVER: Lida Moser, *Judy in Front of Barber Shop with Boy in Can*, 1961, gelatin silver print. Courtesy the Estate of Lida Moser.

TITLE PAGE (LEFT): Harold Krieger, *Lida Moser*, 1972, gelatin silver print. Courtesy the Estate of Lida Moser.

TITLE PAGE (RIGHT TOP): Lida Moser, *Snowy Evening, Lower East Side*, 1960, gelatin silver print. Courtesy the Estate of Lida Moser.

TITLE PAGE (RIGHT MIDDLE): Lida Moser, *Charles Mingus*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser.

TITLE PAGE (RIGHT BOTTOM): Lida Moser, *Girl and Brother, Lancaster County*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser.

PAGE 3: Lida Moser, *Two Workers, Exxon Building, 50th Street and 6th Avenue*, 1971, gelatin silver print. Courtesy the Estate of Lida Moser.



Acknowledgements

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Elizabeth Lee
Associate Professor of Art History

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Elizabeth Lee

I became a photographer because I was interested in everything and I didn't want to stick to anything and I realized that with a camera you had a magic key. You could do theatre work, you could photograph architecture, you could do portraits and it would get you into places. And you could travel and meet people that normally you couldn't possibly meet. So that is what I designed for myself.¹ —Lida Moser

Though her name has all but been lost in histories of the postwar era, Lida Moser was well poised for a significant career in the New York photography world following World War II. In 1946, she worked in the photography department at the Museum of Modern Art. The following year Moser joined the Photo League, a lively professional cooperative where she took a workshop on documentary photography with League co-founder, Sid Grossman. In 1948, she became an assistant to the celebrated documentary photographer Berenice Abbott, a Photo League icon, and organized Abbott's collection of negatives and prints by the French photographer Eugène Atget. As she later recalled, "Constantly looking at his beautiful work for six months was the best education I could have had. His work so inspired me that I decided to branch out on my own."² Indeed, in the late 1940s Moser began working as a freelance photographer for magazines such as *Vogue*, *Harper's Bazaar*, and *Look*. Many of her assignments involved travel. On a trip to Montreal in 1950 for *Vogue*, she ended up on a government-sponsored photographic expedition documenting Quebec that resulted in two major publications and several exhibitions, thus cementing her reputation in Canada. Later in her career, in the 1970s, Moser became a regular contributor to the "Camera View" column in the *New York Times*. Many of the topics she took up in the column were the subject of her books on photography, such as *Grants in Photography: How to Get Them* (1979), *Amphoto Guide to Special Effects* (1980), and *Career Photography: How to Be a Success as a Professional Photographer* (1983). Despite these accomplishments—and the fact Moser's photographs appear in major public and private collections in the United States, Europe, and Canada—she remains at best a footnote in the history of American photography.³

We get a passing glimpse of Moser in the literature on the New York Photo League. In her history of the League, curator Anne Tucker includes a short biography of Moser and reproduces her photograph *Fifth Avenue and 23rd* (1949) (fig. 1).⁴ Moser also makes a brief appearance in *Ordinary Miracles* (2012), a film by Daniel Allentuck and Naomi Rosenblum about the League.⁵ Functioning as an unofficial



Fig. 1. Lida Moser, *Fifth Avenue and 23rd*, 1949, gelatin silver print. Courtesy the Columbus Museum of Art; Photo League Collection.

school from 1936–1951, the Photo League offered courses in photography and hosted exhibitions and lectures by luminaries in the field. It also published a monthly bulletin, *Photo Notes*, and provided darkroom facilities for members. Most importantly, perhaps, the League became a site for cultivating intellectual community around the production and dissemination of photography at a time when there were few spaces in New York committed to the medium as an art form.⁶

Although the styles of individual members varied, photographers at the League focused on the genre of documentary, championing early twentieth-century practitioners such as Lewis Hine, who used his camera to highlight socio-economic disparities. Following Hine's lead, League photographer Aaron Siskind created *Harlem Document*, a five-part series from the 1930s illuminating the squalid living conditions of the city's historically black neighborhood.

Likewise, in his *Chelsea Document* series, Sid Grossman turned a critical eye to the obsolete buildings and substandard conditions in the West Side of Manhattan. Such projects appealed to the sensibilities of League members, many of whom were first-generation Jews from working-class families who had direct personal experience with the inequities of class and ethnicity in America. The daughter of Russian Jews, Lida Moser would have found herself at home at the League.

When she joined the League in 1947, Moser was also in good company as a woman, since the number of female members increased dramatically in the post-war period.⁷ Many of them were undoubtedly attracted by the organization's pluralist, inclusive environment.⁸ In a history of women at the Photo League, Catherine Evans writes that many "found it a congenial place because its focus was on insightful, empathetic realism and its politics were reformist."⁹ Some even found there were certain benefits to being a woman photographer working in the documentary manner promoted by the League. Photographer and League member Rebecca Lepkoff observed that at the time there were few women with cameras on the streets and "being a woman was a great advantage" because women were not seen as threatening.¹⁰ Others highlighted the challenge women faced in the world of commercial photography, where competition for commercial assignments was fierce. Photographer Erica Klopfer recalled that while she felt welcome at the League, it was difficult for women who wanted careers in the field: "Editors didn't trust women. They didn't think they were technically good enough."¹¹ Moser proved an exception in that she had a successful career in the commercial sector. However, her career as a freelance photographer might help explain why she is a lesser-known figure among the leading women at the League, including Lisette Model, Rosalie Gwathmey, and Helen Levitt. While many of these women also took on commercial assignments, they remained committed to their work as documentary photographers and developed their careers as independent artists, even within the limited opportunities then available to them in the art world. Moser never abandoned her work as a fine artist, but she relied on photography to make a living. Therefore, her commercial work remained a priority.

Moser is completely absent in the literature on New York School Photography, which began in 1936 and lasted until 1963, making it roughly contemporary with the Photo League. (A number of photographers were associated with both groups.) According to curator Jane Livingston, New York School Photography was a loosely-affiliated "school" of photographers characterized by a commitment to a hard-boiled version of documentary journalism, one that consciously broke existing rules of the medium to embrace an existential "presentness."¹² Diane Arbus's *Woman with White Gloves and a Pocket Book* (1956), is a good example of the way

photographers working in this vein would isolate a moment in time to focus on the psychology of the subject, often depicted in a tense relationship with the surrounding environment (fig. 2). Although Moser knew at least some of the sixteen photographers associated with this group—including Sid Grossman, her teacher at the Photo League, and Alexey Brodovitch, the art director at *Harper's Bazaar*, who she photographed in 1961—there is no indication that she worked alongside them. This may partly be due to the perceived challenge within this group of working successfully both as a paid magazine photographer and an independent creative artist.¹³ Certain New York School artists, particularly Richard Avedon and William Klein, were able to navigate both worlds. As Livingston puts it, they managed to control "the extent of their well-paid advertising jobs to fit both their practical and artistic needs."¹⁴ However, Robert Frank was among those who cautioned photographers against the threat of "selling out" to the commercial sector, suggesting it was difficult to succeed in both environments.¹⁵ While this tension between photojournalism and fine art photography was palpable for many in the New York School, there is no indication that Moser viewed her career in such categorical terms.



Fig. 2. Diane Arbus, *Woman with White Gloves and a Pocket Book*, 1956, gelatin silver print. Collection of Jennifer and Philip Maritz; courtesy The Metropolitan Museum of Art, New York / copyright © The Estate of Diane Arbus, LLC; all rights reserved.

What perhaps disconnects her even more from this group is the “tough guys” ethos that pervaded the New York School. While Lepkoff’s comment earlier suggests women photographers enjoyed a certain freedom on the streets, there was also a danger associated with the subject matter celebrated by New York School artists like Weegee, who built his career chasing crime scenes, fires, and traffic accidents.¹⁶ By the late 1940s, art historian Patricia Vettel-Becker explains, “Communist red-baiting had made social documentation ideologically suspect.” In its place, she explains, “the realism of photojournalism” combined “with the individual subjectivity of modernism” turned street photography into a gritty and expressly masculine domain that championed scenes of death and violence with an implicit emphasis on the “physicality of the photographer.”¹⁷ The work of Lisette Model and Diane Arbus proves that this sordid vision of street life was not unavailable to women; however, it was built around a relationship to the city that favored the presence of men. Moreover, as Vettel-Becker suggests, “New York School Photography prized an aggressive form of individual uniqueness and originality that privileged dominant forms of white male subjectivity.”¹⁸ As Sid Grossman once described his approach, the photographer’s goal was to “go to the place as a mature creative personality and a man who knows his medium to penetrate this situation, this object, and to come back with the revelation of new and important facts.”¹⁹ For Grossman, the work of the photographer was inextricable from his sense of masculinity and what it meant to be a man.

The notion of using the camera to enter into a situation to reveal “new and important facts” is antithetical to Moser’s philosophy, which was far more fluid, open-ended, and exploratory. As the opening epigraph indicates, Moser saw photography as a “magic key” which gave her access to people and places “that normally you couldn’t possibly meet.” For her, the camera was a vehicle for engaging the world. She developed this perspective early on: in 1949, Allene Talmey, an editor at *Vogue*, sent Moser to Scotland to photograph leading artists—actors, musicians, writers, and visual artists—for a six-page story. Decades after the photographs appeared in *Vogue*, they became the basis for an exhibition at the Scottish National Portrait Gallery in Edinburgh which was reviewed widely by the British media. Likewise, when Talmey sent Moser to Canada in 1950, she was told to photograph “whatever I found interesting” for another six-page story and a miscellaneous file of stock images for the magazine. Moser traveled to Montreal and after a chance meeting with the cultural minister, Paul Gouin, joined a documentary expedition across Quebec with the folklorist Luc Lacoucière and Abbe Félix-Antoine Savard, a historian. The resulting photographs more than satisfied her editor and were ultimately included in a Sunday

supplement for French newspapers in Quebec. They were featured in multiple exhibitions, including the McCord Museum in Montreal, and published in two books—*Québec a l’Été, 1950* (1982) and *1950: Le Québec de la Photojournalist Américaine Lida Moser* (2015). For Moser, then, her commercial assignments did not exist at odds with her creative work as was true for some of her New York contemporaries. On the contrary, the photography she completed on commission was sought out by museums and became some of the most successful work of her career.

However, there were also drawbacks to a career largely driven by freelance work. Compared to many of her contemporaries, who focused on their creative output, Moser had limited opportunity to develop a coherent body of work and an individual style that would make her work distinctly recognizable. Late in life, she acknowledged how this approach might have hurt her career. As she put it, “I’ve done it all in photography. Portraits, architecture. Canada, Scotland, dance, strange effects. If I made a mistake in my career, it’s that I didn’t specialize.” While narrowing her focus would have helped Moser cultivate a unique aesthetic, it would have also made her more susceptible to becoming pigeonholed—a reality she was determined to avoid. As she put it, “I didn’t want people describing me like, ‘There’s Lida Moser. She shoots portraits,’ or ‘She shoots buildings.’ I didn’t want to be limited.”²⁰

Both the title of the exhibition, “A Lens Without Limits,” and the works within it reflect Moser’s wish to not be restricted to a single genre. By including architecture, street photography, portraiture, and documentary photography, the curators have brought to light several different facets of her career. Kate Marra shows how Moser carried the lessons of the socially-conscious documentary tradition she studied at the Photo League with her to the construction site of the World Trade Center which displaced established immigrant communities in downtown Manhattan during the 1960s. Monica Skelly shows another aspect of Moser’s career by focusing on portraits of her New York artist friends—Alice Neel, Charles Mingus, and John Koch. Jacqueline Hochheiser takes us out of the city to rural Pennsylvania, where Moser was sent by Pan American World Airways to photograph Lancaster County as a tourist destination the airline wanted to promote with its international travelers. Together these essays focus on photographs that occupied Moser at the height of her career, during the decades she was based in New York City, where she lived until she retired to Rockville, Maryland, in the late 1990s. “A Lens without Limits” is the first public exhibition of Moser’s work since her death in 2014. It highlights her ties to the contemporary world of photography, while also showing that Moser had her own definition of success—and achieved it on her own terms.

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- 1 Lida Moser, audiotapes of lecture by Lida Moser and Jay Buckner on architecture and photography. Canadian Centre for Architecture, Montreal, 1995, <https://www.cca.qc.ca/en/search/details/library/publication/201765>.
 - 2 Lida Moser, *Lida Moser and Her Work*, 2009, 10.
 - 3 Moser's name does not appear in the major histories of women's photography, including Naomi Rosenblum, *A History of Women Photographers*, 3rd ed. (New York: Abbeville Press, 2010) or Boris Friedewald, *Women Photographers: From Julia Margaret Cameron to Cindy Sherman* (New York: Prestel, 2014). A more specific conspicuous absence is Lili Corbus Bezner and Bruce Lineker, *Women of the Photo League* (Charlotte, NC: The Light Factory, 1998). However, Moser does appear in Dianora Niccolini, *Women of Vision: Photographic Statements* (Verona, NJ: Unicorn Publishing House, 1982) and F. Lennox Campello, *100 Artists of Washington, DC* (Atglen, PA: Schiffer Publishing, 2011).
 - 4 Anne Tucker, Claire Cass, and Stephen Daiter, *This Was the Photo League: Compassion and the Camera from the Depression to the Cold War* (Chicago: Stephen Daiter Gallery, 2001), 167.
 - 5 *Ordinary Miracles: The Photo League's New York*, a film by Daniel Allentuck and Nina Rosenblum (New York: Daedalus Productions; distributed by the Orchard, 2012), DVD.
 - 6 Tucker notes that other than Alfred Steiglitz's *An American Place*, there were few opportunities in New York to see original photographs until the Museum of Modern Art opened its photography department in 1940. Tucker, *This Was the Photo League*, 10.
 - 7 Catherine Evans, "As Good as the Guys: The Women of the Photo League," *The Radical Camera*, ed. Mason Klein and Catherine Evans (New Haven, CT: Yale University Press, 2011), 47.
 - 8 Evans, "As Good as the Guys," 47-48.
 - 9 Evans, "As Good as the Guys," 48.
 - 10 Evans, "As Good as the Guys," 48.
 - 11 Evans, "As Good as the Guys," 48. An exception was Margaret Bourke-White, who described in her autobiography, *Portrait of Myself* (1964), the responsibility and freedom she was given as a photographer for *Life*. See Margaret Bourke-White, "Life Begins," *Illuminations: Women Writing on Photography from the 1850s to the Present*, ed. Liz Heron and Val Williams (Durham, NC: Duke University Press, 1996), 135.
 - 12 Jane Livingston, *The New York School: Photographs, 1936-1963* (New York: Stewart, Tabori, & Chang, 1992), 259-260.
 - 13 Livingston, *The New York School*, 302.
 - 14 Livingston, *The New York School*, 302.
 - 15 Livingston, *The New York School*, 302.
 - 16 Patricia Vettel-Becker, *Shooting from the Hip: Photography, Masculinity and Postwar America* (Minneapolis: University of Minnesota Press, 2005), 69.
 - 17 Vettel-Becker, *Shooting from the Hip*, 68.
 - 18 The same pattern held true with abstract expressionist painting at the time. See Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven, CT: Yale University Press, 1999) and *Procession: The Art of Norman Lewis*, ed. Ruth Fine (Berkeley: University of California Press, 2015).
 - 19 Livingston, *The New York School*, 296.
 - 20 Matthew Summers-Sparks, "Photographic Memories," *Washington City Paper*, 2004, <https://www.washingtoncitypaper.com/arts/article/13028481/photographic-memories>.

Kate Marra

Lida Moser had a passion for depicting all aspects of New York City, especially its unique architecture. Her photograph of the *Exxon Building Construction, 50th Street* (1971), with its emphasis on a strong vertical pattern of alternating black-and-white lines, boldly captures one of the tallest buildings in the city (fig. 1). Located at 1251 Avenue of the Americas, between 49th and 50th Streets, this towering skyscraper was the home of the Exxon Corporation until 1986, when the company moved its headquarters to Texas and the building was bought by the Mitsui Real Estate Development Company. Plans for the Exxon Building were created in 1963 by the Rockefeller family architect, Wallace Harrison, and it was completed in 1971 as one of three buildings designed as part of a Rockefeller Center expansion.

The original Rockefeller Center—dubbed a “city within a city” for its unprecedented scale—was completed in 1933 at the height of the Depression. Its success prompted the Rockefeller family to pursue another major building project, this one focused on world trade. It was taken up by David Rockefeller, the chairman and chief executive of Chase Manhattan Corporation, whose father’s dream for Rockefeller Center was “rooted in promoting trade among nations by providing foreign banks and governments.”¹ Starting in 1955, David Rockefeller planned to consolidate various parts of Chase Manhattan Bank into a single sixty-story skyscraper that would house nearly nine-thousand employees on Liberty Street.

In contrast to midtown Manhattan, which flourished in the postwar era, downtown lagged behind and many feared it would dissolve into a kind of ghost town. Lower Manhattan therefore looked like a promising area for the development of the World Trade Center. However, in order to make room for this ambitious architectural achievement, the surrounding neighborhoods around the site had to be completely demolished. This destruction was met by serious resistance by residents and concerned citizens alike. Lida Moser was among them and used her camera to document the destruction taking place as the World Trade Center developed. Her photography expressed her concerns about the city as it changed, raising awareness of what was lost in the name of “progress.”

A decade before Moser photographed the construction of the World Trade Center, journalist and activist Jane Jacobs published *The Death and Life of Great American Cities*, a book describing the cruel encroachment of modern design on small neighborhoods that were rich in culture. She was an advocate of grassroots movements and was concerned with



Fig. 1. Lida Moser, *Exxon Building Construction, 50th Street*, 1971, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 11).

the impact of commercial urban development on the unique character of cities, especially New York City. Jacobs saw that small businesses and other similarly-scaled establishments gave specific neighborhoods their distinct identities. As she put it, “Even quite standard, but small, operations like proprietor-and one-clerk hardware stores, drug stores, candy stores and bars can and do flourish in extraordinary numbers...in lively districts of cities because there are enough people to support their presence at short, convenient intervals, and in turn this convenience and neighborhood personality are big parts of such enterprises’ stock trade.”² To make room for the construction of the World Trade Center, the New York Port Authority moved into the Washington

Market area and demolished what was known as “Radio Row.” The shopkeepers had no choice but to either abandon their business entirely or relocate to another area of the city in order to survive. The possibility of cheaper rents in the suburbs was appealing, but a lone radio store on the outskirts of New York City never would have made it. For the most part, these stores were simply destroyed and, with them, a vital neighborhood in the city.

This is ironic given that the construction project began as part of a public works program to try and save a dwindling lower Manhattan. As author Bill Harris explains, “The towers that became a symbol of the world of Wall Street and American capitalism were in fact built and financed by a public agency as a public works program to spark the growth of downtown Manhattan.”³ But the kind of growth the project fostered was of a different order than the one which existed at the start of the project. Radio Row offers a prime example. Located in an area inside Greenwich, Washington, Cortlandt, and West Streets, this neighborhood in lower Manhattan was filled with “human and mercantile diversity,” notes historian James Glanz (fig. 2).⁴ Radio Row was home to radio and electronics shopkeepers, including Oscar Nadel, who established the Downtown West Businessmen’s Association in support of the neighborhood’s small businesses. Nadel, along with many of his fellow business owners, were the immigrant children of Eastern European Jews with limited formal education, but they spent their teenage years doing odd jobs to save enough money in order to open their own stores as adults.⁵ Nadel owned two shops, Oscar’s Radio Shop and Oscar’s Radio & TV, both of which were alive and well when the World Trade Center construction project began. Cultural historian Eric Daron describes what happened next: “As stores around them closed, Radio Row’s businesses thinned, and nocturnal fires and break-ins plagued the area.”⁶ The Port Authority of New York may have been behind these crimes or perhaps simply looked away as they were taking place. In any event, by 1966, Darton writes, “The large majority of storekeepers appeared hopeless, immobilized and powerless in the face of the forthcoming changes. It is apparently the combination of change with no perceived satisfactory accommodations and the sense of loss of control over personal destiny that has brought forth the angry counter attack by the shopkeepers in their efforts to stop the project.”⁷ It did not help that the World Trade Center architect, Minoru Yamasaki, showed utter disregard for the established small businesses in the neighborhood when he arrived. Yamasaki apparently “toured the site and was pleased to note that the existing buildings that needed to be demolished didn’t seem to be worth saving.”⁸ Further, in his opinion, the business that was there could “relocate without much anguish.”⁹

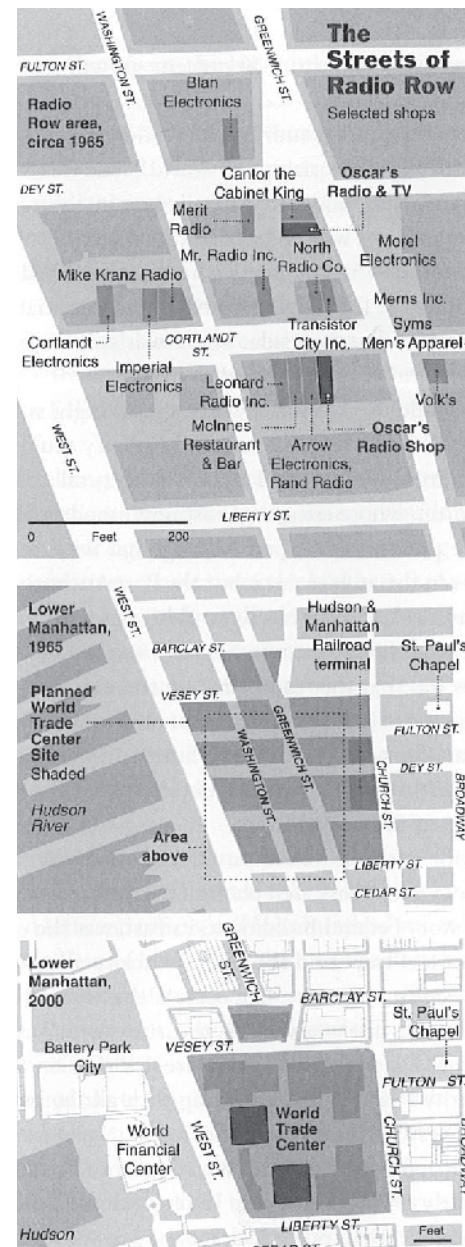


Fig. 2. Map of Radio Row / construction site for WTC, James Glanz, *City in the Sky: The Rise and Fall of the World Trade Center* (New York: Times Books, 2003).

Lida Moser was part of the resistance against this takeover by the World Trade Center, according to the photographer Claudia Smigrod. Smigrod, who met Moser when she moved to the Washington, DC area in 1997, explains in a personal interview that Moser had a “strong social conscience” and cared “very much about social justice.”¹⁰ She recalled Moser’s frustration with the plans to erect the Towers “in low real estate places” occupied by low-income housing and artists’ studios. In an effort to block this move, Smigrod says, “Moser documented the entire neighborhood where they were going to put up the World Trade Center.” She created an archive of this work and then



Fig. 3. Lida Moser, *World Trade Center Construction, Elevated View from 360 Greenwich Street*, 1971, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 13).

“went down to the courts to protest this real estate development.”¹¹ In Moser’s photographs from the construction site in 1971, we see how the area once known as Radio Row is now characterized by barren, deserted streets, and debris. Figures 3 and 4 picture the area surrounding Greenwich Street, where thirteen blocks and sixteen acres would be wiped out for the Twin Towers, which were designed to be the tallest buildings in the world.¹²

The partially constructed Twin Towers are visible from the background of *World Trade Center Construction, Elevated View from 360 Greenwich Street* (1971), but what is striking about this photograph, created two years before construction of the World Trade Center was complete, is the open landscape that has been cleared around this site (fig. 3). The image reads almost as an archaeological cross-section, showing the layers and generations of the built-up environment over time, although it is not at all apparent what once occupied the plots of land that are now clear. Moser comments on this destruction through an inscription on the back of the photograph. She writes, “Buildings in foreground, built in 1820s as residences—became warehouses for dairy and produce—in Washington Market area—being demolished to make way for World Trade Center—Twin Towers partially constructed. In front of them is Bell Telephone building—built in 1920.” Moser shows a

knowledge of the neighborhood’s history, noting its transition from a primarily residential to a commercial district and the move from one kind of industry—agricultural warehouses—to another in the form of international finance. The photograph thus bears witness to the paradigmatic shift from local economies of food production to global commercial trade.

World Trade Center Construction, Franklin and Greenwich Streets, also from 1971, offers a very different view of the area in which destruction is hardly visible (fig. 4). Again, however, Moser notes on the back of the photograph what has been lost: “Photo taken from corner of Franklin and Greenwich Streets. Looking South towards construction of the World Trade Center. Buildings on left were dairy, butter, and egg wholesales.” The cobblestone street is framed by buildings on either side. It is a springtime morning and the Towers look as though they are sprouting out of the



Fig. 4. Lida Moser, *World Trade Center Construction, Franklin, and Greenwich Streets*, 1971, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 14).

ground, along with the sun. Compared to figure 3, this view of the area is less focused on the negative space around the construction site and is therefore less disturbing. However, it is clear from Moser's inscription that she still sees this scene in terms of what has been lost.

As discussed in the introductory essay, "Looking for Lida Moser," Moser was a member of the New York Photo League, where photography was understood as a form of documentation and used to draw attention to social concerns. Although Moser's World Trade Center photographs were created two decades after the League disbanded, her time with the organization early in her career left an indelible mark on the way she thought about photography, feeding what Smigrod calls her "strong social conscience." Like many League members, Moser came from a Jewish immigrant family, much like the shopkeepers on Radio Row. She would have empathized with figures like Oscar Nadel for whom the construction of the World Trade Center meant the end of his family business. Her photographs of the site draw attention to this loss, rather than celebrating the architectural feat the Towers represented.

In documenting the transformation of this lower Manhattan neighborhood, Moser also directly reflects the influence of one of the League's most celebrated photographer, Berenice Abbott. Abbott had collected the negatives of the French documentary photographer, Eugène Atget, and hired Moser to help organize and print them. This gave Moser access not only to Abbott, but also to one of Abbott's greatest influences. Describing Abbott's work, the biographer George Sullivan says, "She photographed what was there. The image was her message."¹³ This statement speaks to Abbott's understanding of photography as a means of documenting the world around her and of seeing this documentation as a form of communication. In particular, as the art historian Terri Weissman notes, Abbott wanted to communicate "the painful process of urban development in the sovereignty and autonomy of individuals, and the rise of corporate power at the expense of human-scaled and family-owned businesses."¹⁴

In doing so, Abbott set her sights on New York City, following an early career in Paris. In 1935, she embarked on a photo documentary project. *Changing New York*, that was funded through the Federal Art Project. It was also published as a book with accompanying text by the critic Elizabeth McCausland.¹⁵ McCausland served as a social interpreter for Abbott's photographs, providing context and meaning. Through the combination of image and text, they wanted this project to bring to light the rapid and dramatic changes taking place in New York's social, economic, and physical environment. Abbott explained that it was "not a pretty picture project"—rather, the goal was "to get the real character of New York."¹⁶ A historical yet modern city, New York offered what was both old and new, and Abbott

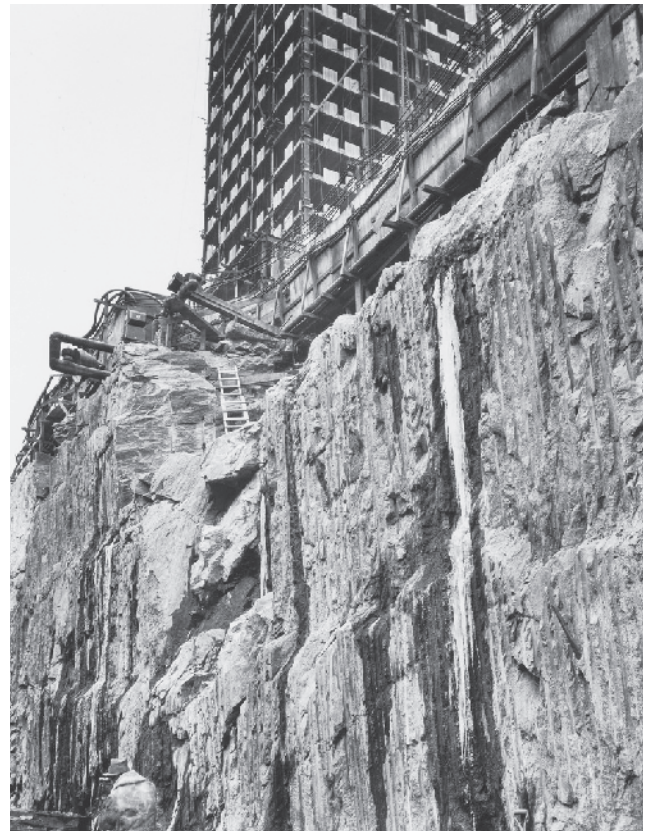


Fig. 5. Berenice Abbott, *Rockefeller Center*, New York City, 1932, gelatin silver print. Courtesy MoMA, © 2018 Berenice Abbott/Commerce Graphics.

photographed the past and present of a city that existed in a "perpetual state of becoming" and was anything but static.¹⁷

Abbott focused partly on construction scenes to address the city's transformation. This includes the construction of the previously mentioned Rockefeller Center, which would soon become one of the most iconic skyscrapers in New York. In *Rockefeller Center* (1932), Abbott photographs the site from within the cavernous interior of construction pit, showing how the building emerges from a hulking mass of earth (fig. 5).¹⁸

Abbott was also interested in how the city's development through major building projects impacted small businesses and neighborhoods. *Bread Store, 259 Bleecker Street* (1937) is of a bakery owned by a local Italian-American family in Lower Manhattan (fig. 6). Commenting on the man and woman who peer out from inside the bakery through its large plate-glass window, Weissman writes that "we see them as they watch us witness their disappearance. They are consumed and overwhelmed by the encroaching city. Like the steam of the fresh bread, these figures will evaporate."¹⁹ While at the most literal level this photograph is about a bakery on Bleecker Street, that is only its surface meaning. Abbott is taking a photograph of this bakery because it will soon be gone and the steam rising from the bread is a metaphor for the fate of the Zito family who owns it.



Fig. 6. Berenice Abbott, *Bread Store, 259 Bleeker Street, 1937*, gelatin silver print. Courtesy New York Public Library, © 2018 Berenice Abbott/Commerce Graphics.

This same message comes through in two of Abbott's architectural photographs, *Fourth Avenue, no. 154, Brooklyn* (1936) and *Stanton Street, no. 328-344, Manhattan* (1937). These buildings are silent and abandoned and appear to have been that way for some time. They await their next use, while the viewer wonders who or what once occupied these buildings. In the published version of *Changing New York*, the captions for these photographs state that these "old-law tenements stand empty because the present owner prefers to take a loss on taxes and insurance rather than meet the cost of removing violations. Fire escapes and fire retarding of stair wells are the principal requirements."²⁰ In the original text, however, McCausland offers a much more provocative explanation, suggesting if "buildings seem peaceful and calm, it is because they have become empty of function. Their apparent peace is the peace of death."²¹ The original text thus turns these empty buildings into philosophical statements about their very nature and purpose—as if buildings, like people, can be said to live and die.

Abbott realized that as New York evolved into a modern city, the photographer had a unique role to play in capturing the built environment as it transformed—and sometimes suddenly disappeared. As she recalls, "Once, way up at the end of Broadway, I saw a little church next to a row of new

apartment houses. I went back the next week to take it, and the church was gone."²² Yet simply chronicling these changes was not enough. Abbott and McCausland saw *Changing New York* as an "activating device," one that could "extend the political playing field, engage a collective audience, and most of all, instill a sense of civic duty."²³

While this vision for the book was never realized in quite the way Abbot and McCausland imagined, their notion of the photograph as an act of civic engagement was not lost on Abbott's assistant, Lida Moser. While Moser's photographs of the construction of the World Trade Center may have failed to make an impact on the final outcome of the project, they articulate concerns that were widely shared at the time. The sociologist Richard Quinney explains, "The public had not generally endorsed the building of the World Trade Center. Many regarded the project as the triumph of big business over the public interest. Local shopkeepers were losing their stores; indeed, the entire neighborhood was vanishing, bulldozed to make way for public headquarters."²⁴ One could argue that such destruction was necessary for the city to continue to grow, but the cost for that development—as both Abbott and Moser note—tends to fall disproportionately on the shoulders of the working classes, who are limited in their means to resist the push of big business. Through her documentation of the World Trade Center construction, Moser carried on the philosophies she absorbed through her work at the Photo League and with Berenice Abbott. As Abbott and Moser both make clear, the loss at stake in such projects is not only about the buildings that disappear, but also the individuals and communities that give these neighborhoods their unique character. Lida Moser was well aware of this and used her photographs to show that the building of the World Trade Center was not a simple, straightforward story.

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- 1 Bill Harris, *The World Trade Center: A Tribute* (Philadelphia: Courage Books, 2001), 31.
 - 2 Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, 1961), 147.
 - 3 Harris, *A Tribute*, 30.
 - 4 James Glanz, *City in the Sky: The Rise and Fall of the World Trade Center* (New York: Times Books, 2003), 66.
 - 5 Glanz, *City in the Sky*, 74.
 - 6 Eric Darton, *Divided We Stand* (New York: Basic Books, 1999), 92.
 - 7 Glanz, *City in the Sky*, 141.
 - 8 Harris, *A Tribute*, 39.
 - 9 Harris, *A Tribute*, 39.
 - 10 Claudia Smigrod in discussion with the author, October 2017.
 - 11 Claudia Smigrod in discussion with the author, October 2017.
 - 12 Glanz, *City in the Sky*, 66.
 - 13 George Sullivan, *Berenice Abbott, Photographer: An Independent Vision* (New York: Clarion Books, 2006), 152.
 - 14 Terri Weissman, *The Realisms of Berenice Abbott: Documentary Photography and Political Action* (Berkeley: University of California Press, 2011), 123.
 - 15 Weissman, *The Realisms of Berenice Abbott*, 122.
 - 16 Melissa A. McEuen, *Seeing America: Women Photographers between the Wars* (Lexington: The University Press of Kentucky, 2000), 252.
 - 17 Weissman, *The Realisms of Berenice Abbott*, 133. Sadly, the photo book that Abbott and McCausland imagined was never realized as they intended it. Conflicting agendas arose between the two women and their editors, who wanted to advertise New York City as a marketable, consumer product. As a result, *Changing New York* became more of a travel and tourist guide rather than a political and social statement.
 - 18 Weissman, *The Realisms of Berenice Abbott*, 266.
 - 19 Weissman, *The Realisms of Berenice Abbott*, 123.
 - 20 Weissman, *The Realisms of Berenice Abbott*, 134.
 - 21 Weissman, *The Realisms of Berenice Abbott*, 128.
 - 22 McEuen, *Seeing America*, 272.
 - 23 Weissman, *The Realisms of Berenice Abbott*, 127, 133.
 - 24 Richard Quinney, "110 Stories: Photographs of the World Trade Center Construction," *The Wisconsin Magazine of History* 86, no. 1 (2002): 8.

Monica Skelly

Lida Moser's portrait photographs have the uncanny ability to capture the innermost character of her subjects. Her complete body of work includes a range of portraits of the young and old from many ethnic and socioeconomic backgrounds. She photographs workers on the bustling New York streets with as much attention to detail as she pays to an intimate portrait of a friend. Moser uses her well-trained eye as well as her knowledge of her subject to compose a portrait that is unique to each individual.

This is particularly evident when looking at her photographs of New York artists. Moser worked alongside artists and they were some of her favorite subjects to photograph. She humanizes these famous figures so that the viewer can see them as Moser did. These include iconic jazz musician Charles Mingus, revolutionary female painter Alice Neel, and American realist painter John Koch. Moser shows them in their element—Mingus with his instruments, Neel flanked by her painting, and Koch in his home studio. By investigating how Moser uses portraiture to capture the artistic climate of New York City in the 1960s and 1970s as well as to emphasize the individual and creative passion, we can see how her relationships with these artists shaped her own art and career.

Moser was steeped in a culture of artistic friendships that flourished in the city during the 1960s and 1970s. An example of a New York City friendship between artists in this era was the lifelong relationship between photographer Robert Mapplethorpe and musician Patti Smith. Mapplethorpe and Smith met in 1967, and although they initially had a romantic relationship, they remained friends until Mapplethorpe's death in 1989.¹ Mapplethorpe and Smith lived together, and encouraged each other to pursue their individual artistic passions. In Smith's book *Just Kids*, she discusses the value of their friendship, explaining that Mapplethorpe was her "partner in crime and partner in art. It was their love for the multitude of creative possibilities that had first brought them together and allowed them to endure the multitude of hardships."² They also shaped one another's artistic legacies. Smith said that although she could not claim credit for his career, she encouraged Mapplethorpe to start taking his own photographs.³

Another slightly earlier artist friendship in New York City was between American abstract expressionist painter Pearle Fine and the Dutch painter Piet Mondrian. Fine looked up to and learned from Mondrian after their meeting as fellow members of the American Abstract Artists.⁴



Fig. 1. Lida Moser, *Berenice Abbott*, 1975, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 3).

Mondrian greatly influenced Fine's work and Fine herself states that by studying "his rationale concerning the vertical-horizontal and frontal approach in art, and I find that from then on, I was conscious of that quality in all my paintings."⁵ As a result of their deep connection, when Mondrian died unexpectedly, Fine was called upon to complete his unfinished work.⁶ Such friendships were not uncommon mid-century in a city teeming with creative artists.

For Moser, this tie to a greater artistic community began when she joined the New York Photo League in 1948. As discussed in "Looking for Lida Moser," one of the benefits of the League was the sense of community it cultivated around photography. Moser had the chance to get to know her peers through Sid Grossman's workshop and while using the League's darkrooms. She had a personal relationship with League photographer Aaron Siskind, which we know from her 1949 photograph of the artist. Moser also made a portrait of the iconic photographer, Berenice Abbott, for whom she worked as an assistant (fig. 1). Relationships developed freely for women artists in this environment because the League was more open and inclusive than other groups at the time, even allowing women photographers to hold important leadership roles within the organization.⁷

Moser's involvement with the Photo League and the community it fostered provided a scaffolding for developing friendships with other New York artists, many of whom she photographed over the course of her career. Three particular examples deserve close attention. The first is her friendship with jazz musician Charles Mingus. Born in 1922 in Los Angeles during the Jazz Age, Mingus was as steeped in his local musical culture as Moser was in the New York scene.⁸ Although his career began on the West Coast, Mingus arrived in New York in 1951, started up Debut Records, and began playing regular gigs at the city's hippest clubs.⁹ He played with jazz giants such as Red Norvo, Billy Taylor, Charlie Parker, Stan Getz, and Duke Ellington.¹⁰

It was around this time that he probably met Moser, who photographed him in 1965 at his apartment. Her photographic approach was experimental, not unlike Mingus's approach to jazz music. He played the double bass, piano, and wrote his own music. Mingus was considered revolutionary because of his unique influences, once described as a "blend of European-influenced technical sophistication and fervent, blues-based intensity."¹¹ He was above all a versatile artist, associated with practically every stylistic movement in jazz history.¹² However, this was also a drawback to becoming a



Fig. 2. Lida Moser, *Charles Mingus in his New York City Apartment*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 26).

successful jazz musician. Because he refused to identify himself with a single, sanctioned style of jazz, he never gained the stature he deserved—or the specific brand of music that would have made him more marketable.¹³ This is similar to Moser, who, as noted in the Introduction, once said, "I've done it all in photography. Portraits, architecture. Canada, Scotland, dance, strange effects. If I made a mistake in my career, it's that I didn't specialize. But I didn't want people describing me like, 'There's Lida Moser. She shoots portraits,' or 'She shoots buildings.' I didn't want to be limited."¹⁴ Mingus thought of his career in much the same way and would have certainly agreed with Moser's remark that it was strange how "some people [...] need the comfort of pigeon-holing an artist's work."¹⁵

Mingus, like Moser, also had a social conscience. Musicians in the 1960s jazz world did not have much control of their own fates as greedy producers and club owners were eager to decide it for them. Mingus protested the way in which club owners, record producers, and others in the music industry were getting rich off the labor of jazz artists, especially black artists.¹⁶ Because of his resistance, he became known to some as the "Angry Jazz Man"—a name that was racially loaded and an affront to Mingus's desire for reform.¹⁷ In taking his portrait, Moser could have approached Mingus in these terms—as an angry racial stereotype—but instead worked to depict him as the sensitive and complex musician he was.

Moser photographs Mingus with his instruments, either smiling or laughing. In *Charles Mingus in his New York City Apartment* (1965), she shows him at his piano, with a slight smile on his face as he answers a phone call (fig. 2). Moser



Fig. 3. Lida Moser, *Charles Mingus*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 27).

strays from a traditional frontal portrait to give us a more oblique and intimate view of Mingus, who shares the frame with his instrument. She captures the artist in motion, with his left hand and arm blurred. He even appears to be about to snap his fingers, something that would not be out of character for a jazz musician. A soft glow coming from a lamp in the background illuminates the space behind him. Mingus is not looking at the viewer, but instead appears focused on the phone conversation he is having. This creates a sense of mystery since the viewer does not know who he is talking to or what the call is about. What is clear is that Mingus's work is his passion: even in the midst of a photo-shoot with Moser, or while on the phone, he is seated at the piano with music on his mind.

Moser's close-up portrait, *Charles Mingus*, also from 1965, hints at other facets of his character (fig. 3). In this frontal portrait, Mingus lights up the photograph with his sparkling eyes and warm smile. His head is tilted and rests on his hand, which is partially obscured in the photo. He wears the same silky patterned robe that appears in figure 2. It adds to the intimacy of the photograph since it is clothing that is meant to be worn inside the home, indicating that



Fig. 4. Alice Neel, *Lida Moser*, 1962, oil on canvas. Sam Rose/Julie Walters collection; image © The Estate of Alice Neel, Courtesy David Zwirner, New York/London.

Moser has captured him in a private space far from public view. She also blurs the photograph, making it difficult to see the sitter's face clearly, though this is also due to the dark shadow that obscures his face. The photograph is characterized by pockets of darkness offset by brilliant passages of light, especially around Mingus's teeth and eyes. It is possible the deep shadows make subtle reference to the musician's inner mental state at the time. In 1966, he fell into a severe depression that kept him away from recording studios for more than four years.¹⁸ Moser's photographs were taken before this—in 1965—though perhaps anticipating darker days ahead. In any event, both photographs reflect the close relationship she developed with her sitter in an effort to capture his unique characteristics.

A second artist Moser worked with closely was the painter Alice Neel. Neel actually painted Moser on four occasions in the 1960s and Moser photographed Neel twice in 1975. Although Neel painted in a male-dominated art world, her canvases are often said to reflect a woman's point of view.¹⁹ She painted portraits primarily of women, both clothed and nude, and was known to show all "the self and its defenses, the self and its dreams."²⁰ Neel did not want to

hide anything about her subjects, which meant revealing both their good and bad characteristics. Because Neel did not flatter her subjects, her work was occasionally referred to as “unfashionable” and can appear even brutal at times.²¹

For example, in Neel’s nude *Lida Moser* (1962), Moser is not made to embody an ideal female form. Instead, she is depicted with slumped shoulders, sagging breasts, and a rounded belly. Moreover, Moser gazes down, her face cast in shadow and surrounded by dark hair. Neel did not intend to embarrass her sitter or make her feel unattractive, but she wanted to capture her subject honestly, to render the person who was really there. Neel is quoted as saying, “I believe in art as history. The swirl of the era is what you’re in and what you paint. I love, pity, hate and fear all at once, and try to keep a record.”²² That is, she wanted to depict her subjects in all of their messy complexity, not manipulated to conform to a conventional definition of beauty. It was this radical perspective toward her subjects that accounts for Neel’s success as an artist.

In addition, Neel tended to paint portraits in pairs to suggest the depth and duality of her sitters. As the artist explained, she “felt a need to paint more than one portrait of someone. ‘It’s the way things are today,’ she says. ‘People are not what they seem. They can’t be! There are no rules now.’”²³ In Neel’s opinion, a sitter could not be fully understood from a single painted view. With Moser, she paired a nude version of the photographer with another in which she is clothed. This second version, *Lida Moser*, also from 1962, cuts to Neel’s core philosophy of capturing the whole subject (fig. 4). In this painting of Moser clothed, the photographer appears seated and looks directly at the viewer, smiling. One of the more striking features of the portrait is Moser’s upturned left hand, twisted awkwardly in her lap. It is a brightly-colored portrait that uses color blocking in contrasting shades as well as dark exaggerated outlines. Neel’s large sweeping brushstrokes render Moser’s dress in varying shades of pink, orange, and red. This color scheme is accentuated by muted shades of pale peach and pink in the background. These tones appear to create a strawberry blonde aura around Moser, giving the impression that she is surrounded by a pink glow. Together in these portraits, Neel captures different versions of her subject, not unlike what Moser tries to accomplish in her photographs of Neel.

Neel was enjoying unprecedented success in her career when Moser photographed her in 1975. The previous year, the Whitney Museum of American Art gave the artist her first retrospective, featuring fifty-eight of her paintings. It was a hugely successful show that the artist considered a triumph.²⁴ Following her photo session with Moser, Neel’s career continued to flourish with six solo exhibitions, including “Alice Neel: The Woman and Her Work” at The Georgia Museum of Art in Athens, Georgia.²⁵ Additionally,

over the next year, Neel’s portraits were shown in sixteen group exhibitions.

However, Neel had not always been so successful. Moser wrote on the back of her photographs of the artist: “Alice Neel spent years on welfare (a government program to help extremely poor people) but since 2000 she started becoming successful + well known—had many exhibitions + recently in 2005 had a solo exhibition at the women’s museum in Wash. D.C. Her paintings in the past 15 years have been selling for 10-15,000-30,000 dollars.”

Although this inscription was written years after the photograph was taken in 1975, Moser was speaking to Neel’s difficult past. The painter had worked on and off for the Works Progress Administration to make money to support herself and lived a threadbare existence for most of her career. In addition to her financial difficulties, Neel also struggled with mental illness. Between 1930 and 1931, she was hospitalized three times in three different hospitals because of a nervous breakdown and two subsequent suicide attempts.²⁶ Moser had the task of showing Neel’s current success, but with an awareness of her past struggles and how she had worked for her achievements.



Fig. 5. Lida Moser, *Alice Neel Portrait with Painting of Daughter-in-Law*, 1975, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 28).

In *Alice Neel Portrait with Painting of Daughter-in-Law*, Moser photographs Neel next to her own artwork, a painting of her daughter-in-law and studio assistant, Nancy (fig. 5). Neel is seated in the image and behind her a large rubber plant looms above her petite figure. She is depicted in a state of relaxed comfort. Her painting takes up almost the entire right portion of the photograph, making it a portrait within the portrait. The parallels between the painting's subject and Neel are impossible to ignore. Neel and Nancy are similarly posed, with one leg crossed in what appears to be the same rubber plant and window behind them. It is a doubling reminiscent of Neel's approach to portrait painting discussed above and is perhaps Moser's response to the fact Neel had painted her several times. It also speaks to how Neel's painting was such an integral part of her identity. In addition, as if echoing Neel's painting style, Moser avoids idealizing her subject: the artist appears frail and elderly and perhaps a bit lost. Consistent with Neel's goals as a painter, Moser captures her sitter with unapologetic honesty.

In *Alice Neel Portrait on the Stoop of Her New York City Apartment* (1975), Neel stands at the entrance of her apartment on West 107th Street, flanked by classical columns (fig. 6). Although the scale of the architecture is imposing, Neel herself does not appear intimidated. She smiles and clasps her hands together, appearing proud and confident. The contrast between this grand setting and Neel's diminutive form was perhaps Moser's way of alluding to the artist's inner strength and her ability to overcome the early challenges of her career.

In contrast to her portraits of Mingus and Neel, Moser's photographs of American realist painter John Koch are taken in a series that unfolds over a period of twenty years, from 1954 to 1974. Koch and his wife, Dora, returned to New York from Paris in 1954 and moved into the luxury El Dorado building at 300 Central Park West.²⁷ Moser depicts him in a variety of locations around the apartment, including his living room, art studio, and dining room. Most are portraits only of Koch, but a few also include his wife.

Most of Koch's paintings feature realistic portraits of mid-century urban sophisticates living in New York City.²⁸ The artist apparently saw himself on equal footing with his subjects and cultivated his persona to appear that way.²⁹ John and Dora lived a lavish existence—with afternoon cocktails, living-room recitals, and unveilings of art—similar to the life of his subjects.³⁰ However, there was a more private side to Koch's art: he also painted couples sharing intimate moments together in bed.³¹ He maintained that these images were not meant to be erotic. Instead, his nudes were placed in situations that implied vulnerability and trust, whether as lovers asleep or as models in the midst of clothed artists and friends.³² This desire to depict both the



Fig. 6. Lida Moser, *Alice Neel Portrait on the Stoop of Her New York City Apartment*, 1975, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 29).



Fig. 7. Lida Moser, *John Koch at Home*, 1969, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 30).

private and public lives of New Yorkers connects Koch to Moser's tendency to photograph her subjects in multiple poses and settings. It explains her desire to continue photographing Koch throughout his career.

In *John Koch at Home* (1962) (fig. 7), the artist is posed against a wall of paintings. Koch spent part of his early career in Paris and, in 1929, won an award at the Salon de Printemps.³³ He considered the Louvre a source of inspiration and makes reference to the stacking method used by the

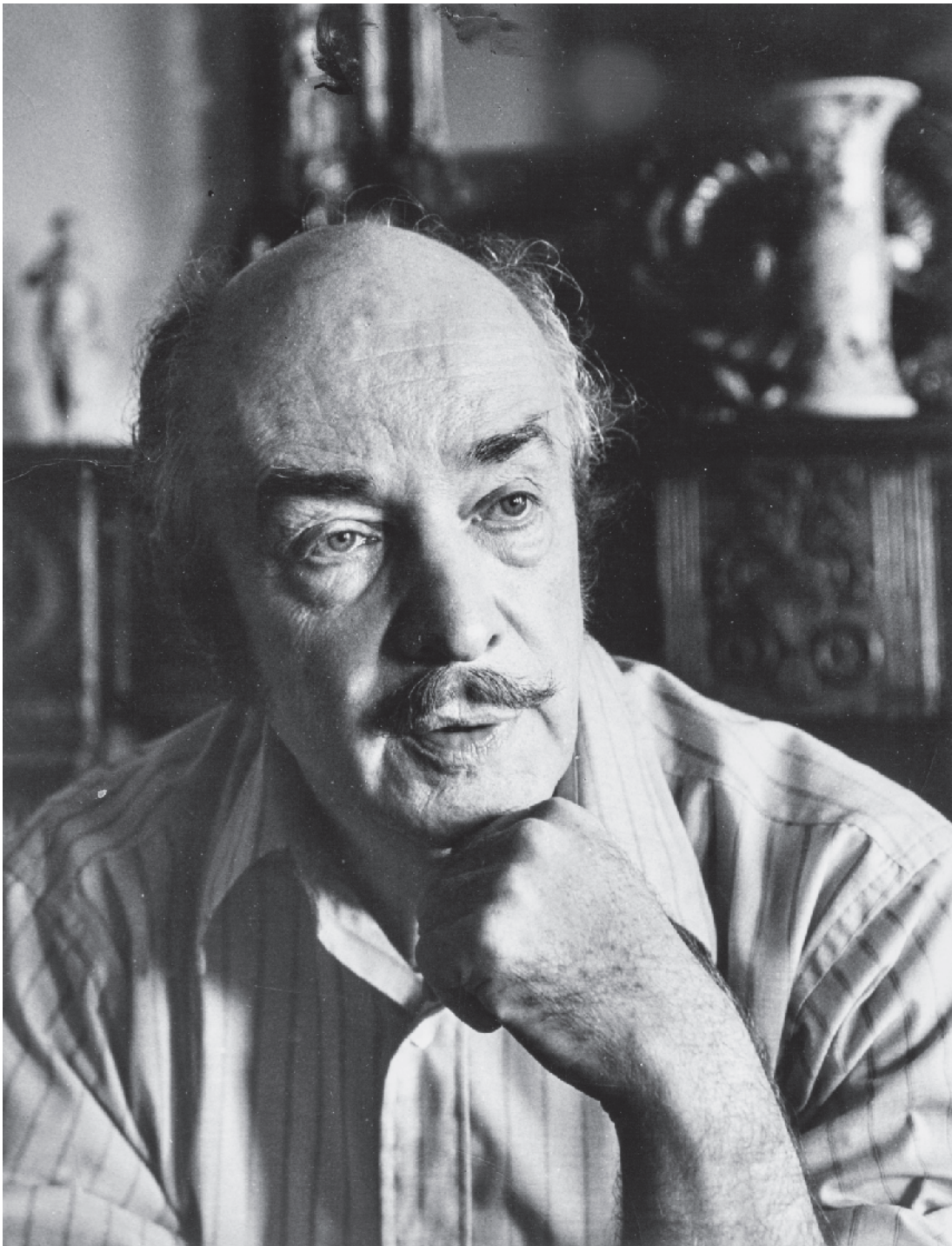


Fig. 8. Lida Moser, *John Koch*, 1969, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 31).

museum to display works of art in the way he hangs art in his home.³⁴ The paintings themselves tell a different story: they were created by Koch and his contemporaries as noted in an inscription by Moser on the back of the photograph. This collection and exchange with other artists exemplifies Koch's connections to fellow artists and the importance for both Koch and Moser of having artist friendships in New York.

Seven years later, in 1969, Moser returned to Koch's home and shot the close-up photograph, *John Koch* (fig. 8).

At this point in his career, Koch was gaining national acclaim, including one-man shows at the Virginia Museum of Fine Arts, the Museum of the City of New York, and the Berkshire Museum. Koch also won awards, including the Saltus Gold Medal, and in 1964 was considered the Artist of the Year by the Artist Fellowship, Inc. In this close-up, the artist appears mid-thought. His eyes are glassy and his expression reflects a deeper emotional state. In the dim background of the photograph, one can identify more



Fig. 9. Lida Moser, *John Koch in His Studio*, 1974, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 33).



Fig. 10. Lida Moser, *John Koch and His Wife Dora*, 1974, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 32).

artworks and a decorative vase. The room is noticeably more formal than the room where he appeared in *John Koch at Home*, perhaps indicative of his taste for luxury and growing national acclaim.

In 1974, the last year Moser photographed Koch, she depicts him at work in *John Koch and His Studio* (fig. 9). Koch is seated with his paintings behind him. In the same session, Moser photographs the painter with his wife in *John Koch and His Wife Dora* (fig. 10). They relax on a couch, casually talking to one another, almost as if Moser has photographed them without their knowledge. This seemingly candid photograph suggests an effortlessness in their relationship. It is akin to the intimate works Koch painted of couples in their home, once again suggesting that Moser chose to photograph the artist in a manner reminiscent of his own subject matter and style.

Despite their work in different media, Moser formed relationships with her fellow artists—Mingus, Neel, and Koch—in New York. With her camera, she sought to show the inner character of each of her subjects. Rather than imposing her own style on her sitters, she drew on her versatility as an artist to craft an approach specific to the work of each figure. In doing so, she showed her sensitivity and understanding of them as unique individual artists. Her photographs, in turn, depict these artists in the intimate setting of home, offering a glimpse of the private world inhabited by these public figures. For Mingus, a jazz musician and innovator, she displays

his warm and genuine persona and highlights his dedication to music, while hinting at psychological subtleties perhaps unknown to his admiring listeners. In the case of Neel, a fellow female artist, Moser adopts the painter's unique approach to portraits by revealing beauty in flaws and valuing fidelity and truth. She highlights Neel's own talent and passions by placing them in the frame with her. Finally, she pays homage to Koch, the realist painter, by observing the artist across two decades of his career, chronicling how his life and work develop over time.

Portraiture allowed Moser to reveal her own versatility and talents and to connect with other creative individuals in the art world. Unlike so many of her photographs, which were made for commercial publication, these portraits were made for contemporaries she regarded as friends. For as much as the photographs reflect upon the sitters, they are revealing of Moser as well. Through Moser's blurred and off-center portraits of Mingus, we see her interests in experimental photography. Her portraits of Neel are perhaps the most intimate, and they showcase how Moser used the portrait style to allude to her subject's character. When looking at her Koch portraits, Moser demonstrates her ability to create a more traditional style of portrait. Together, this set of portraits—a small selection among the many Moser made in the course of her life—contribute significantly to the story of her career.

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Documenting the Amish in Lancaster County

Jacqueline Hochheiser

In 1965, Lida Moser was commissioned by Pan American World Airways to photograph the Amish in Lancaster, Pennsylvania, for its magazine *The Clipper*. The editor of the magazine hired ten photographers to capture attractive tourist destinations from around the United States to advertise to the foreign press. By the 1940s, Pan Am had more than 300 bases around the world and was considered a

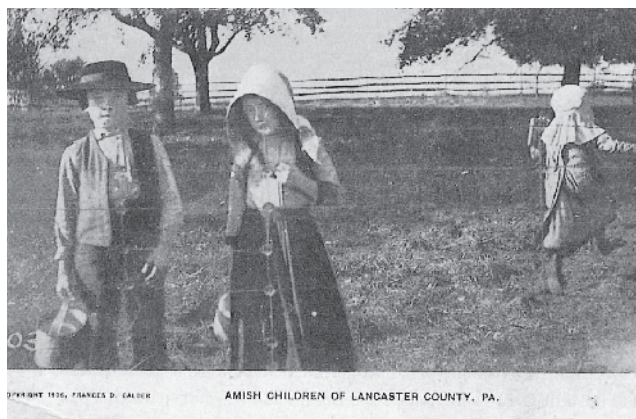


Fig. 1. Frances Calder, *Amish Children of Lancaster County, PA*, 1906, printed postcard. Courtesy Jim Ward Postcard Collection.



Fig. 2. Amish-Inspired Bridal Photograph, designed by Robert Fenoli, photography by Jacques Malignon, for Modern Bride Diamond Collection (1994). © Jacques Malignon/Photographer.

leading innovator in the airline industry. Their high-speed clipper planes cut travel times in half, encouraging international travelers to consider more distant destinations.¹ In 1956, President Eisenhower believed that tourism would help ease international relations and also promote international business. He helped simplify border crossing procedures and promote the benefits of tourism to the United States. In the 1960s, Pan Am was the first to introduce a computerized global reservations system, allowing passengers to pay for tickets on installment, known as the “Fly Now, Pay Later Plan.”² When Moser received her commission from the airline, Pan Am was expecting a large influx of foreign tourists in response to these faster, more affordable flights and needed promotional materials to encourage travelers to the United States. Moser was hired to help sell the Amish in Lancaster County, Pennsylvania, as a “must see” tourist destination.

As the religious historian David Weaver-Zercher explains, the term “Amish” is problematic because it implies one unified group of people—in reality, there are many different groups. These include the Old Order Amish, who are the most technologically resistant; the less conservative New Order Amish; and the Beachy Amish, who drive cars.³ When Moser was photographing for Pan Am, there were two groups of Amish communities in Lancaster County, the Old Order and the New Order, otherwise known as the Mennonites. However, the Old Order Amish in Lancaster County were also moving toward a Mennonite identity, which means they were abandoning some aspects of the Old Order traditions and opting for a more evangelical spirituality—that is, a new openness to cultural change. This shift began in 1901 during the schism of the Old Order, or separation of those who preferred to maintain traditional Old Order practices, and those who wanted to make a modest entry into the modern world.

The Old Order Amish tradition was to shun and avoid modern amenities such as electricity, cosmetics, and jewelry. On the other hand, the Mennonites adopted some forms of modernization, such as expanding into shops to sell their handmade goods and interacting with the outside world. The Lancaster Mennonites also embraced electricity and landline phones. However, both Orders in Lancaster still use horse and buggy transportation and enforce strict emphasis on yielding to a higher power, God. Religious devotion is believed by the Lancaster Amish to bring about salvation, or eternal life, but only if strict guidelines are followed. The Old Order remains more severe, believing in self-surrender and submission to a high power, disregarding individual needs for



Fig. 3. Lida Moser, *Quilts for Sale, Kutztown, Pennsylvania, 1967*, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 44).

the good of the community. Mennonites also share the belief that salvation will bring eternal life to faithful followers, but following God's wishes should be an act of appreciation and accepting of God's gifts. They accomplish this by enforcing moderate cultural resistance to modern technological advances among individual members.

Throughout the twentieth century, the Amish have been viewed as an "economic harvest" by the tourist industry, which sees them as "plain-clothed people seemingly suspended in time."⁴ The phrase "economic harvest" refers to the profit this industry hoped to reap by turning the Amish into a desirable commodity that trades on nostalgia for a simpler, more innocent way of life. A 1906 postcard from Lancaster County shows an early example with Amish children before a gated field, connecting them to farm land and nature (fig. 1). Almost a century later, a 1994 advertisement from *Modern Bride* depicts two models in a horse-drawn Amish buggy wearing white bridal gowns, again suggesting a link between the Amish and purity (fig. 2). In both cases, we learn less about the Amish themselves than how the dominant culture sees them. As Weaver-Zercher puts it, from "those who write novels, make films, and build

tourist enterprises featuring Amish people and their practices," there is a demonstration of the "Americans' ability to take a marginal religious group, fill it with meaning and make it personally useful."⁵ Viewed from the perspective of modern America, it is easy to find in the Amish what urban, industrialized society seems to have lost: small, close-knit communities, a connection to agriculture and the land, an emphasis on the homemade and hand-crafted—all guided by an aesthetic of "unadorned simplicity."⁶ It is a romanticized view in which the Amish are made to stand in for something vital that American culture lost long ago. For tourists, the Amish represent a step back in time and an imagined version of life before modern times.

In the 1960s, the Amish were aware of this push to sell their way of life and this is one of the reasons they expanded to own small shops for tourist goods where they sold household items such as furniture, handmade crafts, fresh produce, and baked goods. These shops were typically small family-owned businesses.⁷ One of Moser's Lancaster County photographs features the window display from a shop advertising quilts (fig. 3). A paper sign placed in the window reads, "QUILTS FOR SALE," in bold stenciled lettering. Through

this narrow view of the window, several quilts hang over a rod, one displaying a bird with outstretched wings and feet. Among the quilts are some small drawstring bags and other handmade items. The black-and-white photograph underscores the starkness of the items and echoes the “plain” nature associated with the Amish. The term “plain” has been used in American culture to describe the aesthetic of the Amish.⁸ The quilts themselves suggest a minimalist design with basic shapes around the border of the bird quilt, with leaf and star designs all in silhouette.⁹ Amish handcrafted furniture has also been a popular commodity, prized for its “old-world craftsmanship.”¹⁰ According to Bruce Tharp, the Amish in Lancaster County were one of the three most popular Amish tourist sites in the late 1960s due to the curiosity and “old-world” quality that piqued the interest of American and international travelers alike.¹¹ Indeed, by 1963, Lancaster County, with its many Amish-themed attractions, including Dutch Wonderland, was attracting 15 million tourists annually.¹²

Moser’s Amish photographs draw on well-established documentary traditions in photography. Her assignment for Pan Am was essentially to document how the Amish community lives and works. Documentary photography first became known in the late nineteenth century through the work of Jacob Riis, who used his camera to “document” social conditions of the poor in New York City. His goal as a photographer was to educate the middle classes as to how “the other half lived.” As the art historian Miles Orvell explains, documentary photographs were created to “offer visual ‘proof’ that what the narrative claims is true”—in Riis’s case, a narrative on the immigrant poor.¹³ But documentary photography also inevitably raises the question of what *is* true. For many years in its early history, the camera was conceived as a machine that mechanically records reality, essentially “transcribing” what appears before it. In the nineteenth century, Samuel Bourne’s photos of India and Nepal, Felice Beato’s war photos from Crimea and the Opium Wars, as well as Matthew Brady’s images of the Civil War were all seen rather innocently in this way.¹⁴ Documentary photography became the representation of historical reality, the record of a moment in time. The problem with putting stock in photographs as unencumbered truths is that the act of taking a photograph involves more than the click of a button. A photographer actively chooses a scene and makes numerous decisions as to how to best capture it on film. These decisions are shaped by the technical possibilities of the camera, but also by the cultural assumptions a photographer intentionally or unintentionally brings to the job. This issue comes up often in the history of documentary photography, particularly with the Depression-era photographs of the government-sponsored Farm Securities Administration (FSA). For instance, Dorothea Lange’s iconic photograph, *Migrant Mother* (1936), may look

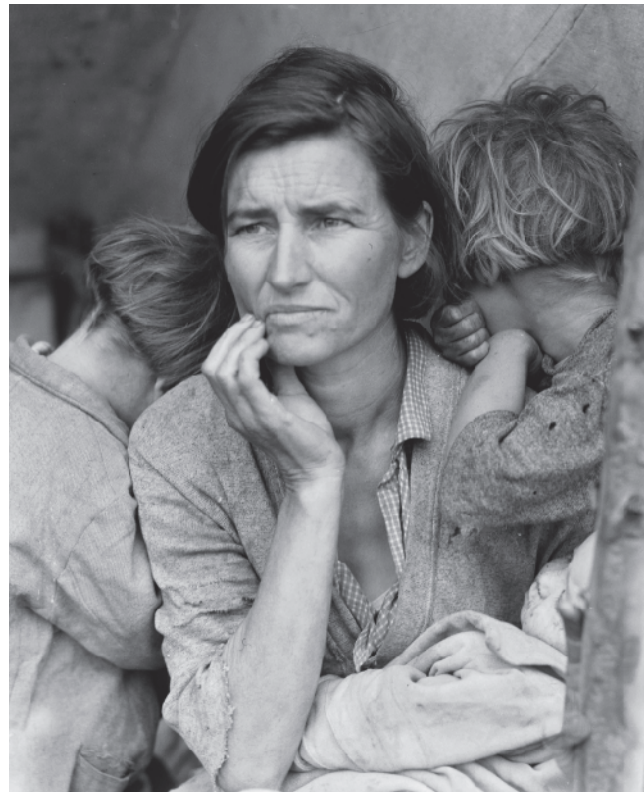


Fig. 4. Dorothea Lange, *Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California* (“*Migrant Mother*”), 1936, gelatin silver print. Library of Congress Prints and Photographs Division Washington, DC.

like a candid scene the photographer happened upon during a visit to the impoverished farms of Nipomo, California (fig. 4). However, the mother’s pose, her hopeful gaze into the distance, and the placement of her children, who turn away from the camera in shame, were cultivated to elicit a sympathetic response that would in turn lend support to President Roosevelt’s relief programs. It is not by chance that the mother is shown with an inner strength and steely resolve that will see her family through these difficult times—if only she can get the short-term financial support she needs. The FSA was carefully managed by Roy Stryker, who selected the location and conditions for these photographic forays, in order to convey the “right” message about poverty and how it could be alleviated through temporary government programs.

Moser’s photographs were intended to function similarly, albeit in a different context. That is, her task was to capture an “authentic” image of the Amish so that tourists would want to come and see them. This meant drawing on a romantic vision of the Amish as living in another era, free of the technological advances that otherwise defined modern American society. Weaver-Zercher describes this state of arrested development among the Amish, who work with their hands and without the use of electricity, as part of their popular image.¹⁵ Of course, the Amish are also known for their unique transportation systems using horse and buggies,

instead of cars. The continued use of a horse and buggy carriage derives from a verse in the Bible (Luke 16:15) which reads, “That which is highly esteemed among men is an abomination in the sight of God.” In light of this verse, cars were considered worldly possessions that were dangerous, costly, and provoked a proud and haughty manner among men.¹⁶ Bolstering personal ego went against the Amish custom of disregarding material luxury and emphasizing the community’s need over that of the individual.

In *Amish Gathering* (1965), Moser shows a couple of buggies hitched up to horses from across a field (fig. 5). By photographing them from a distance, she keeps this community of Amish at a safe remove from the Pan Am tourist for whom the images were made, as if allowing these tourists to take in their way of life without getting uncomfortably close. Moreover, the photograph shows the Amish surrounded by nature, nothing but leafy trees and a wide expanse of empty land. The only sign of civilization is the Amish themselves, who appear to exist in isolation from the rest of the world. This is how a tourist at the time would have expected to find this community, using old fashioned transportation and wearing simple, antiquated dress. In showing the Amish this way, the photograph contributes to the sense that their existence is frozen in a timeless past, rather than being part of a present-day religious community. The figures themselves can be said to look more like dolls than real-life flesh-and-blood people.

As part of her visit, Moser had the opportunity to see inside an Amish home. *Amish Interior, Women’s Clothing, Lancaster County* (1965) depicts a bedroom with clothes

hanging on the wall (fig. 6). The bed occupies the lower right corner while the stripes in the carpet in the lower left corner seem to point the viewer’s attention to the clothing. Both the bedding and the carpet reflect the simple patterning and geometry associated with the aesthetic sensibilities of the Amish—as does the overall appearance of the room with its empty walls and spare furnishings. The clothes could also be described as minimalistic with their uncomplicated forms and black, gray, and white color scheme. The two sets of women’s clothes on the left each have bonnets to cover the women’s heads. The dresses are long with long sleeves and high necklines. The men’s clothes on the right include two high-collared, buttoned-up shirts. One is white and the other is black.

For the Amish, dress expresses obedience to God, and is also a protest against the modern world that they believe has discarded the will of God.¹⁷ It is meant to be seen as clearly distinct from contemporary fashion to illustrate the higher connection with God. Styles of dress are important not only to indicate dedication to religion, but also to mark an individual’s role in the community. For example, the hat for an Amish male distinguishes his place in the social structure. A bridegroom in Pennsylvania wears a telescopic hat, which has a permanent crease at the top of the crown and is slightly rounded with a wide seam around the brim, during the first early years of marriage.¹⁸ Men were required to wear “black simple clothing with no outside or hip pockets.”¹⁹ Women were expected to wear dresses at least eight inches from the ground and to have uncut, unadorned hair. They also kept an assortment of shawls, aprons, and bonnets that had to be

worn at the right time in the appropriate size and color. Women’s dresses were allowed to be more colorful than men’s clothing, although with rare exception they were required to be a solid color with no patterns. With the black dress in figure 5, the triangular piece of cloth over the chest area is known as a *Bruschttuch* or “breast cloth.”²⁰ In addition, hooks and eyes (not buttons) were used to fasten dresses, coats, and vests; men’s shirts and trousers, however, were always buttoned. In short, the emphasis is on function and simplicity: clothing fulfills a need and is designed to be useful, not decorative.

This room is an example of the Amish of Lancaster County and, more specifically, an interior of the Old Order Amish. All Amish accept the basic belief in Christianity but there are



Fig. 5. Lida Moser, *Amish Gathering*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 40).

forty different Amish affiliations across the country and they differ in their customs and dress, even the color of their buggies. The German word “*gelassenheit*” describes the mentality of the Old Order Amish. It means to yield oneself to a higher authority, to give oneself up entirely to the church, and essentially to surrender oneself to the will of God.²¹ This philosophy is meant to discern against pride and self-absorption. This is why there are strict guidelines on dress, including the prohibition of cosmetics and jewelry. The purpose of enforcing these strict guidelines is to ensure that God will grant their community eternal life, as He does to all faithful followers. This idea is known as “salvation” and it is the essence of existence for the Amish, though there are variations within different communities as to how salvation is achieved. Simplicity, however, is a common theme since the emphasis is on God’s will, not the material realm of possessions. The strong sense of community deflects attention away from the individual in favor of God’s message and the dynamics of the group as a whole.

American culture in the 1960s was in many ways the opposite of what the Amish way of life represented. In

contrast to America’s secularism, its materialism, and emphasis on individual achievement, the Amish stood as a community organized by entirely different principles, some of which were appealing because they are reminiscent of American culture at an earlier point in time. A combination of curiosity and a bit of nostalgia attracted visitors to Lancaster County to see the Amish way of life in the 1960s. In turn, for the Amish, there were certain benefits. Despite their seeming detachment from the modern world, the Lancaster Amish are required to pay taxes to the Pennsylvania government, and must therefore find a prosperous way to live and earn money. The development of the tourist trade helped with this. Pan Am considered Lancaster County one of the more promising destinations for their international audience, which is why they sent a New York artist to create a series of photographs about the county’s most famous community. Although Moser successfully captured the Amish and their way of life, it remains an open question as to whether her photographs serve to widen the gap between the Amish and American culture or, conversely, if they helped the viewers who saw them in *The Clipper* to appreciate the world they represent.



Fig. 6. Lida Moser, *Amish Interior, Women's Clothing, Lancaster County*, 1965, gelatin silver print. Courtesy the Estate of Lida Moser (cat. 42).

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- 1 "Cleared to Land," University of Miami. Last modified November 2014, <http://scholar.library.miami.edu/digital/exhibits/show/panamerican/credits>.
 - 2 Jennifer Van Vleck, *Empire of the air: aviation and the American Ascendancy* (Cambridge, MA: Harvard University Press, 2013), 220.
 - 3 David Weaver-Zercher, *The Amish and the American Imagination* (Baltimore: The Johns Hopkins University Press, 2001), 2.
 - 4 Weaver-Zercher, *The Amish and the American Imagination*, 3.
 - 5 Weaver-Zercher, *The Amish and the American Imagination*, 118.
 - 6 Weaver-Zercher, *The Amish and the American Imagination*, 119.
 - 7 Amish Studies. "Amish Studies: The Young Center," last modified 2017, <http://facultysites.etown.edu/kraybilld/index.htm>.
 - 8 Weaver-Zercher, *The Amish and the American Imagination*, 3.
 - 9 Weaver-Zercher, *The Amish and the American Imagination*, 118.
 - 10 Bruce M. Tharp, "Valued American Possessions: Expanding Material Culture and Consumption," *Journal of American Culture* 30, no. 1 (March 2007): 45.
 - 11 Tharp, "Valued American Possessions," 53.
 - 12 Weaver-Zercher, *The Amish and the American Imagination*, 82-83.
 - 13 Miles Orvell, *American Photography* (New York: Oxford University Press, 2003), 115.
 - 14 Abigail Solomon-Godeau, *At the Dock: Essays on Photographic History, Institutions, and Practices* (Minneapolis: University of Minnesota Press, 1991), 179.
 - 15 Weaver-Zercher, *The Amish and the American Imagination*, 116.
 - 16 Donald B. Kraybill and James Hurd, *Horse-and-Buggy Mennonites: Hoofbeats of Humility in a Postmodern World* (University Park, PA: The Pennsylvania State University Press, 2006), 12.
 - 17 John Hostetler, *Amish Society*, 4th ed. (Baltimore: The Johns Hopkins University Press, 1993), 145.
 - 18 Hostetler, *Amish Society*, 149.
 - 19 Hostetler, *Amish Society*, 170.
 - 20 Hostetler, *Amish Society*, 168.
 - 21 Amish Studies. "Amish Studies: The Young Center," last modified 2017, <http://facultysites.etown.edu/kraybilld/index.htm>.

Exhibition Catalogue

All works by Lida Moser unless otherwise noted.



1

Harold Krieger, *Lida Moser*, 1972

Gelatin silver print. Image: 8 ½ x 4 ½ in. (21.6 x 11.4 cm)
Courtesy the Estate of Lida Moser.



2

Mimicry (Judy and the Boys), 1961

Gelatin silver print. Image: 10 ½ x 13 in. (18.3 x 26.1 cm)

Courtesy Jules R. Bricker, Esq. & Kira B. Bricker, Ph.D.



3

Berenice Abbott, 1975

Gelatin silver print. Paper: 11 x 13 ⅞ in. (27.6 x 35 cm). Image: 9 ⅜ x 13 ¼ in. (23.7 x 33.3 cm)

Courtesy the Estate of Lida Moser.



4

Neil Gunn and James Birdie Against Background of Edinburgh, 1949

Gelatin silver print. Paper: 8 ½ x 6 ½ in. (21.5 x 16.5 cm). Image: 7 ¾ x 6 in. (18.5 x 16 cm)

Courtesy the Estate of Lida Moser.



5

Men in Montmartre, Paris, 1954

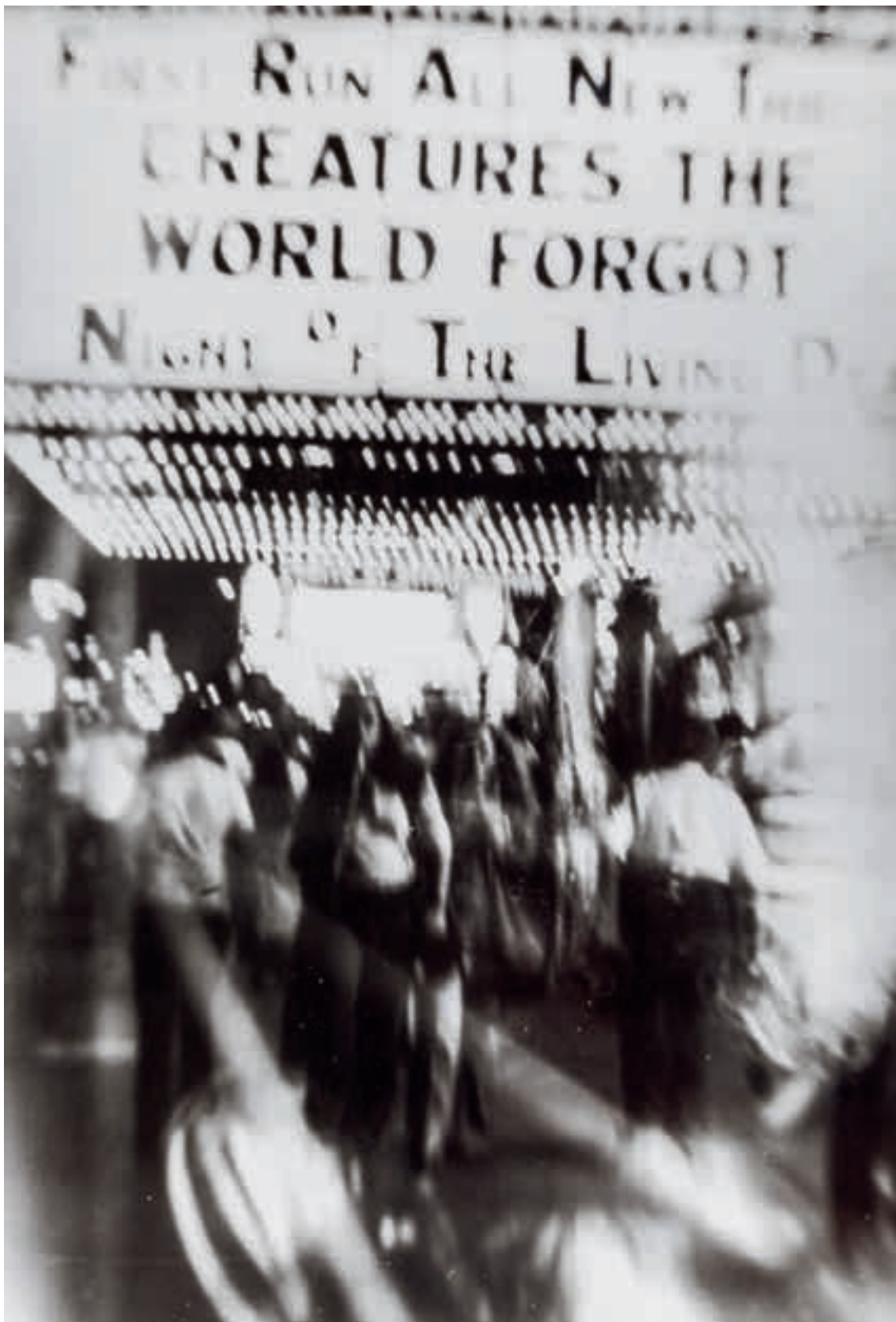
Gelatin silver print. Paper: 11 $\frac{1}{8}$ x 16 in. (28.2 x 40.5 cm). Image: 9 $\frac{5}{8}$ x 15 $\frac{1}{4}$ in. (24.4 x 38 cm)
 Courtesy the Estate of Lida Moser.



6

Shadow on the Pavement, 1955

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.7 cm). Image: 12 $\frac{7}{8}$ x 10 $\frac{1}{4}$ (32.5 x 26 cm)
 Courtesy the Estate of Lida Moser.



7

Theater Marquee, n.d.

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.5 cm). Image: 10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (31.5 x 21.7 cm)
Courtesy the Estate of Lida Moser.



8

Experiments in Abstraction I, 1975

Gelatin silver print. Image: 10 7/8 x 14 in. (27.5 x 35 cm)
 Courtesy the Estate of Lida Moser.



9

Experiments in Abstraction II, 1975

Gelatin silver print. Image: 10 7/8 x 14 in. (27.5 x 35 cm)
 Courtesy the Estate of Lida Moser.



10

View From My Window, 174 West 4th Street, 1949

Gelatin silver print. Image: 9 x 7 ½ in. (23 x 19 cm)

Courtesy the Estate of Lida Moser.



Photo - LIDA MOSER - 1971
construction Exxon Bldg
looking down at 6th Ave -
going South



12

Two Workers, Exxon Building, 50th Street and 6th Avenue, 1971

Gelatin silver print. Image: 10 x 8 in. (25 x 20.5 cm)

Courtesy the Estate of Lida Moser.



13

World Trade Center Construction, Elevated View from 360 Greenwich Street, 1971

Gelatin silver print. Paper: 10 x 8 in. (25 x 20 cm)

Courtesy the Estate of Lida Moser.



14

World Trade Center Construction, Franklin and Greenwich Streets, 1971

Gelatin silver print. Paper: 8 x 10 in. (20 x 25 cm). Image: 7 ½ x 7 ¾ in. (19 x 19.7 cm)

Courtesy the Estate of Lida Moser.



15

World Trade Center Construction, Looking at 360 Greenwich Street, n.d.

Gelatin silver print. Paper: 8 x 10 in. (20 x 25 cm). Image: 7 ¼ x 8 ½ in. (18.5 x 20.5 cm)

Courtesy the Estate of Lida Moser.



16

Aerial View of 57th Street and 9th Ave, 1982

Gelatin silver print. Paper: 10 x 8 in. (25 x 20 cm). Image: 9 ½ x 7 in. (24 x 17.8 cm)
Courtesy the Estate of Lida Moser.



17

Snowy Evening, Lower East Side, 1960

Gelatin silver print. Image: 13 x 10 ¼ in. (33 x 26 cm)
Courtesy the Estate of Lida Moser.



18

Garbage Strike, West 55th Street between 6th and 7th Ave, 1968

Gelatin silver print. Paper: 8 x 10 in. (20.2 x 25.2 cm), Image: 7 $\frac{3}{8}$ x 9 $\frac{5}{8}$ in. (18.8 x 24.5 cm)
 Courtesy the Estate of Lida Moser.



19

Firemen, 1969

Gelatin silver print. Image: 9 $\frac{3}{4}$ x 8 $\frac{1}{8}$ in. (24.8 x 20.6 cm)
 Courtesy the Estate of Lida Moser.



20

New York City Street Scene. Corner of 43rd Street and 5th Avenue, 1965

Gelatin silver print. Image: 11 1/8 x 8 7/8 in. (28.2 x 22.5 cm)

Courtesy the Estate of Lida Moser.



21

Men on a Park Bench, 5th Avenue and 60th Street, 1948/1949

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.7 cm). Image: 13 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (33.5 x 26.5 cm)
Courtesy the Estate of Lida Moser.



22

Danny on 3rd Ave and 60th Street, 1977

Gelatin silver print. Image: 13 x 9 in. (33 x 23 cm)

Courtesy the Estate of Lida Moser.



23

Bus Dispatcher (Frank Taylor) Helping a Tourist, 1970

Gelatin silver print. Paper: 9 $\frac{7}{8}$ x 8 in. (25.2 x 20 cm). Image: 9 $\frac{1}{4}$ x 6 $\frac{5}{8}$ in. (24 x 17 cm)
Courtesy the Estate of Lida Moser.



24

Fruit Vender on 9th Ave, 1975

Gelatin silver print. Paper: 10 $\frac{1}{3}$ x 8 $\frac{1}{4}$ in. (26.5 x 20.6 cm). Image: 9 $\frac{1}{4}$ x 7 $\frac{1}{8}$ in. (23.5 x 18 cm)
Courtesy the Estate of Lida Moser.



25

Curator of Prints (Eric Denker), 2003

Gelatin silver print. Image: 9 ½ x 7 ½ in. (24.1 x 19 cm)
Gift of Dr. Eric Denker, Class of 1975, 2015.16.7.



26

Charles Mingus in his New York City Apartment, 1965

Gelatin silver print. Paper: 11 x 14 in. (27.7 x 35 cm). Image: 9 ⅞ x 13 in. (25 x 32.5 cm)
Courtesy the Estate of Lida Moser.



27

Charles Mingus, 1965

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.5 cm). Image: 13 x 9 $\frac{1}{8}$ in. (30 x 24.5 cm)
Courtesy the Estate of Lida Moser.



28

Alice Neel Portrait with Painting of Daughter-in-Law, 1975

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.5 cm). Image: 13 x 8 $\frac{3}{4}$ in. (33.5 x 22.5 cm)
Courtesy the Estate of Lida Moser.



29

Alice Neel Portrait on the Stoop of Her New York City Apartment, 1975

Gelatin silver print. Paper: 14 x 10 $\frac{7}{8}$ in. (35 x 27.5 cm). Image: 13 x 10 $\frac{1}{2}$ in. (33.5 x 26 cm)
Courtesy the Estate of Lida Moser.



30

John Koch at Home, 1962

Gelatin silver print. Paper: 10 $\frac{7}{8}$ x 14 in. (27.5 x 35 cm). Image: 9 $\frac{7}{8}$ x 13 in. (25 x 32.5 cm)
Courtesy the Estate of Lida Moser.



31

John Koch, 1969

Gelatin silver print. Image: 11 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (29 x 22 cm)
Courtesy the Estate of Lida Moser.



32

John Koch and his Wife Dora, 1974

Gelatin silver print. Image: 6 ½ x 8 ¾ in. (16.5 x 22 cm)
Courtesy the Estate of Lida Moser.



33

John Koch in his Studio, 1974

Gelatin silver print. Image: 8 ½ x 12 ⅞ in. (22.5 x 32 cm)
Courtesy the Estate of Lida Moser.



34

Girl and Brother, Lancaster County, 1965

Gelatin silver print. Paper: 9 7/8 x 7 7/8 in. (25.1 x 20.1 cm). Image: 9 1/2 x 7 1/2 in. (24 x 19 cm)
Courtesy the Estate of Lida Moser.



35

Wagon Works, Lancaster County, 1965

Gelatin silver print. Paper: 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20.1 cm). Image: 9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (24.1 x 19.1 cm)
Courtesy the Estate of Lida Moser.





37

Farmers with Horses, 1965

Gelatin silver print. Image: 9 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (25 x 44.4 cm)
 Courtesy the Estate of Lida Moser.



38

Horse and Plough, Lancaster County, 1965

Gelatin silver print. Paper: 7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (20.1 x 25.2 cm). Image: 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (19 x 24 cm)
 Courtesy the Estate of Lida Moser.



39

Farmer, Lancaster County, 1965

Gelatin silver print. Image: 10 x 12 ½ in. (25.5 x 31.5 cm)
 Courtesy the Estate of Lida Moser.



40

Gathering, 1965

Gelatin silver print. Paper: 10 7/8 x 13 3/4 in. (27.5 x 34.9 cm). Image: 10 3/8 x 13 1/2 in. (26.4 x 33.6 cm)
 Courtesy the Estate of Lida Moser.



41

Horse and Buggy, n.d.

Gelatin silver print. Image: 10 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (25.6 x 33 cm)
Courtesy the Estate of Lida Moser.



42

Amish Interior, Women's Clothing, Lancaster County, 1965

Gelatin silver print. Paper: 7 ⁷/₈ x 9 ⁷/₈ in. (20.1 x 25.2 cm). Image: 7 ¹/₂ x 9 ¹/₂ in. (19 x 23.7 cm)
 Courtesy the Estate of Lida Moser.



43

Amish Interior, Men's Clothing, Lancaster County, 1965

Gelatin silver print. Paper: 7 ⁷/₈ x 9 ⁷/₈ in. (20.1 x 25.2 cm). Image: 7 ¹/₂ x 9 ¹/₂ in. (19 x 23.7 cm)
 Courtesy the Estate of Lida Moser.



44

Quilts for Sale, Kutztown, Pennsylvania, 1965

Gelatin silver print. Paper: 8 x 9 $\frac{7}{8}$ in. (20.2 x 25.2 cm). Image: 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (19.2 x 24 cm)
Courtesy the Estate of Lida Moser.



THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE