The Met Opens Bold Twenties Photo Exhibit

By CAROL ANN DAVIS

When I walked into the Metropolitan Museum of Art on Monday it was as if the building were saying, "The New Vision: Photography Between the World Wars," which opened last week. The exhibition, a celebration of the early years of the century, is the largest of its kind in the United States and will run through November 2.

The step from the entrance is level and the doors open into a vast, well-lit space. The walls are covered with black and white photographs, and the ceiling is made of black metal. The lighting is soft, and the overall effect is modern and industrial.

The first room is dedicated to the history of photography and its influence on art. It features a series of photographs by Alfred Stieglitz, a pioneer in the field. The second room is devoted to the work of Henri Cartier-Bresson, a master of composition and timing.

The third room contains a collection of photographs by Robert Frank, a Swiss-born artist who became a fixture of the New York art scene in the 1950s. His photographs, which capture the energy and chaos of urban life, are both gritty and poetic.

The fourth room is dedicated to the work of Walker Evans, who is known for his realistic and often critical depictions of the American South. His photographs, which are both powerful and deeply moving, are displayed alongside those of his contemporaries, including Dorothea Lange and Francis Hopkinson Smith.

The final room contains a selection of recent work by contemporary photographers, including Sally Mann and David Leventon. Their photographs, which explore themes of identity, place, and memory, are both thought-provoking and visually stunning.

The exhibition is a testament to the power of photography to capture the essence of a moment and to communicate ideas and emotions. It is a must-see for anyone interested in the history of photography or the art of photography.