

# WEATHER, WEATHER



MAIRA KALMAN  
DANIEL HANDLER



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*Series Editor*

Sarah Hermanson Meister

*The Museum of Modern Art*

*New York*

I was in my room wondering what  
it was like somewhere else.

What's the weather like?

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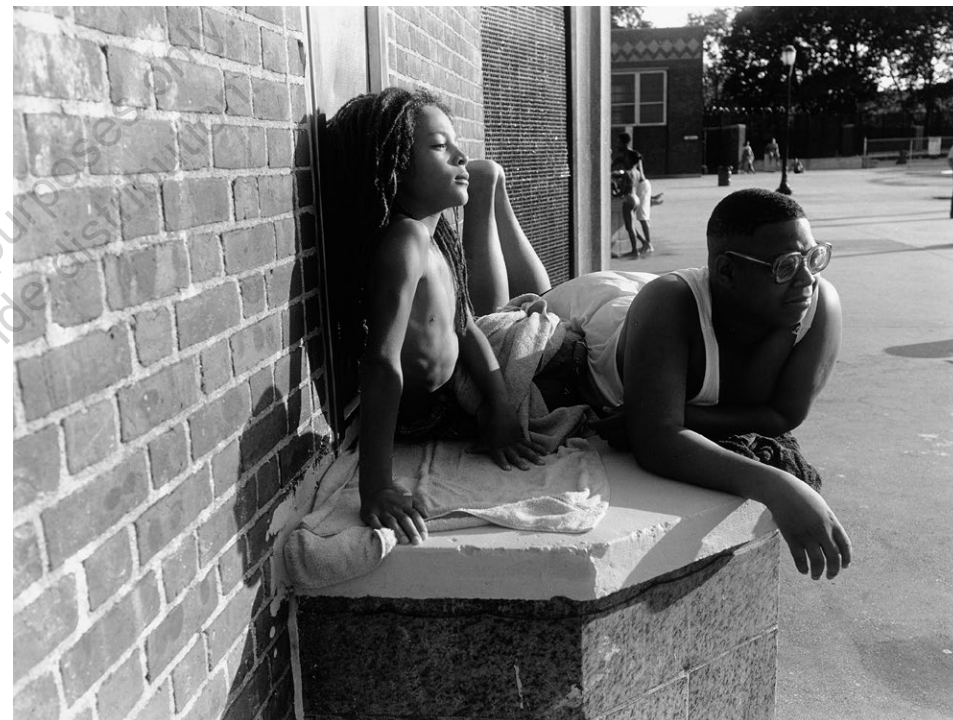
It's like summer. It's like doing nothing.

*Delicious.*



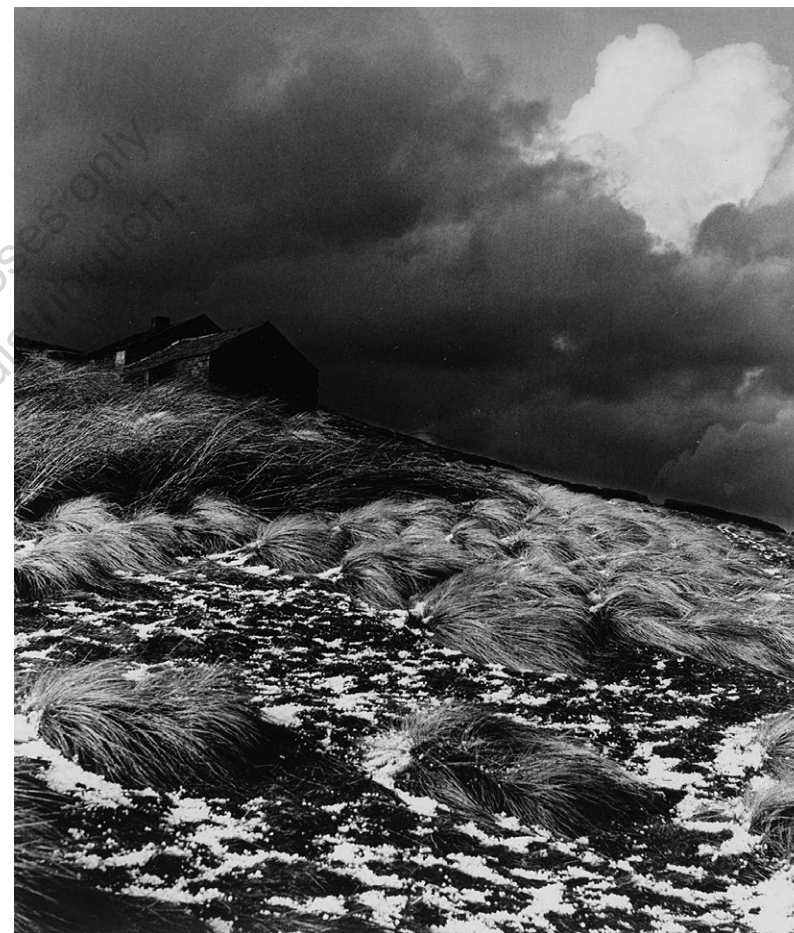


It's like a day so hot you can't do anything  
but say how hot it is.





It's like looking around and trying  
to figure out what it's like.



It might change. Of course it will.









It was a coup de foudre.  
 I hadn't the foggiest notion what to do.  
 We were breaking the ice.  
 We were on cloud nine.  
 Everything was right as rain.  
 And then, out of the clear blue sky,  
 there were stormy looks.  
 Are you under the weather?  
 Why the tempest in a teacup?  
 Soon the clouds will part.  
 Blue skies. Clear sailing.  
 It is the weather, after all.  
 — M. K.

I grew up in a place of hardly varying weather. We did not talk about it, because there was nothing to talk about.

I fell in love with a woman from a land where the weather changes seasonally and dramatically. Everyone talks about it all of the time. I had never see this before, and I did not know what to do.

"But doesn't it get cold every year?" I asked. "Why are we talking about it as if it is the end of the world?"

My sister set me straight. She married a man from a similar land, after studying anthropology. "Daniel," she said—she calls me Daniel—"You must think of it as an elaborate ceremony, like having tea with an emperor. You don't just gulp the tea. There are things you must do first. Daniel, you must talk about the weather."

Everything is fine now. I married the woman, and her family calls us. "Is it cold?" I ask. "Is it hot? Is it raining? Is it snowing? What is the weather like?" And they tell me.

— D. H.

A picture may be worth a thousand words, but it's striking how often those pictures are accompanied by even more words: a title or caption that complicates or clarifies what we see in the photograph. This book is the third in a series of collaborations between Daniel Handler and Maira Kalman, using photographs from the collection of The Museum of Modern Art as points of departure. In the first of these books, *Girls Standing on Lawns*, three-quarters of the photographs



are untitled; for all but one of those with titles, the title simply identifies the person in the picture (*Agnes Hambrick, Mrs. Northrup, or Leta, the day she left for Lex*). All of the photographs in the first book are snapshots, and they served a very particular and personal purpose—to document a loved one, or a friend, or a

special occasion—although the names of the people who made them (and many of the people who posed in them) are unknown to us now.

We know the names of the photographers who made almost every image included in the second book from this series, *Hurry Up and Wait*, and most of the photographers were making images they considered to be works of art. Some are

untitled, many give a brief description or a location as a title, and a few complement their work with a poetic or dramatic phrase (*Leap into the Void*). Perhaps because their work is often tied so closely to what you can observe in the real world, photographers generally prefer to have you look at their photographs and come to your own conclusions rather than give you too much information at the start: they know how profoundly words can affect your interpretation of what you are seeing. The exceptions to this rule are photographers who work for newspapers or news agencies: for them information is essential, and they want to make sure they provide it up front. There are three examples of this in the book you are holding (they appear on pages 26, 27 and 30), and they all have detailed, lengthy captions that were provided on the backs of the prints.

In each book from this series, Maira makes paintings that are inspired by photographs in MoMA's collection: whether or not the original images are black and white, in her renderings she selects whatever color she likes from her palette. And in each book Daniel writes a prose poem to accompany the paintings and photographs: we provide the original titles at the back of each volume (just in case you're curious), but these are irrelevant to his purpose. He chooses his words very carefully to tell a story that—in conjunction with the pictures—might just change the way you think about the weather.

Sarah Hermanson Meister

Curator, Department of Photography  
The Museum of Modern Art, New York



## The Photographs

All works are in the collection of The Museum of Modern Art, New York.  
Except where noted, they are gelatin silver prints. The dimensions correspond to the image size, with height proceeding width.

Cover and page 1

Dan Weiner  
(American, 1919–1959)  
*Sunbathers, Czechoslovakia.* 1957.  
13¼ × 8⅞" (33.6 × 22.6 cm). Gift of Sandra Weiner

Page 5

Edward Weston  
(American, 1886–1958)  
*Attic.* 1921. Palladium print, 7⅞ × 9⅞" (18.9 × 23.9 cm). Thomas Walther Collection. Grace M. Mayer Fund and gift of Mrs. Mary Donant and Carl Sandburg, by exchange

Page 6

Chuji Yao  
(Japanese)  
*Wind.* c. 1955. 8 × 10⅞" (20.3 × 25.5 cm). Gift of Nihon Keizai Shimbun

Page 7

Shoji Ueda  
(Japanese, 1913–2000)  
*Snow Surface.* c. 1958. 8⅞ × 13¾" (21.1 × 35 cm). Gift of Nihon Keizai Shimbun

Page 8

Alfred Stieglitz  
(American, 1864–1946)  
*Music—A Sequence of Ten Cloud Photographs, No. 1.* 1922. 7⅞ × 9½" (19.2 × 24.2 cm). Thomas Walther Collection. Gift of David H. McAlpin and Alfred Stieglitz, by exchange

Page 9

Akihide Tamura  
(Japanese, born 1947)  
*June 22, 1968.* 1968. 6 × 6" (15.2 × 15.2 cm). Gift of the artist

Page 10

László Moholy-Nagy  
(American, born Hungary. 1895–1946)  
*The Diving Board.* c. 1931. 11⅞ × 8⅞" (28.3 × 20.7 cm). Anonymous gift

Page 11



André Kertész  
(American, born Hungary. 1894–1985)  
*Man Diving, Esztergom.* 1917. 7¾ × 9⅞" (19.7 × 24.4 cm). Purchase

Page 12

Nicholas Nixon  
(American, born 1947)  
*Northeast Court, Tennis Club of Albuquerque.* August 1973. 7⅞ × 9⅞" (19.6 × 24.5 cm). Purchase

Page 13

Thomas Roma  
(American, born 1950)  
*Sunset Park, Brooklyn, New York.* 1991. 9⅞ × 12⅞" (25.1 × 32.9 cm). The Fellows of Photography Fund

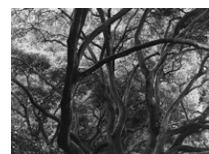
Page 14

Alma Lavenson  
(American, 1897–1989)  
*Clouds, New Mexico.* 1940. 7 × 9⅞" (17.8 × 24.4 cm). Photography Purchase Fund

Page 15

Bill Brandt  
(British, born Germany. 1904–1983)  
*Top Withens, West Riding, Yorkshire.* 1945. 9⅞ × 7¾" (23.3 × 19.7 cm). Acquired through the generosity of Clarissa Alcock Bronfman and Richard E. Salomon

Pages 16–17



Dorothea Lange  
(American, 1895–1965)  
*Sunlit Oak.* c. 1957. 30⅞ × 41⅞" (78.4 × 104.5 cm). Purchase

Pages 18 and 19, clockwise from top left

Harry Callahan  
(American, 1912–1999)  
*Objects in Snow.* 1947. 2⅞ × 2⅞" (5.8 × 5.5 cm). Purchase  
*Objects in Snow.* 1947. 2⅞ × 2⅞" (5.8 × 5.5 cm). Purchase  
*Objects in Snow.* 1947. 2⅞ × 2⅞" (5.4 × 5.5 cm). Purchase



John Vachon  
(American, 1914–1975)  
*Children Playing in Snow.* 1940. 9½ × 12⅞" (24.1 × 33 cm). Gift of the artist

Page 21

Valery Shchekoldin  
(Russian, born 1946)  
*Uliyanovsk.* 1978. 11⅞ × 7⅞" (28.2 × 18.8 cm). The Family of Man Fund

Page 22



Carleton E. Watkins  
(American, 1829–1914)  
*Arbutus Menziesii, California.* 1861. Albumen silver print, 14⅞ × 21⅞" (36.5 × 54.5 cm). Purchase

Page 23



Alfred Stieglitz  
(American, 1864–1946)  
*Apples and Gable, Lake George.* 1922. 4½ × 3⅞" (11.5 × 9.2 cm). Anonymous gift

Page 25

Hiroshi Hamaya  
(Japanese, 1915–1999)  
*Woman Hurrying on the Snow Road, Tsuguro, Japan.* 1956. 11½ × 7⅞" (29.2 × 20 cm). Gift of the artist

Page 26



Barney Ingoglia/  
The New York Times  
(American, born 1928)  
*Rain Raises Fears of Flooding: Pedestrians in Times Square Wading through a Puddle as Heavy Rains Began Yesterday. The Rain Was Expected to Continue Today, Melting Much of the Snow and Causing Fears of Flooding.* January 25, 1978. 7⅞ × 10" (20.3 × 25.4 cm). The New York Times Collection

Page 27

Carl T. Gosset Jr./  
The New York Times  
(American, 1924–1985)  
*This Photo Was Made Just before 4 P.M. at Broadway and 43rd Street, Looking East across Times Square.* July 24, 1959. 7⅞ × 11¼" (20.3 × 28.6 cm). The New York Times Collection

Page 28

Louis Stettner  
(American, born 1922)  
*Windshield, Saratoga Springs, New York.* 1957. 16⅞ × 18⅞" (40.8 × 46 cm). Gift of the artist in honor of David Stettner

Page 29

Andreas Feininger  
(American, born France. 1906–1999)  
*Big Snow, 42nd Street.* 1956. 10¼ × 11¼" (26 × 29.8 cm). Gift of the artist

Page 30

International News Photo  
*The Portent of Coming Disaster: A Tornado, Photographed as It Moved across the Sky toward White, S.D., by a Cameraman Who Was the Only Person Who Did Not Take Shelter in a Cyclone Cellar. None of the Buildings Shown in the Picture Was Damaged, as They Were Not in the Direct Path of the Tornado.* 1938. 12⅞ × 9" (30.8 × 22.9 cm). The New York Times Collection

Page 31

Frank Gohlke  
(American, born 1942)  
*Southmoor Manor Apartments—Looking South, from the series Aftermath: The Wichita Falls Tornado.* April 14, 1979. 14⅞ × 17⅞" (36.3 × 44.7 cm). Extended loan from Warner Communications, Inc.

Pages 32 and 33



Henry Wessel, Jr.  
(American, born 1942)  
*Untitled.* 1968. 9 × 13½" (22.9 × 34.3 cm). Purchase

Page 35

Ansel Adams  
(American, 1902–1984)  
*New Mexico.* 1933. 7¼ × 9½" (18.4 × 24.1 cm). Gift of Albert M. Bender

Page 36

André Kertész  
(American, born Hungary. 1894–1985)  
*Bocskay-tér, Budapest.* 1914. 1⅞ × 2⅞" (3.7 × 5.2 cm). Thomas Walther Collection. Gift of Thomas Walther

Page 37



Eugène Atget  
(French, 1857–1927)  
*Saint-Cloud.* 1923. Albumen silver print, 6⅞ × 8⅞" (17.5 × 21.5 cm). Abbott-Levy Collection. Partial gift of Shirley C. Burden

Page 38

Garry Winogrand  
(American, 1928–1984)  
*Beverly Hilton*. 1964.  
13 $\frac{1}{16}$  × 8 $\frac{3}{4}$ " (33.1 ×  
22.2 cm). Purchase and  
gift of Barbara  
Schwartz in memory of  
Eugene M. Schwartz

Page 39

Unknown  
photographer  
Untitled. August 1989.  
Chromogenic color  
print, 4 × 5 $\frac{7}{8}$ " (10.1 ×  
14.9 cm). Gift of  
Peter J. Cohen

Page 40

Brassai  
(French, born Romania.  
1899–1984)  
*A Morris Column in  
the Fog, avenue de  
l'Observatoire*. c. 1934.  
11 × 7 $\frac{1}{16}$ " (28 ×  
20.3 cm). Gift of June  
Sidman

Page 42

Clarence H. White  
(American, 1871–1925)  
*Drops of Rain*. 1903.  
Platinum print, 7 $\frac{5}{8}$  ×  
6" (19.4 × 15.2 cm).  
Gift of Mrs. Mervyn  
Palmer

Page 43



Hatsuo Ikeuchi  
(Japanese)  
*Snowflakes*. c. 1950.  
14 × 10 $\frac{3}{8}$ " (35.5 ×  
26.3 cm). Gift of Nihon  
Keizai Shimbun

Pages 44 and 45

Rudy Burckhardt  
(American, born Switzerland.  
1914–1999)

Untitled photographs  
from the album  
*Afternoon in Astoria*.  
1940. Two prints,  
2 $\frac{3}{4}$  × 4 $\frac{3}{8}$ " (7 × 11.1 cm)  
and 3 $\frac{1}{16}$  × 3 $\frac{1}{16}$ "  
(9.1 × 7.8 cm). Gift of  
CameraWorks, Inc.,  
and purchase

Page 46

Unknown  
photographer  
Untitled. c. 1950.  
2 $\frac{1}{16}$  × 2 $\frac{1}{2}$ " (6.9 ×  
6.3 cm). Gift of Peter J.  
Cohen

Page 47

Eizi Kanbayashi  
(Japanese)  
*Cold Day*. c. 1950.  
9 $\frac{3}{4}$  × 14" (24.8 ×  
35.4 cm). Gift of Nihon  
Keizai Shimbun

Page 49

Henry Wessel, Jr.  
(American, born 1942)  
*San Francisco,  
California*. 1977. 9 $\frac{7}{8}$  ×  
15" (25.1 × 38.1 cm).  
Joseph G. Mayer Fund

Page 51

Stephen Shore  
(American, born 1947)  
*U.S. 97, South of  
Klamath Falls, Oregon*.  
July 21, 1973.  
Chromogenic color  
print, 17 $\frac{3}{4}$  × 21 $\frac{1}{16}$ "  
(45.1 × 55.7 cm).  
The Photography  
Council Fund

Page 52

John Szarkowski  
(American, 1925–2007)  
*Sarah Lake*. 1962.  
7 $\frac{3}{16}$  × 9 $\frac{9}{16}$ " (18.3 ×  
23.7 cm). Promised  
gift of Susan and  
Peter MacGill

Page 53

Martin Parr  
(British, born 1952)  
*Lewes, Glyndebourne,  
England*. 2008.  
Pigmented inkjet print,  
20 × 30" (50.8 ×  
76.2 cm). Committee  
on Photography Fund

Page 54



Henri Cartier-Bresson  
(French, 1908–2004)  
*Alberto Giacometti  
Going Out for  
Breakfast, Paris*. 1963.  
23 $\frac{1}{8}$  × 15 $\frac{1}{16}$ "  
(58.7 × 39.6 cm). Gift  
of the artist

Page 58

Lee Friedlander  
(American, born 1934)  
*New York City*. 1965.  
6 $\frac{1}{4}$  × 8 $\frac{13}{16}$ " (15.8 ×  
22.4 cm). Purchase

Back cover:

Weegee  
(American, born Austria.  
1899–1968)  
Untitled (Upper West  
Side, New York).  
c. 1945. 10 $\frac{7}{16}$  × 13 $\frac{7}{16}$ "  
(26.5 × 34.2 cm).  
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