

HURRY UP and WAIT



MAIRA KALMAN
DANIEL HANDLER



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Series Editor

Sarah Hermanson Meister

The Museum of Modern Art

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You're supposed to stop and smell the roses, but truth be told it doesn't take that long to smell them. You hardly have to stop. You can smell the roses, and still have time to run all those errands before the sun goes down and it's dinner time.

If you can't get there by yourself, someone might be able to take you. They might be going that way anyway, or more likely you will give them money and they'll do it.



This is the history of the entire world.



If you had to leave right this minute forever, what would you take with you?

Just this. Just this.

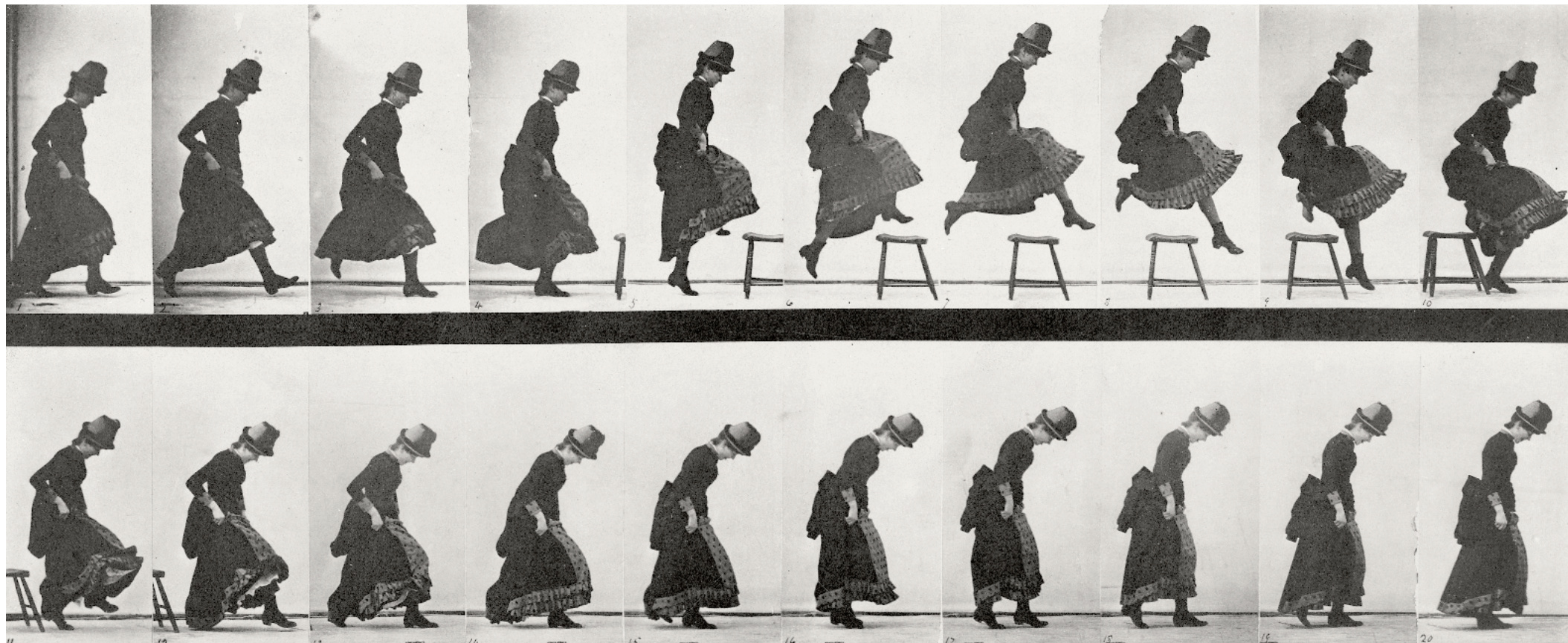


Everything.

Jump right in, or wade in slowly.
Advantage to one, it's over quickly.
Advantage to the other, it isn't.







Tell me exactly why I should go.

I mean, stay. Tell me that.



there is no such thing as waiting for daniel.
he is always ahead of me.

every time I have come around the corner
or into the lobby or into the room, there
he is waiting for me in a crisp shirt (pink?)
and an elegant suit (gray?).

once, only once, he was not, and I thought
that he must have fallen out of a window
or been hit by a bus. i went into a cold,
quiet panic.

and then daniel came walking around the
corner.

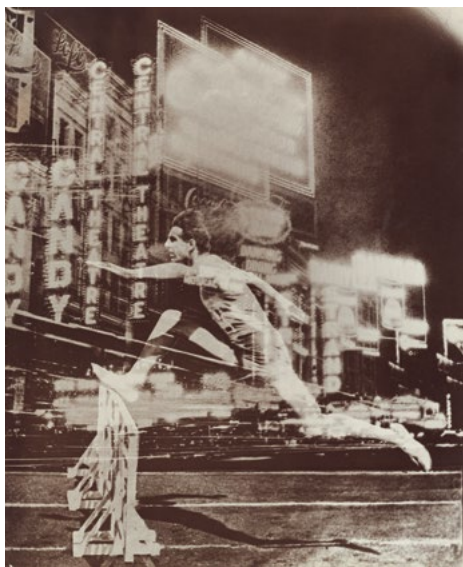
something insane had detained him.
it was not his fault at all. —M. K.

About the same time I met Maira, I made a New
Year's resolution never to run for a bus again. When
you run for a bus and miss it, you're humiliated.
When you run for a bus and catch it, you're on a bus.

I show up half an hour early for everything because
that's how I was raised. When I am meeting
Maira someplace I sit and wait but I don't mind. One
reason I don't mind is that I always have a book
with me. The other reason is that it's worth it. —D. H.

by the way, if you are in a hurry, the only
thing to do is slow down. —D. H. / M. K.

The book in your hands is similar to one called *Girls Standing on Lawns* in many significant ways. Both are collaborations between Maira Kalman, Daniel Handler, and The Museum of Modern Art. Both feature a sequence of photographs from MoMA's unparalleled collection, interspersed with Maira's tender and surprising paintings, and Daniel's evocative prose.



The books also match: both are eight inches tall, five inches wide, with identical letter styles (or typeface) and Maira's distinctive handwriting on the cover. But whereas *Girls Standing on Lawns* exclusively featured snapshots by photographers whose names are unknown to us, this book includes many photographs by photographers whose names we know, as well as a host of other details about what she or he thought, and why she or he made the work. In the museum world, we refer to this as the artist's intent, and we take it very seriously.

Curators are individuals who collect, preserve, and interpret objects, often those held by public institutions (the root of the word is *curare*, which in Latin means "to care for"). As a curator, I love to make connections between works of art, either by hanging them near one another in exhibitions or reproducing them next to one another in books. If I do this well, my audience learns something, or their curiosity is piqued, or,

perhaps, they simply enjoy the art more deeply. But this is also a responsibility: by putting things together I'm implying there is a connection, and occasionally that connection would have been unimaginable to one or both of the artists (separated by generations, by oceans, or just by circles of acquaintances). So I do my best, in exhibitions and publications, to respect the artist's intent. Here, however, Maira and Daniel are using the works of art in a different way: they're making a work of art themselves (what we call an "artist's book"), so they aren't concerned if the makers of these photographs would have used the words "hurry" or "wait" to describe their images, or if they would have minded the implied connection to a work on the opposite page.

When one artist uses another artist's works as the basis for his or her own, it is something we refer to as "appropriation." You could say, for instance, that Maira appropriates a photograph when she uses it as the inspiration for one of her paintings. And all of the photographs take on new meaning in the context of Maira and Daniel's book. Some artists enjoy the potential for confusion and will deliberately say very little about what they think their work means, because they want us to come to our own conclusions. Some artists, such as El Lissitzky, whose design for a Soviet sports-club mural appears here, believed that art could change society. He so clearly declared his revolutionary intentions that I'm less comfortable using his image to tell a story about hurrying (even though he had no problem using the photographs of others as layers in his work). But we've included it anyway, to highlight this complication.

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 preceding width.

Cover and page 1

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

Untitled, from the album *Photographs by Rudolph Burckhardt; Sonnet by Edwin Denby*. 1946–47. 10³/₁₆ × 7⁵/₁₆" (25.8 × 18.6 cm). Gift of CameraWorks, Inc. and purchase

Page 5

Lee Friedlander
(American, born 1934)
New York City. 1962.
5¹/₄ × 8" (13.3 × 20.3 cm).
Carl Jacobs Fund

Page 6

Michael Putnam
(American, born 1937)
New York City. 1970
(printed 2014). 7¹/₁₆ ×
11⁷/₁₆" (20.1 × 29.1 cm).
Gift of the artist

Page 7

Jakob Tuggener
(Swiss, 1904–1988)
In the Morning. 1936.
15⁷/₈ × 11¹/₂" (40.3 ×
29.2 cm). Gift of the
artist

Page 8



Stephen Shore
(American, born 1947)
Chicago, Illinois. July
1972 (printed 2013).
Chromogenic color
print, 5 × 7¹/₂" (12.7 ×
19.1 cm). Gift of the
artist

Page 9

Tod Papageorge
(American, born 1940)
Fifth Avenue. 1970.
7³/₄ × 11¹¹/₁₆" (19.7 ×
29.7 cm). John
Parkinson III Fund

Page 10

Philip Fein
(American, 1912–1994)
Three Kids and a Sled.
c. 1940. 9¹/₈ × 10¹/₂"
(23.2 × 26.7 cm).
Purchase

Page 11

Philip-Lorca diCorcia
(American, born 1951)
Hong Kong. 1996.
Chromogenic color
print, 25³/₈ × 37¹/₂"
(64.5 × 95.2 cm). Gift of
Carol and Arthur
Goldberg

Page 12

Unknown photographer
Untitled. c. 1930. 3¹/₁₆ ×
2¹/₁₆" (7.7 × 5.2 cm).
Gift of Peter J. Cohen

Page 14

Stephen Shore
(American, born 1947)
*Breakfast, Trail's End
Restaurant, Kanab,
Utah*. 1973. Chromo-
genic color print, 9 ×
11¹/₈" (22.9 × 28.3 cm).
Purchase

Page 15



Dorothea Lange
(American, 1895–1965)
*Man Stepping
from Cable Car, San
Francisco*. 1956. 9⁹/₁₆ ×
6⁷/₁₆" (24.8 × 16.4 cm).
Purchase

Page 16

Harry Callahan
(American, 1912–1999)
Chicago. 1950. 9³/₁₆ ×
13¹/₁₆" (23.3 × 34.8 cm).
Acquired with matching
funds from Shirley C.
Burden and the
National Endowment
for the Arts

Page 17

Garry Winogrand
(American, 1928–1984)
New York City. 1961.
13³/₈ × 8⁷/₈" (34 ×
22.5 cm). Gift of the
artist

Page 18

Helen Levitt
(American, 1913–2009)
New York. 1982. 9⁹/₁₆ ×
6⁷/₁₆" (24.3 × 16.4 cm).
Gift of Marvin Hoshino
in memory of
Ben Maddow

Page 19

Garry Winogrand
(American, 1928–1984)
New York City. 1968.
8⁷/₈ × 13³/₁₆" (22.5 ×
33.5 cm). Purchase
and gift of Barbara
Schwartz in memory of
Eugene M. Schwartz

Page 20

Rudy Burckhardt
(American, born Switzerland.
1914–1999)
Untitled, from the
album *Photographs
by Rudolph Burckhardt;
Sonnet by Edwin Denby*.
1946–47. 7¹/₁₆ × 11³/₁₆"
(20.2 × 28.4 cm). Gift
of CameraWorks, Inc.
and purchase

Page 21

Lee Friedlander
(American, born 1934)
New York City. 1963.
6⁷/₁₆ × 9⁵/₈" (16.4 ×
24.5 cm). Purchase

Page 22

Dorothea Lange
(American, 1895–1965)
*Mother and Child, San
Francisco*. 1952. 9³/₈ ×
7⁵/₁₆" (23.8 × 18.6 cm).
Gift of the artist

Page 24

Judith Joy Ross
(American, born 1946)
Untitled, from *Eurana
Park, Weatherly,
Pennsylvania*. 1982.
Gelatin silver printing-
out-paper print, 9⁵/₈ ×
7¹¹/₁₆" (24.5 × 19.5 cm)
Gift of Richard O.
Rieger

Page 25



Helen Levitt
(American, 1913–2009)
Untitled, from *Projects:
Helen Levitt in Color*.
1971–74. 35mm color
slide. Purchase

Page 26

O. Winston Link
(American, 1914–2001)
*Last Steam Locomotive
Run on Norfolk and
Western, Radford Divi-
sion*. December 31, 1957.
13¹/₂ × 10¹³/₁₆" (34.2 ×
27.5 cm). Purchase

Page 27

Simpson Kalisher
(American, born 1926)
A Railroad Crossing.
1955. 4¹/₂ × 9¹/₁₆"
(11.5 × 23 cm). Gift of
Gloria Richards

Page 28

Eugène Atget
(French, 1857–1927)
Untitled [ragpicker].
1899–1900. Gelatin
silver printing-out-
paper print, 8¹/₁₆ ×
6³/₁₆" (22 × 16.7 cm).
Abbott-Levy Collection.
Partial gift of Shirley C.
Burden

Page 29

Dorothea Lange
(American, 1895–1965)
*On the Road to Los
Angeles, California*.
1937. 8 × 7³/₄" (20.4 ×
19.7 cm). Gift of the
Farm Security
Administration

Page 30



Dora Maar
(French, born Russia. 1907–1997)
Untitled. c. 1935. 11³/₄
× 9³/₁₆" (29.8 × 23.4 cm).
Robert and Joyce
Menschel Fund

Page 31

Bill Brandt
(British, born Germany.
1904–1983)
*Losing at the Horse
Races, Auteuil, Paris*.
c. 1932. 8³/₈ × 6¹/₁₆"
(21.3 × 17.6 cm). Gift of
Edwynn Houk

Page 32

Helen Levitt
(American, 1913–2009)
New York. c. 1945
(printed c. 1970).
9¹/₁₆ × 6¹/₁₆" (24.9 ×
17.2 cm). Gift of Janice
Levitt

Page 33

Joel Sternfeld
(American, born 1944)
*Summer Interns, Wall
Street, New York*. 1987.
Chromogenic color
print, 33³/₄ × 42¹/₂"
(85.7 × 107.9 cm). Gift
of the artist

Page 34



Henri Cartier-Bresson
(French, 1908–2004)
*Behind the Gare St.
Lazare*. 1932 (printed
c. 1950). 13⁷/₈ × 9¹/₂"
(35.2 × 24.1 cm). Gift of
the artist, by exchange

Page 35



Times Wide World
Photos
(American, active 1919–1941)
*A Famous Fisherman in
Action*. 1932. 9⁵/₈ ×
7³/₄" (24.5 × 19.7 cm).
The New York Times
Collection

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Helen Levitt
(American, 1913–2009)
New York. 1983. 7¹/₁₆ ×
10³/₄" (17.9 × 27.3 cm).
Gift of Marvin Hoshino

Pages 38 and 39

Yves Klein
(French, 1928–1962)
Leap into the Void.
1960. Photograph by
Shunk-Kender
(Harry Shunk [German,
1924–2006] and János Kender
[Hungarian, 1937–1983]).
14³/₁₆ × 10¹³/₁₆" (36 ×
27.4 cm). Gift of the
Roy Lichtenstein
Foundation in memory
of Harry Shunk and
János Kender

Page 40

Jacques-Henri Lartigue
(French, 1894–1986)
*Paris, Avenue des
Acacias*. 1912 (printed
1962). 11¾ × 15½"
(29.8 × 39.4 cm). Gift of
the artist

Page 41

Jens S Jensen
(Swedish, born 1946)
*Boy on the Wall,
Hammarkullen,
Gothenburg*. 1973.
9⅞ × 11¾" (24 ×
29.8 cm). Gift of the
artist

Page 42

Dora Maar
(French, born Russia,
1907–1997)
Untitled. c. 1930. 10⅜
× 9⅞" (26.4 × 23.9 cm).
Horace W. Goldsmith
Fund through Robert
B. Menschel

Page 43



August Sander
(German, 1876–1964)
*Young Girl in Circus
Caravan*. 1926. 11 ×
8⅛" (27.9 × 20.4 cm).
Gift of the artist

Page 45

Garry Winogrand
(American, 1928–1984)
Los Angeles Airport.
1964. 8⅛ × 13¼"
(22.7 × 33.7 cm).
Purchase and gift of
Barbara Schwartz
in memory of Eugene
M. Schwartz

Page 46



Walker Evans
(American, 1903–1975)
Subway Portrait.
1938–41. 7⅞ × 7⅞"
(18.6 × 20 cm).
Purchase

Page 47

Brassaï
(French, born Transylvania,
1899–1984)
*Couple Asleep in a
Train*. 1938. 9¼ ×
11⅝" (23.5 × 28.8 cm).
Gift of Gilberte Brassai

Page 48

Rosalind Fox Solomon
(American, born 1930)
*Running Boy,
Guatemala*. 1978.
14⅞ × 15" (37.9 ×
38.2 cm). Gift of the
artist

Page 49

Jacques-Henri Lartigue
(French, 1894–1986)
*Grand Prix of the
Automobile Club of
France, Course at
Dieppe*. 1912 (printed
1962). 10 × 13½"
(25.4 × 34.3 cm). Gift of
the artist

Page 50

Times Wide World
Photos
(American, active 1919–1941)
*One of the Freak
Hazards of the Road:
A Motorcycle Sidecar*.
c. 1934. 5⅞ × 7¼"
(13.5 × 18.4 cm).
The New York Times
Collection

Page 51

Fred Hansen/Pacific
and Atlantic Photos
(American, active 1921–1932)
*Just Before the Waves
Closed Over the
Vestris*. November 12,
1928. 9¼ × 7⅞"
(23.5 × 18.2 cm).
The New York Times
Collection

Pages 52–53

Eadweard J. Muybridge
(American, born England,
1830–1904)
*Woman Jumping,
Running Straight High
Jump, from Animal
Locomotion*. 1884–86.
Collotype, 7⅞ × 16⅞"
(18.3 × 42.9 cm). Gift of
the Philadelphia
Commercial Museum

Page 54

Horacio Coppola
(Argentine, 1906–2012)
Buenos Aires. 1931.
3⅞ × 4⅞" (8 ×
11.6 cm). Vital Projects
Fund, Robert B.
Menschel

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El Lissitzky
(Russian, 1890–1941)
Runner in the City.
1926. 10½ × 8⅞"
(26.7 × 22.4 cm).
Thomas Walther
Collection. Gift of
Thomas Walther

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Friedrich Seidenstücker
(German, 1882–1966)
Puddle Jumper. 1925.
7⅞ × 5⅞" (18.1 ×
13 cm). Thomas Walther
Collection. Abbott-
Levy Collection funds,
by exchange

Back cover

Bill Rauhauser
(American, born 1918)
*Three on a Bench,
Detroit River*. c. 1952.
15⅞ × 19⅞" (39.2 ×
49 cm). Gift of the artist

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