

Julius Shulman

Fahey/Klein
Los Angeles

Most of the 12 photographs in this show by Julius Shulman, the nonagenarian dean of architectural photography, were oft-reproduced images of California Modernist residences. But no matter: the fresh prints in this edition produced by art publisher Benedikt Taschen conveyed a new understanding of the artist's mastery of his medium and subject matter.

Shulman shoots buildings as if they were movie stars, and these prints glow with nuance and narrative. With a single, fragmentary view, he is able to convey the totality of a structure, its innovation, and the lifestyle it offers. A 1947 black-and-white photograph of Richard Neutra's Kaufmann House in Palm Springs at twilight shows subtle gradations of gray on the background mountains, while a bright light in the pool silhouettes a reclining figure. The geometries of the home glow from within and the elegant, minimal structure sits lightly on the landscape. A photograph from the same year of Albert Frey's Loewy House, also in Palm Springs, with the surface of the foreground pool reflecting the distant landscape, makes a succinct case for siting such stark Modernism amid the analogous austerity of the Mojave Desert. While barely showing the house itself, Shulman telegraphs its most significant feature: the relationship between the interior and exterior spaces.

While the majority of the photos in the show were in black and white, a pair of prints proved Shulman is an artful colorist. In his photograph of a Case Study House in Altadena, California, a turquoise pool and equally turquoise sky envelop the clean lines of the building. In this shot, as in the others, there is nothing candid about the portrait of the pool-

side couple. The mistress of the house holds a glass midair, as if toasting to another day in paradise. —Susan Emerling



©JULIUS SHULMAN/COURTESY TASCHEN

Julius Shulman, *Richard Neutra, Singleton House, Los Angeles, California, 1960/1999, gelatin silver print, 29 1/4" x 23 1/2".*
Fahey/Klein.