



## THE NEW YORKER

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### DANIEL MASCLET

The work of this little-known modernist photographer (1892-1969) appears to come from a uniquely (if not stereotypically) French sensibility — he's part flâneur, part sensualist. This choice group of images made between 1922 and 1964 brings Doisneau, Kertész, and Man Ray to mind, and several androgynous portraits of Masclet's wife, Francesca, recall Claude Cahun at her most mesmerizing. Whether the subject is a scattering of dead leaves, a peeling plaster wall, or a female nude feigning sleep, the photographs are quiet, assured, and unfailingly elegant. Through Feb. 14. (Gitterman, 170 E. 75th St. 212-734-7430)

Vince Aletti