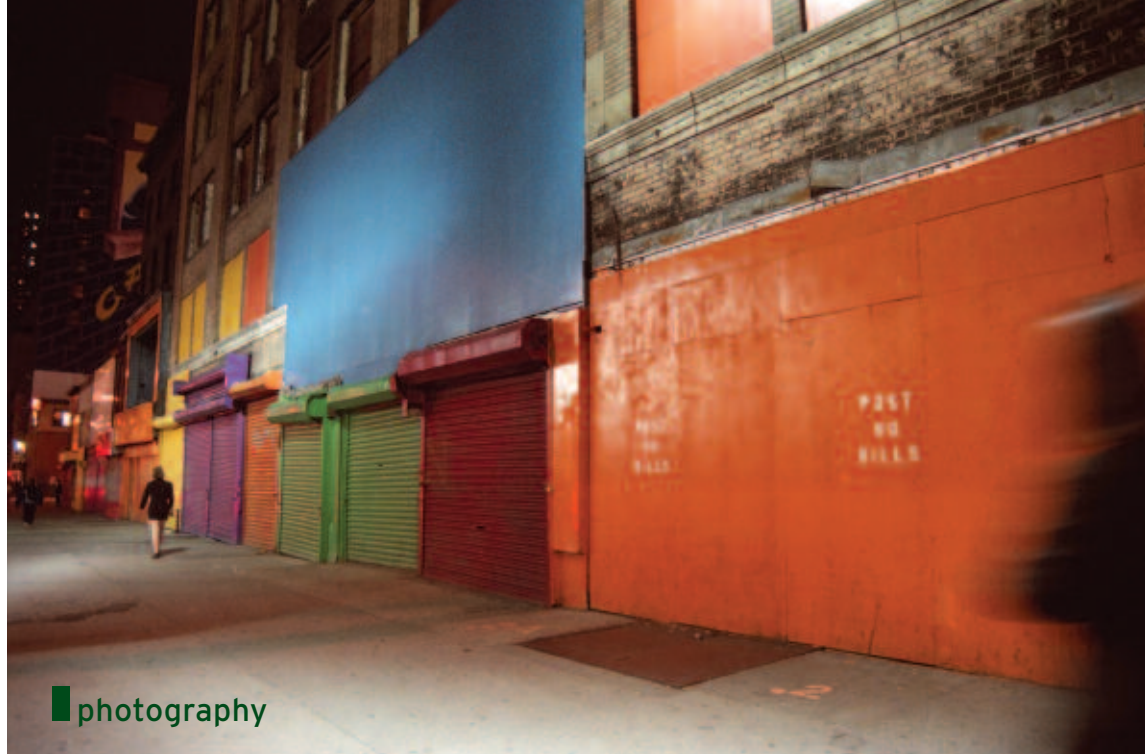


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photography

BRIGHT NIGHTS

PHOTOGRAPHER LYNN SAVILLE SEES NEW YORK CITY IN A CERTAIN LIGHT

by Nicole Pezold / GSAS '04

Photographer Lynn Saville generally works alone. With a small, collapsible tripod and two cameras, she scouts New York City's unpopulated, weed-choked fringes, from Gowanus in Brooklyn to Hunts Point in the Bronx, by both bus and foot. She may wander up and down a desolate block absorbed by angles and, especially, points of illumination. She shoots at twilight, when the sky fades in cinematic tension with freshly lit street lamps and floodlights. "I feel drawn to these places that seem almost pastoral, that had been industrial and now things are shifting; forgotten unloved places," Saville explains.

Unloved they may be, but Saville's lens, as revealed in her recent book *Night/Shift* (Mona-

celli), bestows them with an unexpected beauty. Luminous blues, from desert turquoise to cobalt, accented with pinks, oranges, and amber, highlight empty rail yards, loading docks, shells of warehouses, the bellies of overpasses, and elevated subway platforms. Saville admits she felt some urgency to record these streetscapes because—even in the midst of a recession—it seems only a matter of time before they're claimed for condos, bank branches, and Duane Reades. "I love the way the city looks now and have this fear that developers will come and collapse whole blocks and put up something anonymous," she says. Saville, who co-teaches the "New York at Twilight" course with night photographer Kay Kenny at the School of Continuing and Professional Studies, has amassed two

decades worth of nighttime images, much of them focused on the city's architecture, and pieces from her oeuvre grace the collections of the Brooklyn Museum and the New York Public Library. Art critic Arthur Danto, in *Night/Shift's* introduction, compares her to Eugène Atget, the ambitious photographer who documented Paris's empty streets in the early 20th century.

Saville is no preservationist. She was trained at the Pratt Institute as a street photographer. In the vein of celebrated artists André Kertész and Garry Winogrand, she set out to capture the experience of street life at random moments—but was drawn to the urban landscape instead. She credits her fascination with light to a drawing class, where a model was sitting under a spotlight. The assignment was to fill a piece of pa-



PHOTOS © LYNN SAVILLE

LEFT: IN "WEST 42ND STREET," SAVILLE CAPTURES THE SEEDY TIMES SQUARE OF 1998 BEFORE ITS FULL CLEANSING. RIGHT: SHE HAS ALSO TRAINED HER LENS ON LESSER KNOWN INDUSTRIAL QUARTERS, SUCH AS THE HACKENSACK BRIDGE.

per with charcoal and then erase to find the image. "It was a major moment for me," Saville says, to realize one could bring light out of dark. Ever since, she has tried to replicate that grainy contrast in her photos. In her 1997 book, *Acquainted With the Night* (Rizzoli), this aesthetic lent a film noir look to black-and-white images of New York and far-flung places such as Greece and India.

Recently, Saville has started to confront a problem: people

ethereal figure made the picture. Her next project is to capture more of these sorts of anonymous interlopers. Some neighborhoods, however, are now so clogged with foot traffic that they no longer lend themselves as subjects. Today it would be impossible to re-create "West 42nd Street," taken just off Times Square in 1998. In the photograph, a wall of shabby, rainbow-shuttered businesses looms at the viewer, while a leggy woman, likely a prostitute,

Saville felt some urgency to record these streets before they're claimed for condos, bank branches, and Duane Reades.

walking into her shots. As she was snapping "39 Washington Street," in the DUMBO section of Brooklyn for her latest book, a young woman in a white dress hurried into the shadows of the frame. At first Saville was annoyed, but sifting through the negatives she realized that this

sashays into the background. "I was actually scared that someone was going to mug me," Saville remembers of the shoot. "Now the problem is somebody will trip over your tripod." ■

Saville is represented by Yancey Richardson Gallery.

fashion

Music That Wears Well

They're paired with skinny jeans and a scarf at Urban Outfitters. They're on the rack next to the LnA collection at Bloomingdale's. They're pictured in the pages of *Nylon* magazine and on *Vogue*'s blog. Jeremy Wineberg's Music Tees have arrived—now if only they were easier to explain.

Wineberg (GAL '11) came up with the idea to put the cover art (on front) and track names (back) from new albums onto T-shirts. Simple enough, right? But the shirts also come with a tag displaying a code that enables fashionistas to download the album from Music Tee's Web site. And despite Wineberg's initial difficulty explaining the concept—he kept reinforcing that the shirt doesn't actually play music—Music Tees have attracted a cultish following and collaboration with artists such as David Gray, Mos Def, and **Perez Hilton (TSOA '00)**, pictured below. "It's still fairly new but has this cool factor," Wineberg says.

The grad student will soon expand his fashion horizons with the Movie Tee, which features art from upcoming films and lets wearers download them after release. Just think Netflix meets American Apparel.

—Lori Higginbotham



PHOTO © GETTY IMAGES

CREDITS

ALUMNI ON THE HUNT FOR AWARDS SEASON GOLD

GEOFFREY FLETCHER (TSOA '99) became the first African-American screenwriter to win an Academy Award when he took home the Best Adapted Screenplay statue this year for the drama *Precious*, for which he also won Best First Screenplay at the Film Independent's Spirit Awards... **JUAN JOSÉ CAMPANELLA** (TSOA '78, '88) snagged the Oscar for Best Foreign Language Film for *El Secreto de Sus Ojos* (*The Secret in Their Eyes*), which he wrote and directed... **NICKIE RAN HUAI** (SCPS '04), **SHAHAR LEVAVI** (SCPS '04), and **BRETT MCCONNELL** (SCPS '03) worked as part of the groundbreaking visual-effects team on James Cameron's \$400-million-blockbuster *Avatar*, which won three Oscars—including Best Visual Effects—of nine total nominations, among them **GWENDOLYN YATES WHITTLE**'s (TSOA '84) nod for Best Sound Editing... **SALLY MENKE** (TSOA '77), who edits all of Quentin Tarantino's movies, was up for Best Film Editing for *Inglourious Basterds*... The dark comedy *A Serious Man* earned **JOEL COEN** (TSOA '78) and brother Ethan two Oscar nominations, including Best Picture, as well as a nod for Best Director at the Spirit Awards, where they were also honored with the Robert Altman Award alongside the film's casting director **RACHEL TENNER** (WSC '92)... **CARY JOJI FUKUNAGA**'s (TSOA nongrad alum) immigration thriller *Sin Nombre*, which he wrote as his NYU graduate thesis, scored three Spirit Award nods, including Best Director and Best Feature... The star-studded musical *Nine*, produced by **MARC PLATT** (LAW '82), racked up four nominations at the Oscars and five more at the Golden Globe Awards... **ALEC BALDWIN** (TSOA '94) pulled off a hat trick this



awards season with three Best Actor wins—at the Emmy, Golden Globe, and Screen Actors Guild awards—for his role as the sharp-tongued network suit on the NBC comedy *30 Rock*... *The Hangover*, directed by **TODD PHILLIPS** (TSOA '94), was named Best Comedy at the Golden Globe Awards, where **MARTIN SCORSESE** (WSC '64, STEINHARDT '68, HON '92) was honored with the Cecil B. DeMille Award for lifetime achievement... **MICHAEL C. HALL** (TSOA '96) won Best Actor statues at both the Golden Globe and Screen Actors Guild awards for his performance as the titular serial killer on Showtime's *Dexter*... **STEVE BODOW** (TSOA '95), **DAVID JAVERBAUM** (TSOA '95), and **ELIOTT KALAN** (TSOA '03) scored Emmys for Outstanding Writing for their Comedy Central hit *The Daily Show With Jon Stewart*... **STEFANI GERMANOTTA** (TSOA nongrad alum), aka Lady Gaga, took home two Grammys for her multiplatinum debut album, *The Fame*... **KAREN ORZOLEK** (TSOA '01),

better known as front woman Karen O of the Yeah Yeah Yeahs, was up for two Grammys, including Best Alternative Music Album... At this year's Sundance Film Festival, **DEBRA GRANIK** (TSOA '01) won both the dramatic Grand Jury Prize and the Waldo Salt Screenwriting Award for writing and directing the bleak family tale *Winter's Bone*, with cinematography by **MICHAEL MCDONOUGH** (TSOA '98)... **NICK QUESTED** (TSOA '93) executive produced *Restrepo*, which follows a platoon in Afghanistan and was chosen for the U.S. documentary Grand Jury Prize... Audience awards at the festival went to **LUCY WALKER** (TSOA '98) for her documentary, *Waste Land*, about scavenging at the world's largest landfill, in the World Cinema competition, and TV actor **JOSH RADNOR** (TSOA '99) for his debut comedy *happythankyoumoreplease*, which he wrote, directed, and starred in... The Best of Next award—honoring a low-budget film—was given to *Home wrecker*, the screwball romantic comedy co-directed by **BRAD BARNES** (TSOA



'05), who penned the script with **SOPHIE GOODHART** (TSOA '03). Fellow alum **DANIEL VECCHIONE** (TSOA '09) was the film's cinematographer... **BARBARA WHITMAN** (GAL '88) is a producer of the Tony Award-winning musical *Next to Normal*, now in its second year on Broadway... Next month's romantic comedy *Letters to Juliet* stars Vanessa Redgrave and Amanda Seyfried, and was inspired by the eponymously named book by Ceil and **LISE FRIEDMAN** (GAL part-time professor). —Renée Alfuso

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