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THE WALL STREET JOURNAL.

PHOTOGRAPHY

Photography exhibitions of Leonard Freed, Derry Moore and 'About a Woman'

Visions of Women and Intimate Looks at India and Italy

By WILLIAM MEYERS

June 27, 2014 7:13 p.m. ET

Derry Moore: Vintage + Color

sepiaEYE

547 W. 27th St.,

(212) 967-0738

Through July 30



Derry Moore's 'Chowkidar, Descendant of Last King of Oudh, Lucknow' (1997). *Derry Moore/sepiaEYE*

Derry Moore (b. 1937) is famous in his native England for his celebrity and architectural photographs. He has gone to India repeatedly since his first trip in 1971, and in India he devotes the same attention to his pictures of servants and prostitutes and to the decaying edifices of the raj as he does to the stars of the London stage and noble palaces back home.

Which is to say that the work at sepiaEYE is very handsome, notable for its attention to detail and atmosphere. Although the features of her face are hidden in shadow, it is clear from the girl's naked back in

"Prostitute, Bombay" (1976) that she is young and attractive. The portly subject of "Nawab Mujib Yar Jung, Hyderabad" (1978) sits wearing a traditional frock coat and jodhpurs and with a walking stick leaning against his thigh. He is middle-aged and a man of authority; the chairs, paintings and other furnishings that surround him help us understand who he is.

The haunted look of the man in "Palace Guard, Jaisalmer" (1978), with his snow-white mustache and oversize turban, is an indication he has outlived his time. The middle-class man in "Couple, Lucknow" (1977) looks at his wife fondly. The youth in "Young Boy in Burdwan House, Calcutta" (1977), one of the few color prints in this show, is handsome, with jet-black hair, and sits comfortably in a classic Roman chair in a room with a Roman bust and other classical Western statues, an example of the potpourri of cultures that is India.

Leonard Freed: The Italians

Leica Gallery

670 Broadway, (212) 777-3051

Through Aug. 9

In the same way Derry Moore keeps returning to India, Leonard Freed (1929-2006) kept going back to Italy. A native of Brooklyn, N.Y., and a Magnum photojournalist known for his coverage of the civil-rights movement and the New York Police Department, he found something congenial about Italy and the Italians; there is great affection in his pictures for these animated people.

In "St. Peter's Square, Vatican City" (1958), two priests frolic in a snowstorm, their long, black coats and wide-brimmed hats silhouetted against the snow as one aims a snowball and the other ducks. The two men in "Naples" (1956) are dancing outside in a cobble-stoned square; they hold each other, and the one whose face we see has his eyes shut; passersby turn to stare at them.

The woman in the foreground of "Sicily" (1975) looks directly at the camera; her hair is dark, she has a Mediterranean complexion and an intense aspect; behind her a crowd has gathered at the shore, and in the distance a boat sits on the beach.

In another picture with the same title, a man runs as he pushes a wooden cart loaded with tuna past an ancient stone wall. Three Italian soldiers sit on a bridge over the Arno in "Florence" (1958). The show at Leica also includes 13 pictures taken by Mr. Freed in New York's Little Italy in 1955, and it is immediately apparent he is dealing with people of the same stock.

Mr. Meyers writes on photography for the Journal. See his work at www.williammeyersphotography.com.

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