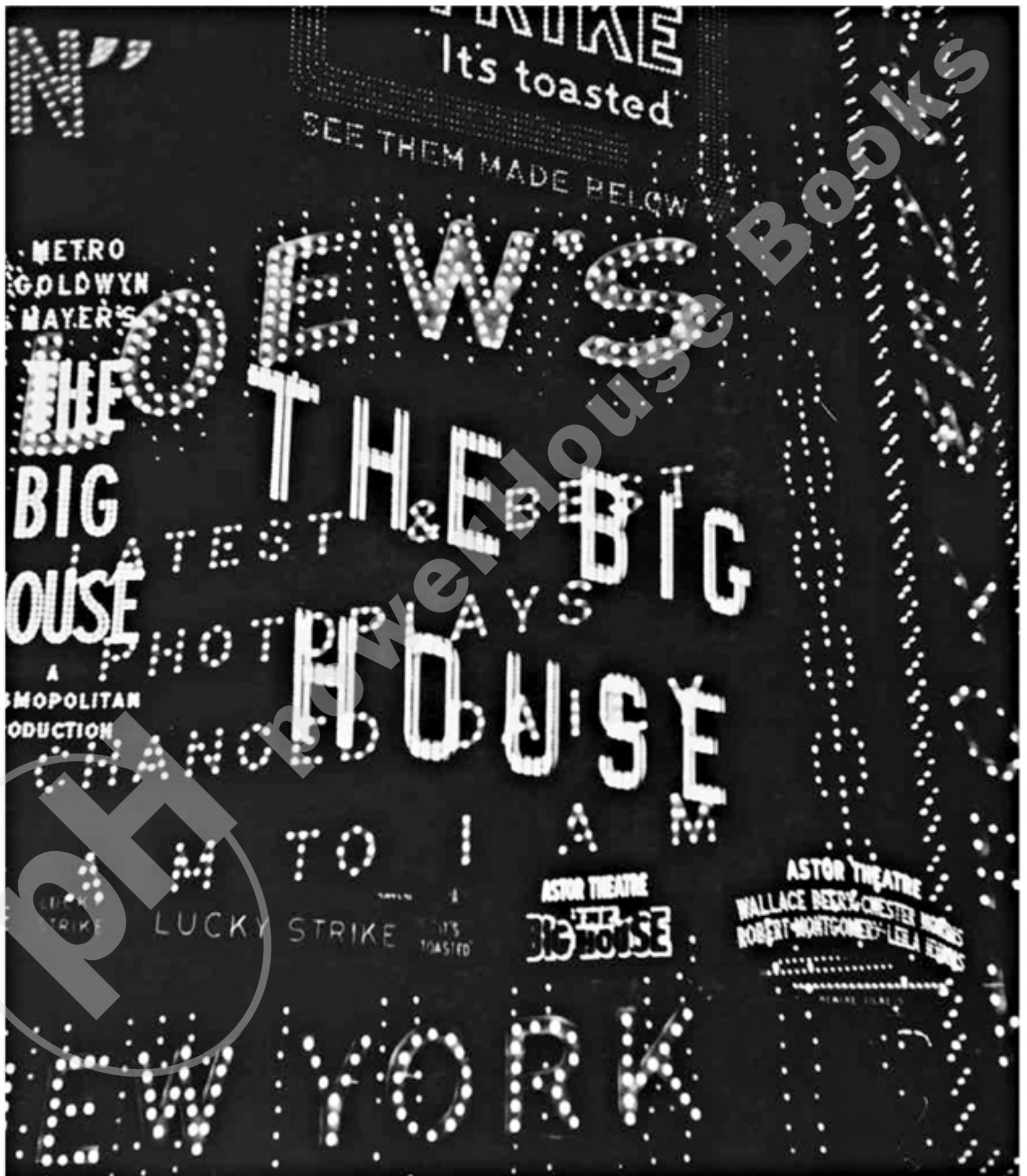


NEW YORK AT NIGHT



PHOTOGRAPHY AFTER DARK

NEW YORK AT NIGHT: PHOTOGRAPHY AFTER DARK

Edited by Norma Stevens and Yolanda Cuomo
Text by Pete Hamill, Adam Gopnik, Vince Aletti, and Patricia Marx

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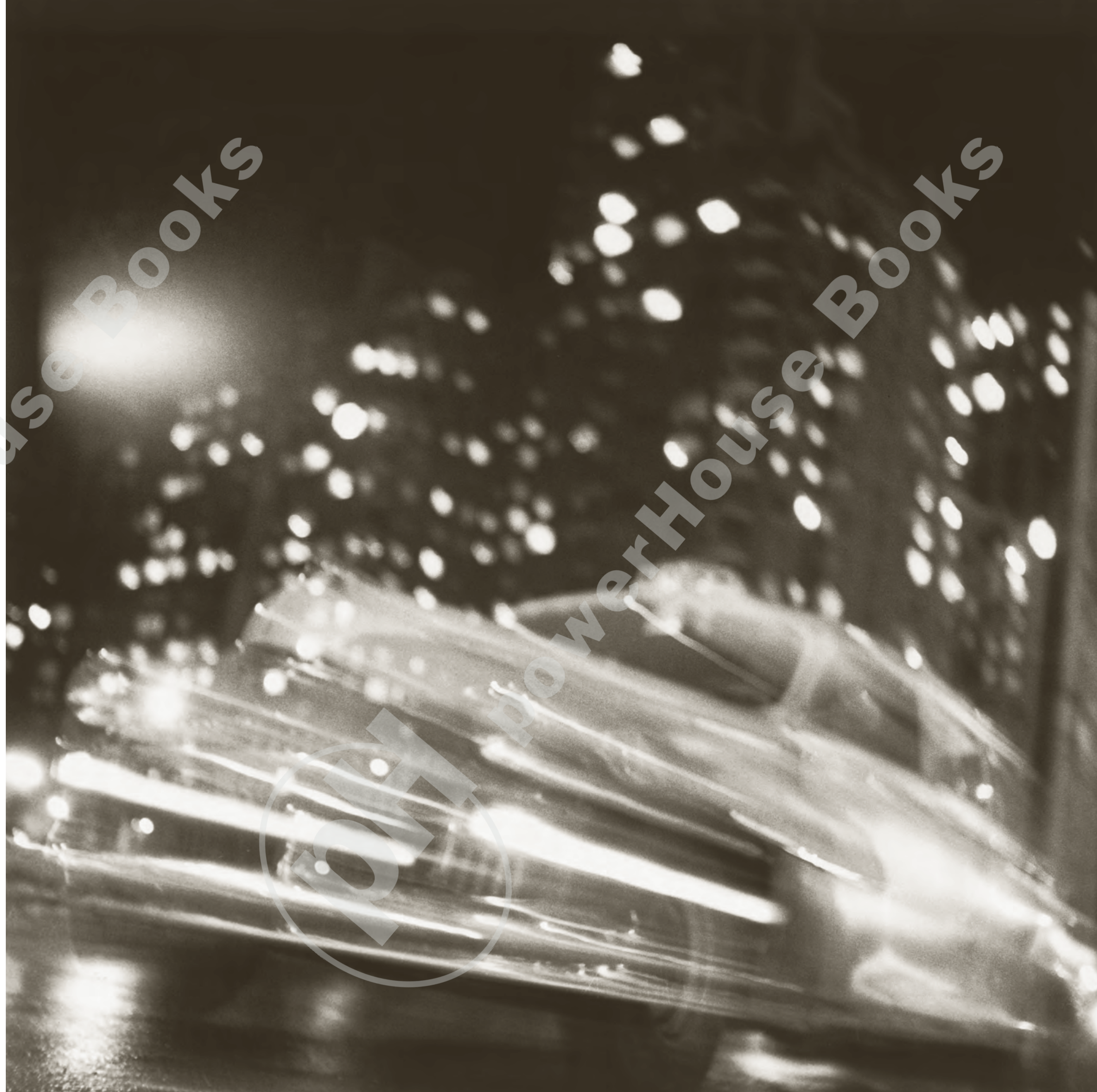
Vince Aletti

Patricia Marx

EDITED BY

Norma Stevens

Yolanda Cuomo



NEW YORK AT NIGHT

BY NORMA STEVENS

Fresh from curating the 2009 Richard Avedon fashion retrospective at the International Center of Photography in New York and editing the book that accompanied the exhibition, I was casting about for another book to do when I had one of those incandescent middle-of-the-night ideas: what about New York at Night? What could be more glamorous—more scintillating, and adrenalized? New York at its most extreme—more squalid, lonely, and dangerous—what could be more picturesque? The glittering marquees of Broadway; the hotels of legend—the Waldorf-Astoria, the St. Regis, the Plaza, the Chelsea; the trendy nightclubs—the Copacabana, the Cotton Club, the Stork Club, El Morocco, Studio 54, the Mudd Club, the Rainbow Room, the Boom Boom Room; the neighborhoods, each with its singular sense of place—the Bowery, SoHo, Times Square, the Village, Chinatown, Harlem; the die-hard partygoers, from Lady Astor to Brenda Frazier, from Andy Warhol to Lady Gaga, raging and raving against the dying of the night. What I envisioned was a collage of storied people and places that would shed a light on a century's worth of New York days. Working with my collaborator, co-conspirator and friend Yolanda Cuomo, we searched for material that took us to collections far and wide, public and private, major and minor, and to the bodies of work of photographers—famous, infamous, and under-the-radar. In one case, we trudged to Avenue B on the Lower East Side and found 84-year-old New York photographer, Sid Kaplan, living in a one-room apartment, surrounded by boxes and shelves of his negatives and prints. He was thinking of trashing it all. We begged him not to. Sid's work is in this book so are 88 more luminaries.

We made our way from venerable galleries on Madison Avenue to supercool Chelsea and Rivington Street where we succeeded in getting lost before finding what we had come for—emerging, eye-opening talent.

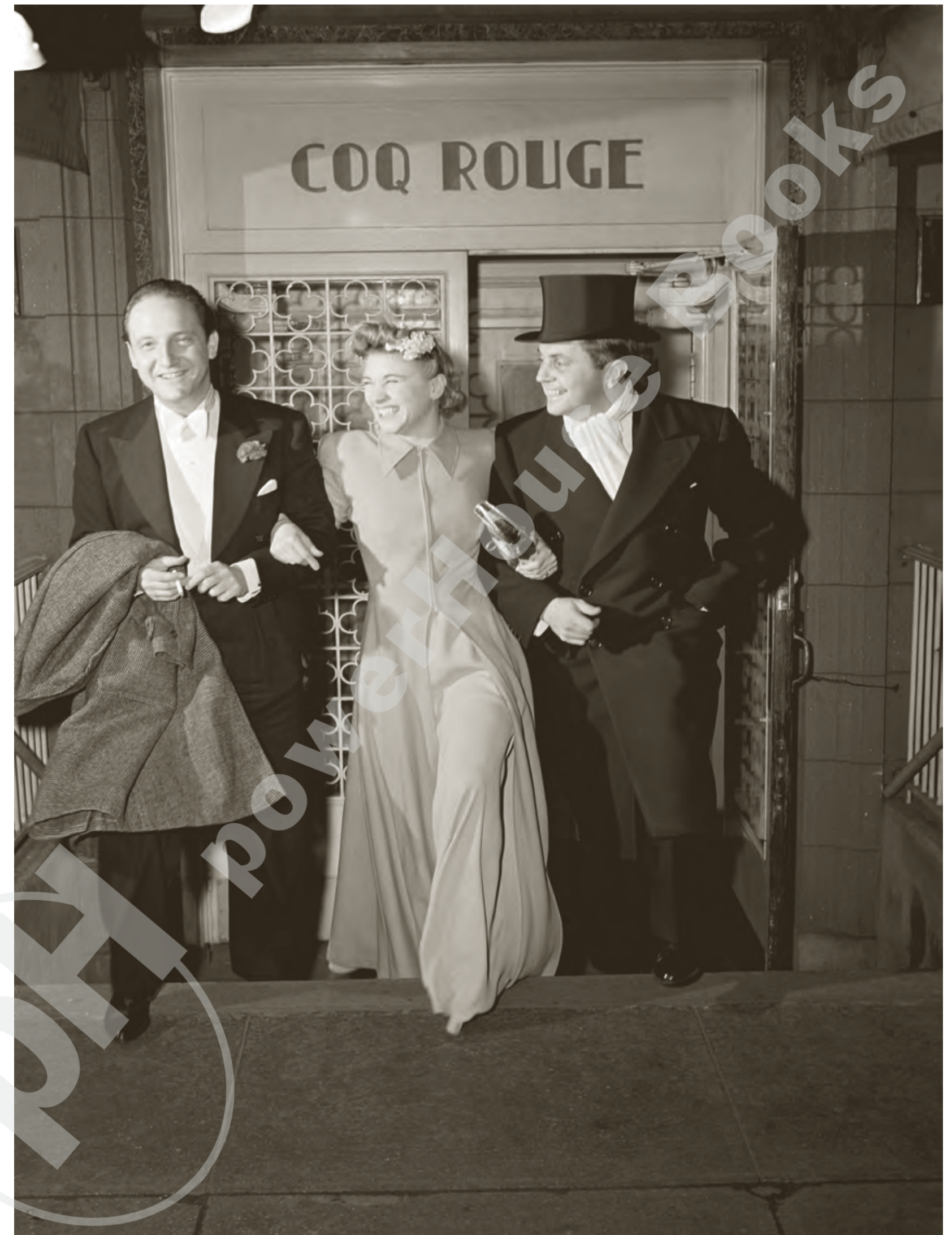
We spent hours scrutinizing the archives of *Harper's Bazaar*, *Vogue*, *Look*, and *Life* magazines, the New York Public Library, MoMA, the Met, the Whitney, and the Getty.

Most of the photographers we approached were generous; others, kicked in from beyond the grave in the guise of their foundations or estates.

As we made our selections, we pretended we were attending Mark Twain's 70th birthday party at Delmonico's, or the deluxe 1950s April in Paris Ball, deliriously trying on our masks for Truman Capote's 1966 Black and White Ball at the Plaza. Oh, the fun of it!

The nearly 200 photographs that follow are the art and humor of it!

And, the "it" of it?—New York at Night!



FRANK BAUMAN, Hilde Garde Leaving Coq Rouge, 1941

Edith Wharton once wrote that the ghost story died
with the invention of the electric light, and surely most women hated those first bulbs.
They longed for candles and gaslight. I remember the first two nights after Sept. 11,
when all of downtown (west of Broadway) was without light.

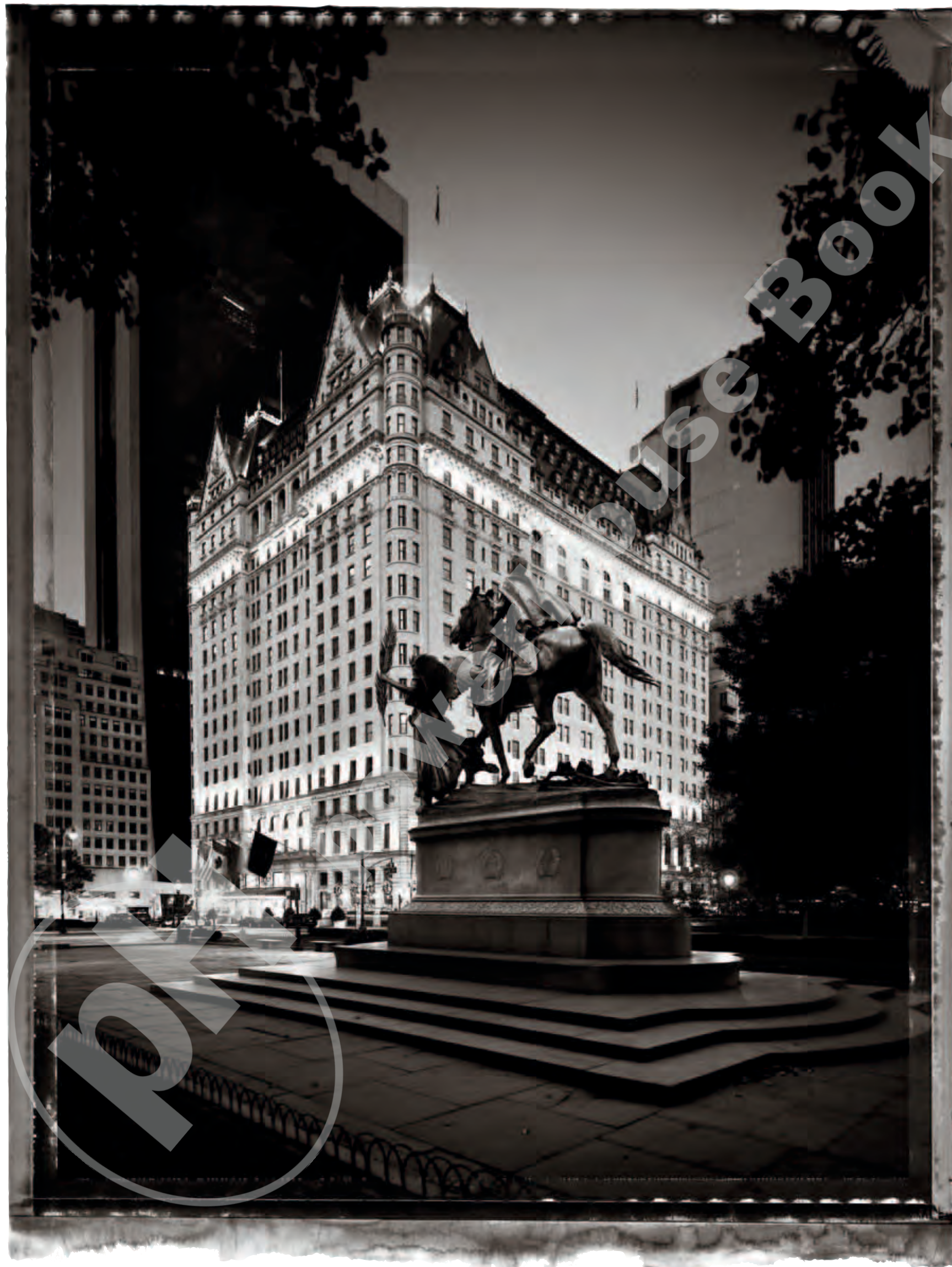
We walked in those nights through a velvet blackness,
with only a shifting red line in the distance at Ground Zero.

Oddly beautiful, in spite of the horror.

—Pete Hamill



BERENICE ABBOTT, *The Nightview*, 1932



Opposite: CHRISTOPHER THOMAS, The Plaza Hotel, 2009

Above: CHARLES HARBUTT, Jazz Bassist, 1961



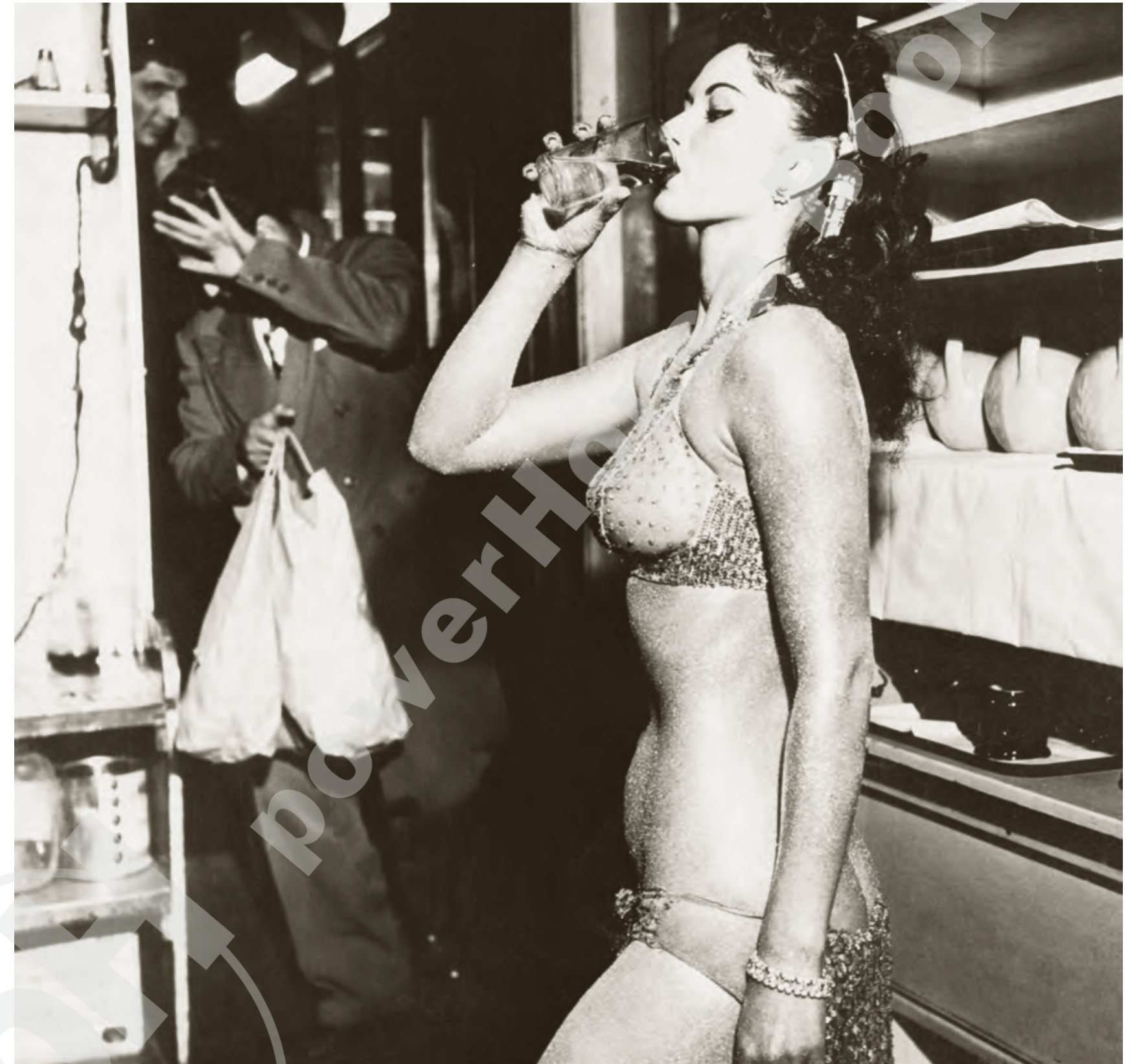
PHOTOGRAPHER
UNKNOWN,
Frank Driggs Collection,
Loew's State Marquee,
March 1940



Opposite, top: ROBIN PLATZER, Bianca Jagger on a White Horse at Studio 54 Celebrating Her Birthday, 1977

Opposite, bottom: ERIKA STONE, Test of Strength, Sammy's Bar, 1946

Above: LARRY FINK, George Plimpton at Elaine's, January 1999



Opposite, top: NAN GOLDIN, Trixie on the Cot, 1979

Opposite, bottom: BOB COLACELLO, Models Dancing at Halston's House, late 1970s

Above: WEEGEE, Golden Girl, 1950



Previous spread: JEAN PIGOZZI, Jimmy Goldsmith's Hand, Thanksgiving Dinner, 1988

Opposite: BURT GLINN, A Stripper at Club Samosa on 52nd Street, 1949; Above: ELI REED, Punks Jump off the Stage at the Ritz, 1986



Opposite: BRUCE DAVIDSON, The Cafeteria, 1973

Above: JOHN BAEDER, Empire Diner, 1976







RICHARD AVEDON,
Cirque du Soleil: Sous le Grand Chapiteau, May 20, 1995

*Previous spread: PHILLIP HARRINGTON AND ARTHUR ROTHSTEIN,
Art Students League Ball, April 1952*

Right: STANLEY KUBRICK, Young Couple on Fire Escape, 1948





Previous spread: BONNIE BRLANT, Motorcycle Disco, 2009

Opposite: SAMUEL H. GOTTSCHO, Fireworks at the World's Fair, May 26, 1939

Above: WEEGEE, Cinderella Ball, April 18, 1941



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NORMA STEVENS, curator and co-editor of this publication, joined The Richard Avedon Studio in 1976, after a successful career as an advertising copywriter and creative director. It was in this work that she began a 30-year association with Richard Avedon, in which Stevens managed and collaborated on all Studio projects—commercial, editorial, fine arts. Additionally, structuring the private operating foundation that would protect his legacy and be named for him after his death. In 2004, Ms. Stevens became the founding Executive Director of The Richard Avedon Foundation. She then joined the Museum of the City of New York spearheading the Museum’s Photography Initiative Program. Currently, she is working on a publication, a memoir and tribute, to The Avedon Studio.

YOLANDA CUOMO, For over 25 years Yolanda Cuomo Design has produced a wide range of projects that demonstrate the studio’s passion and skill, crafting striking visual solutions that merge words with images. Publication and exhibition projects include the work of Richard Avedon, Diane Arbus, Sylvia Plachy, Gilles Peress and other legends in the cultural world. Yolanda Cuomo Design has been honored with several important industry awards, including the ICP Infinity Award and the prestigious National Magazine Award in the category of General Excellence from the American Society of Magazine Editors (ASME).

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