

Flomenhaft

This exquisite show provided glimpses of the beauty Builder Levy has been discovering in remote places across the globe since 1997. Inti distant landscapes were among the gold-toned gelatin silver prints on view, all printed by the artist employing the meticulous technique he learned directly from Paul Strand.

A group of photos taken in Bolivia included a breathtaking panorama of dramatic mountains, a handsome young man in an Adidas vest with a parrot on his shoulder, and a crowd demonstrat-



Builder Levy, *Zebras Nuzzling*, 2012,
gold-toned gelatin silver print, 11" x 14".
Flomenhaft.

ing to restore a subsidy for gasoline in La Paz. In Ngorongoro Crater, Tanzania, Levy captured a pair of zebras with their heads affectionately placed on each other's backs, a family of cheetahs, and a Masai village of straw-roofed huts. There were also beautiful scenes featuring Mongolian wrestlers, archers, and horse tamers. Levy has been taking pictures since his father gave him a camera in 1951, when he was just a child. His estimable body of documentary and street photography includes many images of underprivileged children in the blighted New York neighborhoods where he taught reading, creative writing, art, and photography between 1960 and 2000. He also made a lauded series on the harrowing working conditions in Appalachian mines, and has been covering protests since the marches against the Vietnam War in the late '60s.

As Levy has explained, his aim has always been to visit and portray places that are "attempting to channel the wealth and resources of their nations toward health care, education and housing, culture and a sustainable environment as a priority for the majority of the people." Levy's valiant and optimistic vision was clearly laid out in this luminous exhibition.

—Elisabeth Kley