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Very different is John Gutmann's *Crippled Girl Watching Parade, 1937*, a candid shot of a Chinese girl on crutches leaning against a wall. Behind her head a painted sign reads "Drink Dixie Beer," and it's obviously New Orleans, probably Mardi Gras, yet Gutmann has captured something of the unsettled tone of the times in even his most parochial local images. You see it in *Jitterbug, New Orleans, 1937*, a shot of a young black girl and a tall, gangly black man dancing in an otherwise desolate street. The girl is masked and the man's body language is oddly skeletal, like a scene from the old Brazilian movie *Black Orpheus*. Another 1937 opus, *The Game*, features white maskers on a downtown street, but the high boots and refuse somehow remind us that this is the 1930s of Nazis and fascist upheaval. Gutmann is a master of undercurrents.

In such a show it is no surprise to see works by local masters such as Clarence John Laughlin, E.J. Bellocq, "Pops" Whitesell, Eugene Delacroix and George Dureau, among others, yet here the images are not only representative but are arranged in a mutually complementary way that enhances their overall eloquence. There are also some surprises; Michael P. Smith's photo of a spiritualist church ritual, *Baptism, 1974*, is neatly complemented by Robert Frank's *Mississippi River, Baton Rouge, 1956*, an eerie view of a cross-wielding spiritualist preacher on the batture. Photos by other international masters such as Walker Evans, Edward Weston, Arnold Genthe and Henri Cartier-Bresson reveal not only their own unique talents, but how Louisiana influenced them to produce work that was often atypical: more surreal, romantic, or -- in a word -- more "dreamy" than what was ordinarily expected of those artists.



John Gutman's remarkable 1937 black-and-white photograph, *The Game*, walks a fine line between dream state and fascist state.

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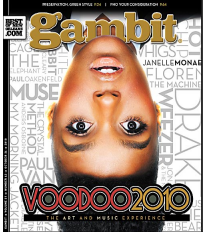
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