



Opposite: Romare Bearden, *Evening 9:10, 461 Lenox Avenue*, 1964. Collage, 8¼ × 11 in (21.3 × 27.9 cm)

Massimiliano Gioni When did you decide that you were going to be an artist?

Jordan Casteel I think I can say that I have been making things my entire life. I was always getting my hands involved in something, whether it was baking or making gifts for friends and family. My parents were real advocates for the arts and collected on a small scale. They had prints of Romare Bearden and Faith Ringgold in the house. So, I was aware of the work of many great African-American artists. I understood there was a legacy that I could be part of, and I was aware of my creativity at a very young age. But I never knew any living artists. And I wouldn't have any contact with artists until much later.

MG Did your parents make art?

JC My dad sort of did. He'd probably be mortified, but he used to do macramé. He has three sisters who are all creative in some capacity. He had a very hands-driven, making-involved family. My mom comes from a social justice and philanthropy family. They supported me as a child who just wanted to make stuff.

MG Are you an only child?

JC I have two brothers, so I'm the only girl. My space, my craft corner, as I used to call it, was my reprieve. It was always where I felt the most safe and comfortable. But it wasn't really until getting into Yale that I thought about being an artist.

MG Where did you study before Yale?

JC I studied sociology and anthropology for the first three years of college. I went to a small women's liberal arts college in Georgia called Agnes Scott. And when I say small, I mean less than a thousand students. Very, very small. Part of my reason for going to a liberal arts school was that it was very clear to me that if I could write, I could do anything. I felt that if I could communicate my ideas well, then I could maneuver through the world, and whatever choices I made in terms of my career, I could make with confidence. But ultimately, I changed my major to studio art during my senior year, after I studied abroad in Cortona, Italy.

MG Oh, really?

JC Yes. I took my first oil painting class and I loved it. I was there for four months and it was the first time I thought, "I would love to do this for a lifetime. I want to be an artist."

MG What were you painting at the time?

JC I was painting the grounds-keeping staff, which I guess brings me full circle to what I am doing now, even though my practice has evolved. I guess you could say that I was already paying attention to the people on the periphery of the spaces that I occupy. I was painting the people who were part of my everyday existence but weren't necessarily recognized as being involved in the proper university program and the education of the students. But I sought them out and built relationships; I felt most comfortable with them.

MG Do you think your studies in anthropology and sociology had anything to do with your curiosity about these people and, more broadly, about the way people live and work or present themselves in public? One could describe your portraiture as a kind of anthropology of the everyday.

JC Yes, I have always been interested in the people on the periphery. When I started at Agnes Scott—I remember this so clearly—my mom was getting ready to

say goodbye to me in my dorm room and I was all emotional. She said, “So we’ve met the dean, we’ve met the president of the college, we’ve met professors. All these people are going to be a part of your world, but the people who will sustain you and be the backbone of your experience at this institution are going to be the grounds-keeping staff and the people in the kitchen and the people in the background, and we’re going to go meet them and we’re going to go do it now.” She marched me into the kitchen and said, “Those are the people you need to know.” And it was very clear to me in that moment that the people who would care for me were often the people behind the curtain, or the people who were right in front of me, and I had to take the time to see them and get to know them.

I do think there is a strong connection between my sociological studies and my work. It was also important that I grew up in a household where social justice was at the forefront of our thoughts and our lives. I was brought up to acknowledge the presence of the people who work with you. Probably, all this is reflected in my work and in the people who catch my interest as subjects.

MG What happened when you came back to the States after your stay in Italy?

JC I came back with rose-colored lenses on about being an artist. But I had no idea how a girl from Colorado actually becomes an artist. I didn’t know what a studio practice looked like, what that actually meant. I changed my major to studio art when I came back from Italy, but I did not pursue an MFA immediately after that. Instead I joined Teach for America, which is an organization that places teachers in low-performing schools across the country. I taught special education to sixth and ninth graders back in Denver. It was very tough, and I was quite miserable; I got really sick and started thinking about how I could return to school. I thought I wanted to teach art. My idea was to get an MFA in painting. While I was working for Teach for America, I started painting my students, which is what I am still doing today. I just finished a series of portraits of my students at Rutgers University.

MG Education has been a fundamental part of your upbringing. This might be a stretch, but there is a pedagogical aspect to your work, or at least a sense of empathy for your subjects. How did you decide to apply to graduate school?

JC I applied to five different schools. Honestly, I didn’t think I stood a chance at Yale and wasn’t even going to apply, but my mom set up a bet against me. The application was a hundred dollars, which at that moment was really a lot: I had just quit my job and had no money. My mom said she would pay me back if I didn’t get in, so I took the chance, not at all expecting to make it.

MG Who was teaching there at the time?

JC Robert Storr was there, which really excited me because I had just discovered his writing about Alice Neel, who was already a hero of mine.

MG Who was teaching painting?

JC Sam Messer was the associate dean at the time. And he was, without a doubt, the person who supported me the most there. He advocated for me. I didn’t know how to paint when I showed up at Yale. I had never stretched a canvas before; I had three paint brushes. I was buying oil paint and canvases from Michaels, the craft supply store. I had never been to an art supply store. Sam sent me to get my first set of brushes at New York Central, and then had me meet with someone and talk about all the different brushes, because he came to my studio the first semester and was like, “Oh my God! What are you doing? We’re going to have to reset everything.” Throughout school I was like a sponge, because it felt like the opportunity of a lifetime. I did not feel entitled to be there. If anything, I had



Alice Neel, *Faith Ringgold*, 1977. Oil on canvas, 48 × 36 in (121.9 × 91.4 cm)

imposter syndrome. I did not really believe that I belonged, but I felt that I was there and it was an opportunity to learn and gain as much information as possible from my peers. Gradually, I started understanding that my weaknesses—particularly the fact that I didn’t come from an art background and had studied sociology and anthropology—could actually become my strengths. I felt like I was more outwardly focused, and that research and curiosity were going to be central parts of my work.

MG By the time you graduated, you were already working on the *Visible Man* series (2013–14), which would become your very first solo show in a gallery.

JC Yes. I kept experimenting with painting people I knew. I was painting my bed, inviting classmates to my studio and painting them sitting on a green chair from a thrift store. I was painting self-portraits too. I remember having a conversation with Sam Messer about my attempts at being an imaginative painter, and he told me, “Some people use their imagination, and some people just need reference material, and, Jordan, you’re one of those people who needs reference material.” And that’s how I started taking photographs and bringing them back to the studio. It was quite an important revelation for me, because I felt like I didn’t have to reproduce some fantasy in my head, which is what I was struggling with until then.

MG Your portraits are mainly based on photographs.

JC Yes, photographs that I take myself. The transition from painting from life to painting from photographs coincided with a period in which I started thinking more systematically about what was happening around me and how I could use painting as a tool to process the world. It coincided with a period in which I started thinking more about my relationships with black men and the ways in which I could represent the vulnerability and the intimacy of those relationships. I started asking myself questions about how I could use painting as a tool to share those relationships with others. That’s how the nude paintings came about.

MG Did you paint them all at Yale?

JC Yes, all the nudes were at Yale, and almost all the sitters were from the School of Drama, because I was trying to find people who were willing to be nude for a photograph. People originally just laughed me out the door. And then somebody suggested going to the School of Drama, because they were used to acting in the nude. Once I did a portrait of Jiréh, one of the drama students, he started advocating, and then all the black actors in the school started reaching out to me. The choice to photograph the subjects before painting them was very intentional. If I was going to represent the black body, particularly the black male body, then I wanted to be as thoughtful as possible, even before I put paint on the canvas. And I wanted to respect their bodies in a way that I felt they had historically not been respected. I wanted them to feel larger than life, and so the scale of my work grew. I wanted the canvas to feel like a space they were pushing up against. In many of the paintings, the toes are almost pushing against the edge of the canvas.

MG Do you use a professional camera?

JC Not really, but a fancy enough one. A Sony point-and-shoot kind of thing.

MG And you take multiple photos?

JC Yes. In a strange sense, the photographs are important but totally secondary to me. I don’t really care about the photos themselves. What I care about is capturing a moment in time with someone.

MG All the portraits in this series are set in the homes of the sitters.

JC Yes, that was another choice that I made early on. There was a sense of vulnerability in the paintings that was made stronger by the choice of the setting: it had to be intimate and personal. I would show up with my camera and a clamp light and take upward of a hundred photos sometimes, all in one session.

MG Conversations around the representation of masculinity, and black masculinity in particular, have become quite prominent in recent years. Did you want to connect to these debates directly with the series *Visible Man*?

JC Yes, those ideas were central to my thinking, but the fact that I, as a black woman, was making those paintings shifted the discussion considerably. And because my name is Jordan and nobody had really heard of me in New York at the time of the show, I would say that ninety-nine percent of the people coming to see the show thought I was a man and I was making that work, which was quite an interesting misunderstanding. For me, those paintings were also asking, "What does it mean to be a black woman?" Of course, there was a subversion of the gaze as a woman now looking at the male body, but also a real vulnerability in the humanity of the subjects. It wasn't about sex or intimacy in that way. I don't think of those portraits as sexualized. They are about getting to know someone.

MG Did you paint the same people more than once?

JC No, not really. James and Galen are maybe the only people I've painted twice.

MG You mentioned the work of Alice Neel, which many critics have discussed in relation to your own work, but I am curious to know if there were other artists who were present in your mind or in your work at that time, or even today?

JC Bob Thompson was somebody I was thinking about a lot, particularly for his use of color. I was painting black bodies as red and green and blue and whatever I chose them to be. That magical quality of Thompson's work was hugely important to me. Alice Neel was also important for the ways she uses texture, and then people like Kerry James Marshall, of course, even Lucian Freud, and Dawoud Bey and his photographs. Thelma Golden's book *Black Male* (1994) was my bible. My copy is so covered in sticky notes that I had to get a new one.

MG And later on you started painting women too?

JC Even when I was painting the *Visible Man* series, I always felt that the work was deeply personal. And since the work was manifested through me, the feminine was embedded within the paintings. Although the physical representation of a woman or a female body wasn't part of those paintings, my presence is so deeply implicated within the work itself that the woman has always been there in those pictures. I know that might sound too philosophical in a way, but I'm always in fear of my voice being negated as a young black woman. Denying the potential of invisibility is terrifying. That's why I've worked hard at creating these works, and put so much time and labor into them. I don't think they are only about men, even though I have been quickly boxed in as the painter who paints men. I've worked really hard to continue to keep the practice open, because I think that my engagement with the world is so much more vast than that.

MG Did you think of the paintings in the *Visible Man* series as explicitly political?

JC There will always be an element of political weight when dealing with blackness in the United States. Just being a black person has a political weight and, as



Opposite: Bob Thompson, *Landscape with Figures and Birds*, 1964. Oil on canvas, 18 × 24 in (45.7 × 60.7 cm); this page: Kerry James Marshall, *De Style*, 1993. Mixed mediums on canvas, 109 × 120 in (276.9 × 304.8 cm)

an artist, so does making the distinct choice to only paint black men specifically at a time where there's real sensationalizing and awareness happening around the Black Lives Matter movement and around policing. But obviously these questions have always been at the forefront of how I move through the world, my whole life.

Maybe it's my background in sociology and anthropology, or simply what I was taught by my parents, but I had to learn to dissect layers of privilege and read the relationships between bodies and spaces. So, yes, I do think that my work is acutely aware of its responsibility to create a narrative that I thought was lacking; I wanted to contribute very humanized, vulnerable representations of the black male, and of black bodies in general. I think I needed it. I needed more representations of that in my life, as the world was completely inundated with other images and narratives. I was thinking, perhaps selfishly, that painting was going to be a reprieve for me. And if it could work for me, maybe it could also work for those people who are feeling unseen in the world, as fathers and sons, and as intimate, vulnerable people trying to navigate the world just like the rest of us. And not just as black men who are being killed by police, or black men in hip hop, but black men as people who have various books by their bed, and have trinkets that are important to them, or photographs of their mothers as their most important possessions.

MG To me, *Visible Man* and your subsequent series have always been about class too.

JC Maybe *Visible Man* is less so. But I must say that I haven't necessarily thought about the other works as being related to class specifically either. I think there are many assumptions and stereotypes at play when you start using categories like class. For me, what was most important in the shift from *Visible Man* to the following works was going from the interiors of people's homes to the streets of Harlem. The actual spaces that they occupied were my primary focus at that time. I was interested in the way some people in Harlem, in particular, created domestic spaces on the street. They literally carried the home with them; people like Glass Man Michael—every day I walked by his table and he would curate different arrangements of glass objects. One day it would be just frogs, the next day it'd be all these different vases. He was using his creativity to tell a story. That was the most interesting part to me.

MG How did the portraits in Harlem come about?

JC I never feel good when I'm trapped in a corner. After the show "Visible Man," I got into the Studio Museum in Harlem residency program. It was really a dream for me, being under the guidance of someone like Thelma Golden and having mentors like Amanda Hunt and Lauren Haynes. I moved to Harlem and found myself drawn to the people and the energy of 125th Street. It just happened naturally. I grabbed my camera and put it around my neck and thought: "I'm going to walk around and just try to introduce myself to people." I consider myself more an introvert than an extrovert, which is a little odd because I perform extroversion very well. Coming out of my comfort zone to introduce myself to someone in the street is not easy for me, but I set out with this idea that I would like to meet people and paint people on the street. You could say I just set forth to make friends.

MG How was it different from getting to know the sitters for *Visible Man*?

JC It was very different. When I approached people for *Visible Man*, it was within a very specific frame: Yale and the school provided a context and a script. When I moved to Harlem, I didn't know anybody, and I was going to make friends by just introducing myself to people. James, for example, was the very first person I photographed in that series and he was sitting out in front of Sylvia's Restaurant selling CDs. That man is so dapper—he embodied the energy I had always imagined Harlem would have.

I walked past him but came back and introduced myself. I had to hold myself up to say hi. But it was as simple as, “Hi, my name is Jordan. This is going to be a little strange, but have you ever heard of the Studio Museum?” I was often surprised that people had not heard of the Studio Museum. But then I would describe the David Hammons flag, and they would be like, “Oh, yeah, yeah.” They’d be like, “Oh, okay. Actually that’s . . . I’m familiar with that. Yeah, I know their flag. I didn’t know there was art in there.” And I’m like, “Yeah, there’s art and my goal is to get you on the walls of the museum. Would you be willing to participate in this project? I just need to photograph you, and then I’m going to get your information, stay in touch with you, and you’ll come to the opening and celebrate.”

MG Would you take a lot of photographs?

JC Yes, but perhaps these were a little faster than the sessions for *Visible Man*, where I really spent a lot of time with the sitters, taking photos, talking to them, asking them to change their pose or gesture . . .

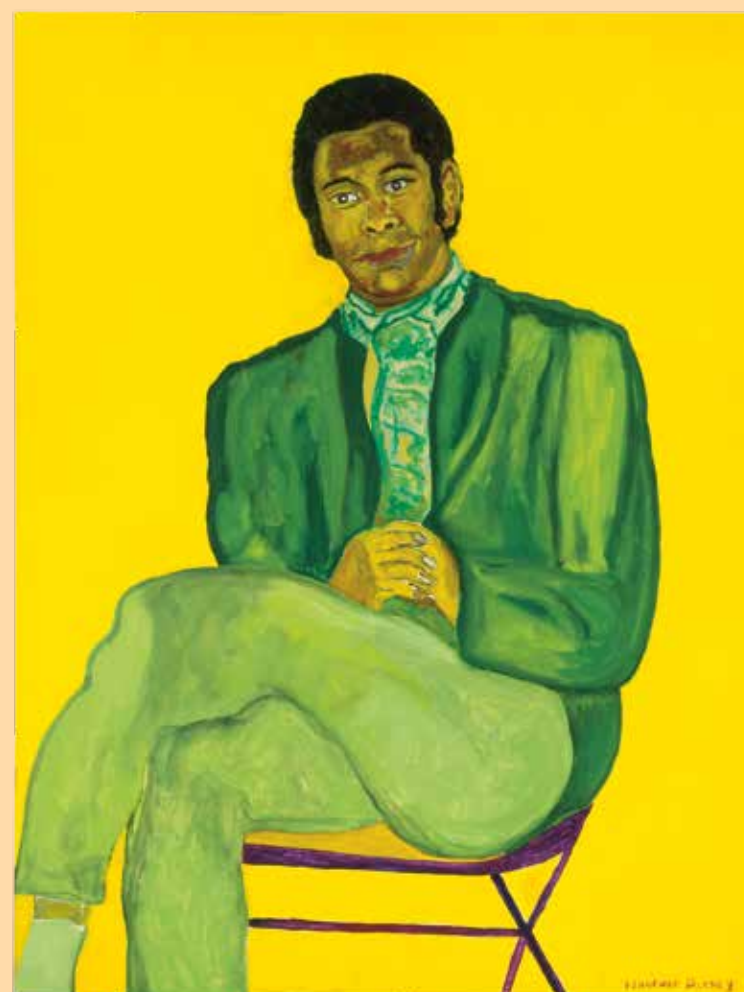
MG How do you use the photos when you are painting?

JC I spend quite a bit of time studying the hundred or so photos of one subject, then I select ten or so, and then print maybe half of those. I print them in color, recently on semigloss paper; before, I had been using very bad paper. And then I put the photos around the canvas and start painting. There’s never been a one-to-one relationship between photograph and painting. It’s not that I enlarge one photo to make a painting. It’s more about the impossibility of bringing a seven-foot canvas into someone’s home or in the streets. The photos help me keep a certain amount of immediacy. They are reference images more than images to be copied or replicated. But then again, the photos also help me not to invent anything, not to make anything up. I’m not imagining or adding language, props, or a symbology that wasn’t already there.

MG Do you show the paintings to your subjects once they are done?

JC Yes, one of my favorite parts of what I do is having everybody come and see the works they are in. I remember when James saw his painting for the first time in particular. I kept coming back to his table in front of Sylvia’s and I was like, “James, we’re having open studios. I finished your painting; you’ve got to come see it. You got to come see it.” And he was like, “Okay, little photographer girl, leave me alone. Whatever.” And I kept coming back. Finally, the day of the open studios, I was sure he wasn’t going to come. It was near the end of the day. But then I saw him walk in and he was wearing the same hat, had the same energy, and everybody was like, “Oh my god. This is the guy from that painting.” I was like, “James, how do you feel?” And it’s literally one of my favorite moments ever. He looked at me and he said, “Oh my god. I thought it was going to be a little drawing or something. I have to go get my wife.” And he ran out, and then twenty or thirty minutes later Yvonne, his wife, arrived, and she said, “Thank you for seeing him as I’ve always seen him and sharing that with the world.” She was sobbing, and I started crying. That was the moment I really felt that I was right where I needed to be, that I was asking all the right questions, that I was meeting all the right people. I have gained new parents and new families through this work. I have twenty thousand different voicemails on my phone from them where they’re just calling to say, “Hey, how are you?” or “I love you.” The experience in Harlem really broadened my perspective about how we get to know one another authentically. What does it mean to see someone and share a piece of yourself and have a real exchange?

I love when the sitters come to the shows. When James and Yvonne came to the show, they brought all their family friends and their grandchildren. Sharing the work with the people is my favorite part because they are alive, here and now.



Beauford Delaney, *Portrait of a Young Musician*, 1970. Acrylic on canvas, 51 × 38 in (129.5 × 96.5 cm)

MG Were you also interested in documenting the landscape of Harlem at a moment of transition and increased gentrification?

JC I felt acutely aware that I was approaching a subject like Harlem, which had been central to the work of many artists like Romare Bearden, Dawoud Bey, and Beauford Delaney, even after he moved to Paris. There are so many people who’ve been inspired by Harlem, and I felt like I was seeing Harlem through them as well. My grandfather’s funeral procession happened down 125th Street. I felt that I was walking in my own lineage and in a great lineage of artists. And of course, the paintings also document profound changes, but they do so subtly. You might see it in the background of some painting or in the posters behind the sitters. In one painting, there is a boarded-up wall onto which someone has written “Harlem not for sale.” Or in another painting, there is a poster about police brutality. In many cases, I hadn’t even noticed these things myself until I started looking at the photographs and started painting. I didn’t set out to manifest the changes that were occurring in the neighborhood—it was just a matter of looking carefully. I became a documentarian. Now it’s a strange feeling to walk by a corner or a street, only four or five years later, and find that a particular place is already gone. My foot was right there, and Michael or James were right there, and now it’s a taco restaurant.

MG Do you often see your subjects after you have painted them?

JC Yes, absolutely, I’m close with many of them. My mom says I’m the mayor of Harlem, which is obviously not true. Many just call me “Painter.” When I walk down Lenox Avenue, every other block, there is somebody I know. Many of them have fed me. They have wiped tears from my face when I’m having a bad day. I don’t think of them as subjects or sitters. They’re people in my life—they have invited me into their homes. And it all started with the vulnerability and openness that we both accepted as a condition of our encounter. I hope that there’s a sincerity and a generosity in that, which should come across in the work. Those relationships have become precious to me and we have become protective of each other.

MG A lot of bad art is made in the name of sincerity.

JC Yes, I know what you mean. But I felt I had to protect and preserve some things I was seeing. I felt I needed to hold onto them. And of course, that also has a lot of implications for how you open up to others, and how you deal with boundaries between yourself and others. But I must say that I am interested in being real, whatever that realness actually looks like. And there is something to be said in favor of sincerity, with all the cynicism that surrounds us. I think it also has to do with feeling like some kind of anomaly, with feeling like I didn’t belong to certain places. I am most interested in doing what I love and keeping my head down, being curious, being a learner. I think that goes a long way. When curiosity dies, sincerity dies with it. I just want to know where people come from and what brought them here to this very moment in their lives. I want to understand how people have become uniquely themselves and their own.

MG Painting portraits in Harlem also connects to a whole lineage of artists and, more broadly, to the question of realism, which is so intimately entangled with the history of American art and literature.

JC In some ways, yes, you could say I’m a realistic painter, but I’m also an impatient painter. I think that’s probably truer to my practice than anything else. I’m interested in getting instant gratification out of my hands and the actual act of painting. My work is very much about this love for paint and color and lusciousness, and my hands being embedded within it. So there has to be a sense of quickness, even if it’s studied. But of course, I am also aware of my work being part

of a tradition, even if polemically so. When I started painting, I had to ask myself, “Why portraiture?” and “Is the figure dead?” When I started looking at Old Masters’ paintings, I always felt that those paintings were for me, even if they weren’t of me or of my people. I want my paintings to be something similar for my people.

MG When looking at your portraits set in Harlem, I also find myself thinking about the tradition of social photography. Not only Roy DeCarava and his book *The Sweet Flypaper of Life* (1955), but even August Sander and his idea that by representing trades, you represent humanity. There are a lot of street sellers, for example, in your work, and lots of different professions. There is something distinctively American in that: the salesman is always a cipher of morality in America.

JC There might be some truth to that, but I didn’t approach it in any systematic way. I think it just happened. And I didn’t choose the people based on their profession. I chose them for their energy, for the life they were giving. I just tried to capture that in the picture: I thought they needed to be in a painting.

MG Do you feel these works say something about public space in New York today?

JC I’m sure they do. Particularly in Harlem or parts of Brooklyn, the streets are the communal spaces of New York City. If you don’t have AC, you will be sitting on the stoops in the summer or grilling outside, meeting other people.

The scale of my work changed most dramatically when I left the Studio Museum. I got a bigger space and I could paint larger works, and that lent itself to more details appearing in the background of the portraits. I started to think more about how the space also informs the figure, and so I think you could say I became more aware of the space around the subjects.

MG That’s when you also started painting landscapes and scenes without people. There were a few landscapes in your “Nights in Harlem” show (2017).

JC Yes, there were some landscapes. When I was at the Studio Museum, Thelma Golden came to do a studio visit and she said, “I think you’re actually a landscape painter.” I was like, “What are you talking about?” In my head I did not at all identify with that notion. But over time I’ve found myself understanding that whether I’m painting a figure or not, I am always representing the spaces in which people live. The paintings in “Nights in Harlem” were definitely more engaged with the spaces in which people move and live. They are more about that than they are about the human or the figure. I still went out and met people, at night or in the evening this time, but I was trying to catch the light and the reflections and the space around the people.

MG Do you always work in cycles, closing a chapter before you start a new one?

JC Yes, the past few years have been like that.

MG Can you talk about your subway paintings? Again, they make think of socially engaged photography and of Walker Evans’s wonderful series of subway portraits titled *Many Are Called* (1938–41).

JC I have been making little cropped paintings for a few years. The paintings of subway scenes are more about anonymity than intimacy. None of the people in the pictures are looking at me or at the viewer, because I am often just taking a photo or two with my phone, trying not to be noticed. So, there are not many faces in these paintings, which allows me to concentrate on the paint and the texture, the surfaces of the clothes, for example. They are a little more abstract in

that sense. But then again, I want to catch the poses and the gestures; the way people hold their cell phones, for example, is so specific to our time, and I want to document that.

MG It is again a kind of social history you are capturing . . .

JC Yes, you could say that. But even in those paintings, I want to maintain a kind of proximity. This practice is not a voyeuristic thing for me.

MG For your most recent series of paintings, you have been working with your students, people you have known and taught for many years. These paintings seem much more radiant . . .

JC I think it’s the way in which I’m exploring the thickness and the thinness of paint in conjunction with one another, the actual harmony of them. And I’ve gained confidence in leaving elements of the paintings more unfinished and raw. Or perhaps I’m just feeling more confident in this body of work. And with that confidence comes an ability to play more freely and leave some things more open.

The entire painting is always built in chunks, where I will do the whole face in one sitting, for example. I never go back and retouch a portion of a painting. It’s really important that I get it right in the first shot because after that I’m done. I’m not going to go back into the hand to fix it or go back into the shirt and fix it or add layers. I don’t build the paintings up in layers. An area of the painting is thin and another one is much thicker and layered. And I think in these works I enjoyed keeping things thinner, more elusive.

MG To me they seem more luminous, with a different kind of clarity, which also perhaps corresponds to their subjects: they are vibrant, they are young.

JC There is a luminosity that feels new to these works and maybe it has to do with my relationship with the sitters. The relationships that I have with these students reminds me most of the *Brothers* series (2015), where I worked with people that I had really intimate relationships with. I have known the students in this latest series for a long time. I have been teaching them for three years and I have watched them develop in my classroom as artists and as young people who are trying to find their way in the world. And for the portraits I got to peek inside their homes: the portraits are set in their private spaces or in the settings they chose. Some of the sitters really wanted to be portrayed with their mothers, for example. When I started working on these portraits, I had to see my students differently, to see them how they want to be seen.

Many of the sitters in the paintings have graduated, so there is also this sense of capturing them before they go, before they change.

MG Perhaps that’s why these works feel almost allegorical. There are some details, like the little Wonder Woman pillow in *Noelle* (2019), that turn them into mementos, marking the passage of time.

JC That could be. But I think of them as being about freedom, or about the practice of freedom. My philosophy as an educator is that you’re never done being a student, and in the classroom, you are learning as much as you are teaching, and together we are practicing becoming ourselves.



Top: Walker Evans, *Subway Passengers, New York City*, 1938. Gelatin silver print, 5¼ × 8¼ in (13.8 × 20.5 cm); center: Walker Evans, *Subway Portrait*, 1938–41. Gelatin silver print, 5¼ × 7¼ in (13 × 19.6 cm); bottom: Walker Evans, *Subway Portrait, May 5–8, 1938*. Gelatin silver print, 5 × 7¼ in (12.6 × 19.2 cm)