

Note to exhibition designer/curator: There are two choices in presenting the Fred Stein exhibition.

The Standard Layout for the exhibition is broken down into four sections: Modernism; Humanism; Modernism/Humanism; and Portraits. Each group contains photos from both Paris and New York, which enables comparison and contrast of Stein's thematic approach both across and within the two cities. Wall panels for each section are provided, and the sequencing of the photos is laid out.

The Alternative Layout is divided into three sections: Paris; New York; and Portraits. This approach provides a look at the chronological stylistic growth and contrast between the two periods and locations. Wall panels for this presentation are provided and for this layout, the photo sequencing is at the discretion of the curator.

The biography at the end of the checklist can be shown anywhere in the exhibition space.

STANDARD LAYOUT

Introductory Wall Panel -

Seizing the Moment

Fred Stein's trajectory through history situated him in one of the most seminal times for photography - 1930s Paris, where émigrés gathered and exchanged ideas in an artistic mix. Many became photographers, employing the ideas of Modernism and the new hand-held camera which gave them a mobility perfectly suited to the new ideas. This led to a flowering of unprecedented talent: Andre Kertesz, Henri Cartier-Bresson, Brassai, Lisette Model etc. Fred Stein's work arises from this milieu, yet the force of his character adds an extra dimension that makes his work distinctive.

As a politically active young Socialist, Fred Stein was forced to flee Nazi Germany in 1933, and, unable to continue his practice law, had to reinvent himself as a photographer in Paris. With a sophisticated understanding of aesthetics, he quickly caught on to the opportunities opened up by the Leica camera. He incorporated the ideas of Modernism and the New Vision, where observation becomes central - the elements of the composition become the subject of the photograph, as much as the actual subject. His compositions are invariably compelling. However, although he used the syntax of the Modernism of the times, he was not bound by it. He had his own style.

The photographs are enlivened by his humanist concerns. He felt a deep concern for those who were disadvantaged by life: he had wanted to become a lawyer in order to defend the poor. His humanism can be seen in both his subject matter and his approach to his subjects. He photographed workers, tradespeople, hobos, loiterers, children. In fact, he was interested in everyone. The special mark of his attitude can be seen in the way he never condescended to his subjects, but connected with their inner nature and presented them with dignity. It is this insight that gives a special flavor to his work.

His interest in the human condition naturally led him to portraiture. This other side of his oeuvre reveals a more psychological side of Fred Stein. Armed with a prodigious intellect and a charismatic manner, he managed to charm his subjects and converse with them, resulting in photographs of his subjects deep in thought. He photographed some of the most influential people of the time, and formed life-long friendships with many of them, such as Hannah Arendt, Andre Malraux, Willy Brandt, Arthur Koestler and Robert Capa and Gerda Taro.

The connections he made continue to reveal surprises as history unfolds. The discovery of the Mexican Suitcase in 2007, containing hundreds of Capa's and Taro's missing negatives from the Spanish Civil War, which also contained several rolls of Fred Stein's negatives, revealed a previously unknown chapter in Paris about the relationship between Stein and Taro and Capa. The recent discovery in 2017 of Stein's unique series on the refugee children of the Spanish Civil War revealed the extent of the evacuation effort by the Spanish government, as well as Stein's continuing solidarity with anti-Fascist organizations. He had a deeply committed worldview, and worked to express it with his photographs, both artistically and socially. He was driven by a need to fight oppression. He fought for this, and this passion imbued his photographs. With his talent and drive, he was able to make his vision become manifest. His photographs show the viewer a way toward brotherhood.

The works in this exhibit are drawn from the private collection of Peter Stein and Dawn Freer. The exhibit has been organized by art2art Circulating Exhibitions.

All images are archival pigment prints.

Wall Panel : Humanism

Humanism as a photographic trend emphasizes the value of human beings, often concentrating on the underclass or the disadvantaged, affirming the ideal of a universal human nature. Humanist photography was a sympathetic document of social reality, usually on the street. It flourished due to the invention of high-speed presses and the popularity of picture magazines in France in the 1920s and 1930s such as *Vu*, *Regards*, and *Réalités*, and *Life* and *Look* magazines in the United States.

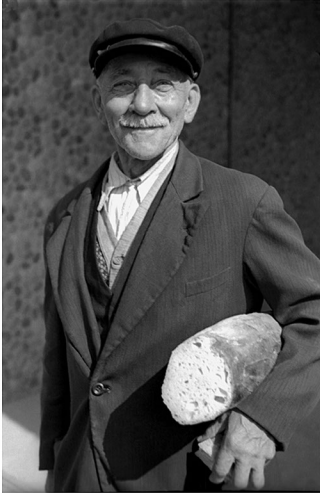
Fred Stein was a Socialist and humanist from an early age. Besides studying to become a public defender, he was politically active, even at his own peril, distributing anti-Nazi literature after Hitler came to power. After he fled to Paris, he continued working for social justice, providing assistance for the hungry, becoming a member of a socialist organization of émigrés and serving as the Treasurer of the Anti-Fascist Journalist Organization. When he and his wife were fleeing France during the war, he wryly remarked, in order to capture them, “the Nazis had only to look at the Paris police clerk’s office, where it was all neatly written down for them.”

His humanism was the motivating force in his life, and he brought his benevolent attitude to all situations of his life; despite the chaos and many dislocations he was subjected to, he continued to retain his optimism. He regarded people with a benevolent irony, and photographed them with respect, creating a rapport that let him see their individuality. It is his understanding of human nature that tells the story in his photographs.



1. Refugee, Colombes France 1938

This photograph is from the series on Spanish Civil War refugee children who were sent out of Spain to keep them safe from the bombing. They were housed in “colonies” which were various requisitioned locations such as chateaus, old recreation centers and abandoned barracks. Stein’s series of hundreds of photographs from 1938 and 1939 portray the everyday life of the children, and reveals their remarkable resilience in the face of their dislocation.



2. Man with Bread, Paris 1937

This character portrait of a working class Parisian demonstrates how Stein saw his subjects as people with dignity, no matter what their circumstances.



3. Girl in Car, New York 1947

The different ethnic neighborhoods of New York presented the perfect opportunity for Stein's study of the wide range of cultural experience and individuals. His egalitarian approach - note how he is on the same level as his subject, and not looking down - yielded photographs that reveal these subjects in all their verve and originality.



4. Little Italy, New York 1943

Stein took his camera to Little Italy on September 8, 1943, the day in World War II that Italy surrendered, resulting in photographs alive with barely suppressed energy.



5. Bicyclists, Paris 1937



6. Electricians, Paris 1934

Workers were one of Fred Stein's themes, and part of the humanist point of view.



7. Man in Pushcart, New York 1944

Stein's humanism is tinged with a benevolent sense of humor, which gives this picture a gentle irony and connects us with the subject rather than turning him into an object of derision.



8. Newspaper Hat, New York 1946



9. Reading in Grass, Paris 1936



10. Jewish Quarter Antwerp, Antwerp 1937

The photograph is kept from sentimentality by showing only the backs of the girls. The poignancy that hindsight lends to the picture almost seems to be a conscious prediction of Stein's composition.



11. Coney Island, New York 1946



12. Men on Steps, New York 1947

Even while the subject of the picture is a humanist theme - workers, note how the composition bolsters the subject: the square format of the Rolleiflex camera blends with the pyramidal arrangement of the men to form a strong sense of volume and substantiality.



13. Vendor, Paris 1935

A wonderful example of Stein's skill at connecting a person to their cultural environment, using gesture and expression to show a subject's personality and place in the world.



14. Café, Paris 1935

A Parisian café as a cultural statement of a person about a specific time and place.



15. Vaudeville, New York 1946

A study in race, class difference and personality. Note how Stein has taken the angle of the shoeshine man, subtly directing the viewer's empathy.



16. Two Matrons, New York 1948

The clothing and accoutrements of these women no doubt attracted him, but the story told by the relative postures of the two women is what he uses so effectively.

Wall Panel : Modernism

Modernist photography generally indicates the period in Europe and the United States beginning after World War I and extending past World War II. In a reaction to the horrors of World War I and the new values of industrialized life, photographers embraced the new technology of the 35mm camera that gave them a previously unheard of spontaneity and reach. This new hand-held camera gave them the tool to capture the speed of modern life: fleeting expressions, gesture, moments on the street.

Modernism itself is a posture of self-consciousness that uses the form to draw attention to the process. The formal elements of the photo themselves become the subject of the photograph. This entails using compositional elements such as very high or very low angles, tilted horizons, or emphasizing shape and tonal rendition in highlights and shadows.

Stein very quickly picked up on these ideas, as they suited his intellectual side perfectly. With his sense of humor and gentle irony, he came to photography with an objective sense. He employed the tools of the Modern vocabulary to add depth and complexity to his photos. He was imbued with a deep understanding of art history, and alert to every chance occurrence. He used the self-consciousness of formalism to gently prod the viewer to wake up and look at what he was showing them.



1. Street Crossing, Paris 1935

The unusually high angle, where the frame creates a flattened two-dimensional space, is typical of the Modern approach.



2. Metro Exit, Paris 1937

Stein often used the silhouette effect to create striking designs.



3. Foley Square, New York 1948

Light and shadow form a dramatic abstraction, with the strong verticals of the buildings converging in the mid-distance with the end of the horizontal sidewalk, all slashed by strong shadows. The two women seem almost to float along the pavement.



4. Flatiron Building, New York 1947

Here Fred Stein is using the iconic building in the design.



5. Renovation, Paris 1934

The window frames and ladders form a frame containing the silhouetted human shapes.



6. Cour du Louvre, Paris 1937

Creating a mood: the rainy day, the foggy background buildings, the imperfectly seen figures and their reflections in the pavement, the lampposts receding in infinite perspective.



7. 42nd Street Subway Exit, New York 1945

This picture is made possible by Stein's observant use of elements in the environment: at the subway station exit he saw an overhead mirror above the steps. With a very low angle and the figure of the man connecting the two realms, he causes the viewer to question their perception.



8. Subway Steps, New York 1943



9. Paris Evening, Paris 1934

This is one of Stein's most famous pictures. The use of light and shadow in the foggy scene evokes the mood of film noir with its dark foreground and sense of foreboding.



10. Three Chairs, Paris 1937

This photograph is made ambiguous by the subject as well as the use of tonalities: the play of light in the spray of water, the lit up chair seats, the square shadows under the seats, the rectangle of light in which the chairs sit.



11. Street Washers, New York 1947



12. Brooklyn Bridge, New York 1946

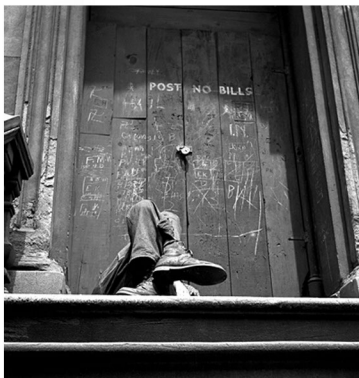


13. Chez, Paris 1934

The flower vendor's placement, fitting neatly under a "modern" advertising sign, creates an ironic statement about her ancient trade and the ephemerality of fashion.



14. Embrace, Paris 1934



15. Post No Bills, New York, 1946

Stein often used advertising, signs and graffiti as elements in his photographs - as cultural and visual signifiers. He was delighted when he could employ them in an ironic joke.



16. Traffic, New York 1949

This high angle image, where the height creates a repeating pattern of cars, was taken from the window of Stein's New York apartment. He took many photos from this window, almost daily, resulting in a surprising variety of images.

Wall Panel : Modernism/Humanism

Modernism was a potentially transformative vision for artists, providing new ways to see and represent the rapidly changing world around them. Fred Stein 's vision incorporated these latest ideas, with an eye to form and design. The new technology of the Leica camera gave him further possibilities with its mobility. And he explored his subjects and themes with a humanist touch. He was a man of his times.

The timeless element that shapes his art is his transformative understanding of human nature; in the same way that he overcame oppression in his own life, his photographs allow the viewer to see the subject, free of all prejudice, in their natural state. Combined within the same image, his photographs display an appreciation of formal composition with an empathy for human circumstances. This is the unique style of Fred Stein.



1. Hole in Fence, Paris 1936

While this picture is a strong graphic, it also depicts a very human moment of a gentleman surreptitiously peeking through a fence.



2. Paris Jewish Quarter, Paris 1935

This photograph illustrates Stein's ability to tell a story: the two figures create an entire ambience and feeling, even though we are seeing their backs in silhouette.

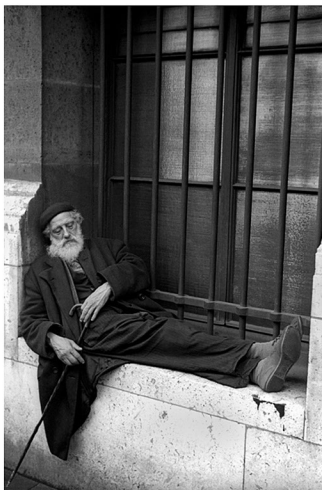


3. Man on Bench, New York 1941

The novel point of view of Modernism takes the gritty or common place as the subject, where once beauty was thought to be the most appropriate subject for art.



4. War Bonds, New York 1944



5. Old Man in Window, Paris 1936



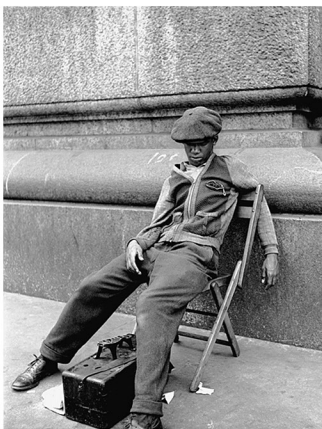
6. Le Flic, Paris 1937

On the contact sheet there are two images of this subject; the first photo was grabbed quickly from the side of the car with a flat perspective. This photograph, when Stein had the chance to move around to the front, shows his powerful sense of composition: the painful fact of getting a ticket is fully brought home by the shiny curves of the automobile in the foreground.



7. Hydrant, New York 1947

This photograph illustrates the new ability of the photographer to capture the fleeting moment. Stein's observation of the world found these transitory occurrences on the street among his favorite subjects, while his intuitive sense of composition brought it to our attention



8. Shoeshine, New York 1948



9. Le Gaz, Paris 1935

The homeless man huddled in the cold at the base of a sign advertising heating gas is a perfect example of Stein's ironic use of signage.



10. Selling Flowers, Paris 1935

The story of this photograph is found in the telling details that capture the harsh reality of everyday life: the proffered flowers; the expression on the young woman's face; the way the fabric stretches over her belly carrying another child on the way.



11. Sorry No More Today, New York 1942



12. Dobbs Fifth Avenue, New York 1946

This image of the model caught mid-flight among the towering buildings of New York's fashionable district, has the ironic stance that prefigures some of the images of Cindy Sherman in the later years of the century.



13. Children Reading Newspaper, Paris 1936.

Stein loved to photograph people in groups, both for the compositional element and the social interactions they afforded.



14. Three Men, Paris 1935

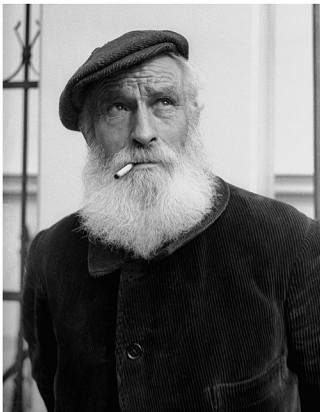
Photographing people from behind was often used by Stein as a means to transform them into representational figures in the design of the photograph. Yet he still - somehow - retains their characteristic nature.



15. Brooklyn Boys, New York 1946

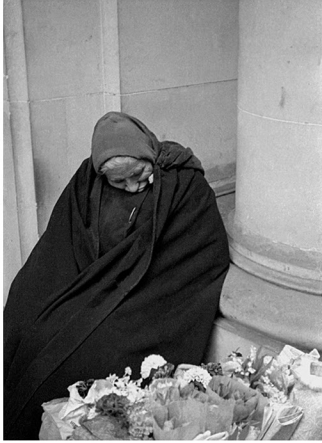


16. Orchard Beach, New York 1946



17. Fisherman, France 1936

This character study of a fisherman affords the man the full measure of his years of experience, and at the same time, by a subtle reference to works of art history, lends a universality to his portrait.



18. Flower Vendor, Paris 1935

Thoughtful composition lends this photograph a blend of beauty and pathos.



19. Times Square Rainy Day, New York 1949



20. Ballfield, New York 1946



21. Popular Front, Paris 1936

This is an iconic picture from the Popular Front in France, when the leftist government won power, and Leon Blum was elected as Prime Minister in 1936. The raised fist was the salute of supporters of the movement.



22. Swing, Paris 1934



23. Woman With Hubcaps



24. Italy Surrenders, New York 1943

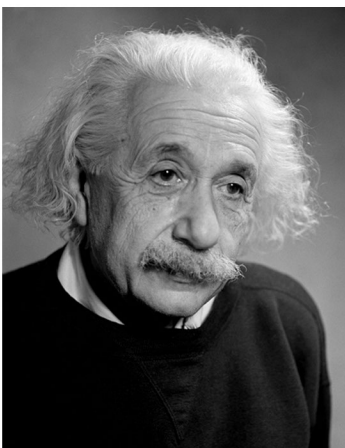
A remarkable composition in New York Little Italy taken on September 8, 1943, the day that Italy surrendered in World War II.

Wall Panel : Portraits

Stein's great interest was people; he had a profound intellect and knowledge of the great thinkers of the time. He called himself a "headhunter" – as he wanted to capture as many personalities of his era as possible. Before a session, he would study a person's oeuvre for weeks – if he wasn't already familiar with it – reading everything they had written. Then during the session, he could engage them in discussion – often arguing about it, enabling him to find the moment that clicked. A ten-minute appointment with Albert Einstein stretched into a two-hour session, despite the frequent protestations of Einstein's secretary.

The resulting portrait of Einstein is one of the most well-known images of the physicist, and is one of over 1200 images of the most brilliant personalities of the 20th century: artists, political scientists... men and women who influenced events profoundly. The impact of the portraits lies in seeing the great minds at work.

As he described his approach: *"One second is all you have. Like a hunter in search of a target, you look for the one sign that is more characteristic than all the others...the photographer has only one chance, and that one as brief as a split second."*



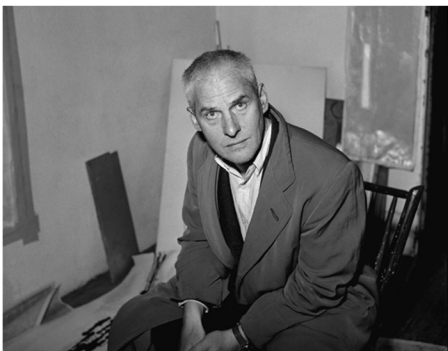
1. Albert Einstein, Princeton, New Jersey 1946 (1879-1955)

German-American theoretical physicist. The most important scientist of the 20th Century. He developed the theory of relativity and is best known for the equation $E=mc^2$. He received the Nobel Prize in Physics in 1921 for his discovery of the law of the photoelectric effect, which was one of the building blocks of quantum theory. His face has become an international symbol for intellectual brilliance.



2. Georgia O'Keeffe, New Mexico 1961
(1887-1986)

American artist admired as an independent spirit and role model at a time when few women were represented in the artistic canon. Her unique style, based largely on abstraction, is most known for her large paintings of flowers and desert landscapes in New Mexico. Her paintings are in museums around the world.



3. Willem de Kooning, New York 1956
(1904-1997)

Dutch-American abstract expressionist artist. Developed a radical style of painting that fused Cubism, Surrealism and Expressionism, known as “action painting.” Identified with New York’s avant-garde known as the New York School. One of his best-known series is “Woman,” begun in the 1950s. His work has sold for some of the highest prices ever paid for paintings.



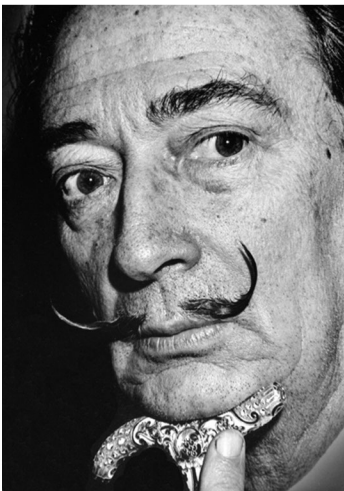
4. Marc Chagall, New York 1945
(1877-1985)

Russian-French artist. Considered one of the major artists of the 20th century, he was a pioneer of Modernism, using Jewish themes from his Russian childhood. His dream-like paintings are notable for their use of color. Aside from paintings he created stained glass windows, book illustrations, stage sets, ceramic, tapestries and fine art prints. His work is in countless museums.



5. Bertolt Brecht, Paris 1935,
(1898-1956)

German playwright, theater critic and poet. A refugee from Nazi Germany in Scandinavia and the US, he later returned to East Germany in 1945 where he died in August 1956. One of the most important and influential dramatists of the 20th century, he was a proponent of the “epic theater” or the use of theater to create social change author of the lyrics for “The Three Penny Opera” which includes “Mack the Knife.”



6. Salvador Dali, New York 1963
(1904-1989)

Prominent Spanish surrealist painter most know for his painting of melting clocks - the “Persistence of Time.” Using symbolism and bizarre imagery, his works explored the realm of the subconscious. His eccentric and flamboyant behavior drew as much attention as his art.



7. Gypsy Rose Lee, New York 1957 (1911-1970)

American burlesque artist famous for her “high class” striptease, which blended comedy with her act. One of the most popular theatrical entertainers of her time, she also acted on stage and screen, and was an author. Her 1957 autobiography was made into the theatrical play and film “Gypsy.” She was a supporter of Socialist causes, including the fight against the dictator Francisco Franco.



8. Frank Lloyd Wright, New York 1952
(1867-1959)

American architect, interior designer, author, and scholar. He changed the way America viewed architecture by creating a visionary style designed to be in harmony with humanity and nature that he called “organic architecture.” Often called the greatest architect of all time, he completed over 532 structures in his long career. His personal life was characterized by headlines and drama.



9. Le Corbusier, Versailles, France 1937
(1887-1965)

Swiss-French architect, designer, painter, and urban planner. Pioneer of modern architecture, concerned with helping to alleviate crowded living conditions in urban communities. He was productive for five decades and designed buildings in countries around the world; his work was very influential in the mid-20th Century.



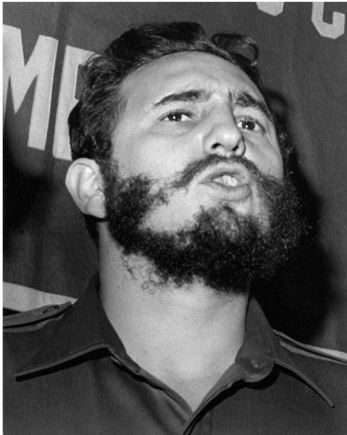
10. Hannah Arendt, New York 1944,
(1906-1975).

American political philosopher, born in Hanover, Germany. Considered one of the most influential political theorists of the 20th century, focusing on the nature of power and totalitarianism. Her report for the New Yorker on the trial of Adolph Eichmann, “The Banality of Evil,” caused a sensation at the time of its publication, and continues to provoke controversy to this day.



11. Marlene Dietrich, New York 1957
(1901-1992)

German-American singer and actress with a glamorous persona, who worked continuously from the 1910s to the 1980s. Her early career was on the stage and in silent films; after becoming an international star as Lola in “The Blue Angel” in 1930, she starred in Hollywood films such as “Morocco” (1930), “Shanghai Express” (1932), and “Desire” (1936), while still performing on the stage. She received the Medal of Honor for her work entertaining Allied Troops during World War II.



12. Fidel Castro, New York 1961,
(1926-2016)

Cuban Communist revolutionary politician. Established the first Communist state in the Western Hemisphere. Led the Cuban Revolution against Fulgencio Batista and served as Prime Minister from 1959-1976, and then as President from 1976-2008. Backed other Marxist governments in Chile, Nicaragua, Grenada and Venezuela.



13. Herman Hesse, Montagnola, Switzerland 1961
(1877-1962)

German-Swiss novelist and poet who won the Nobel Prize for Literature in 1946. His works explore the individual's search for self-realization in a restrictive society. Immensely popular both in Germany and around the world. Known especially for the novels “Demian,” “Steppenwolf,” “Siddhartha,” and “The Glass Bead Game.”



14. Hellen Keller, New York 1955
(1880-1968)

Author and lecturer. The first blind and deaf person to receive a bachelor of arts degree. A Socialist and campaigner for women's suffrage, labor rights, and antimilitarism. The play "The Miracle Worker" by William Gibson was based on her autobiography, "The Story of My Life."

Alternate Layout: - If you would prefer an Alternate Layout in which there are three sections: Paris 1930s, New York 1940s, and portraits, please feel free to present the exhibition in this manner. This approach would provide a look at the chronological stylistic growth and contrast between the two periods and locations. With this presentation, the curator can choose their own sequencing of the images. The following are alternate wall panels for this presentation.

Seizing the Moment - Paris 1930s

Displaced from Germany by the Nazi regime, Fred Stein fled to Paris in 1933, where the pre-war atmosphere was electric with the mingling of émigrés and artists from all around Europe. Meeting in sidewalk cafes, these exiles heatedly discussed events and exchanged ideas. In this milieu, forced to change professions, Stein became a photographer, using the new hand-held 35mm camera, the Leica, to explore the streets of Paris.

Paris was the perfect place for a photographer: with ancient monuments and the latest designs; gargoyles, and the arching bridges of the Seine; for many it was *the* romantic city. For a photographer full of the ideas of Modernism, it was the perfect place to find ironic juxtapositions of old and new, and perspectives that challenged the viewer's way of seeing. In his photographs, Fred Stein employed the ideas of Modernism, with the emphasis on compositional elements, but he added his own special blend of humanism to achieve his own vision. With wit and empathy, he photographed the people in Paris, recording the life in the city with timeless understanding.

Alternate Wall Panel - New York 1940s

As the situation in Europe became dangerous and war became inevitable, Fred Stein and his family managed to escape to New York in 1941. New York was a stimulating place for him: the energy of the city; its architecture and mix of cultures. He added the Rolleiflex camera to his repertoire, and the square format lends his New York photos a heft and balance. His work became more mature, more accomplished. The city itself became an element of his photographs, with soaring skyscrapers and buildings as geometric designs, or the city skyline crowning the background of a picture.

He roamed from Fifth Avenue to Wall Street, to Harlem, exploring all the different ethnic neighborhoods, photographing the inhabitants without preconceived ideas; the viewer sees individuals who present their unabashed selves to the camera: proud, mischievous, disdainful, determined....human beings in all their idiosyncratic uniqueness. This was what Fred Stein was able to capture so well; the human spirit.

Alternate Wall Panel - Portraits

Stein's great interest was people; he had a profound intellect, and knowledge of the great thinkers of the time. He called himself a "headhunter" – he wanted to capture photographs of as many of the people who interested him as possible. Before a session he would study a person's oeuvre for weeks, if he wasn't already familiar with it, reading everything they had written. Then during the session, he could engage them in discussion – often arguing about it, enabling him to find the moment that clicked. A ten-minute appointment with Albert Einstein stretched into a two-hour session, despite the frequent protestations of Einstein's secretary.

The resulting portrait of Einstein is one of the most well-known images of the physicist, and is one of over 1200 images of the most brilliant personalities of the 20th century: artists, writers, musicians, politicians, theologians, scientists, politicians, men and women who influenced events profoundly. The impact of the portraits lies in seeing the great minds at work.



Fred Stein 1909-1967

Fred Stein was born on July 3, 1909 in Dresden, Germany. As a teenager he was deeply interested in politics; he became a Socialist and an early anti-Nazi activist. He was a brilliant student, and went to Leipzig University, full of humanist ideals, to study law. He obtained a law degree in an impressively short time, but was denied admission to the German bar by the Nazi government for “racial and political reasons.” When Hitler became Chancellor, his activities became more and more dangerous and after the SS began making inquiries about him, Stein fled to Paris in 1933 with his new wife, Liselotte Salzburg, under the pretext of taking a honeymoon.

In Paris they were in the center of a circle of expatriates, intellectuals and artists. In the midst of upheaval, gathering war, and personal penury, Stein began taking photographs. He was a pioneer of the small, hand-held camera, and with the Leica that he and his wife had purchased as a joint wedding present, he went into the streets to photograph scenes of life in Paris. He saw the promise of better things, where most people would only see the despair of exile. He also became acquainted with and photographed some of the leading personalities of Europe.

When Germany declared war on France in 1939, Stein was put in an internment camp for enemy aliens near Paris. He managed to escape, and after a hazardous clandestine journey through the countryside, met his wife and baby girl in Marseilles, where they obtained visas through the efforts of the International Rescue Committee. On May 7, 1941, the three boarded the S.S. Winnipeg, one of the last ships to leave France. They carried only the Leica and some negatives.

New York was a vibrant center of culture, and Stein seized the opportunity. He met and photographed writers, artists, scientists, politicians, and philosophers whose work he knew through his extensive reading and study. This enabled him to engage them in conversation during portrait sessions. He continued his fascination with urban life, walking through the streets of New York, documenting the scene from Fifth Avenue to Harlem. He worked unobtrusively and quickly, valuing the freedom to capture the telling moment that

Stein died in 1967 at the age of 58. Though not a self-promoter, his portraits and reportage had appeared in newspapers, magazines, and books throughout the world. He also lectured and held a number of one-man exhibitions and had several books published. His portrait of Albert Einstein is his most famous picture: an iconic image of a great soul.