

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

May 1964

## VICTOR D'AMICO

### DIRECTOR, THE INSTITUTE OF MODERN ART

Victor D'Amico joined the staff of The Museum of Modern Art in 1937 as Director of the Department of Education. In 1944, he directed the Museum's War Veterans Art Center, a project which in 1948 became the People's Art Center, under his direction since its formation. In 1960 Mr. D'Amico became President and Director of the Institute of Modern Art, a non-profit organization which has assumed responsibility for the Museum's school program.

In addition to the operation of the Art Center, where classes for adults and children are held throughout the year (summer school being held on a barge beached in Amagansett, Long Island), Mr. D'Amico's Department of Education services 50 New York City public schools with visual aids and circulates publications and studies on its teaching methods to educational groups all over the country. For 22 years it has served as headquarters for the nearly 800 members of the National Committee on Art Education of which Mr. D'Amico is a founder and Executive Director.

In 1942 Mr. D'Amico originated the Children's Holiday Carnival, a combination toy gallery and studio workshop. In 1957 it was presented in Milan and Barcelona as part of the International Samples Fairs and in 1958 it was a feature of the U. S. Pavilion of the Brussels World's Fair. In 1962 the Carnival was presented by Mrs. John F. Kennedy to the National Children's Museum in India on behalf of the International Council of The Museum of Modern Art and the Asia Society. In October of the following year, Mr. D'Amico flew to India to open the Carnival and to train teachers in the methods of art education.

Mr. D'Amico produced a series of Museum-sponsored National Broadcasting Company television programs in 1952 and 1953 called "Through the En-

chanted Gate," which were designed to develop the art interests of children and their parents.

Mr. D'Amico has also taught art in a number of settlements, schools and colleges, including the Millbrook School for Boys, University of Wisconsin, Columbia University Teachers College and the Fieldston School, where he was head of the art department for 22 years. As well as teaching, Mr. D'Amico has published articles for periodicals and several books including Creative Teaching in Art, How To Make Modern Jewelry (with Charles J. Martin), Art For The Family (with Moreen Maser and Frances Wilson) and Experiments in Creative Art Teaching. He is currently working on yet another book on the teaching of art.

Born in New York City in 1904, Mr. D'Amico studied at Cooper Union and Pratt Institute and received his B.S. and M.A. degrees from Columbia University Teachers College and on April 30th, 1964, he received a Citation of Merit from the State University of New York at Buffalo. He is married to the former Mable Birkhead, chairman of the Department of Art at Rye High School, and who joined her husband to help in the establishment of the Children's Carnival in New Delhi, India.

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Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 CI 5-8900.

TIME EXPOSURE

Photographs stand in special relation to time, for they describe only the present.

Exposures were long in early photography. If the subject moved, its multiple image described also a space-time dimension. Perhaps it was such accidents that suggested the photographic study of the process of movement, and later, of the virtual forms produced by the continuity of movement in time.

Photographers found an inexhaustible subject in the isolation of a single segment of time. They photographed the horse in midstride, the fugitive expressions of the human face, the gestures of hand and body, the bat meeting the ball, the milk drop splashing in the saucer of milk.

More subtle was the discovery of that segment of time that Cartier-Bresson called the decisive moment: decisive not because of the exterior event (the bat meeting the ball) but because in that moment the flux of changing forms and patterns were sensed to have achieved balance and clarity and order - because the image became, for an instant, a picture.

"A beautiful picture lies smiling before the lens, when a cow... gets up slowly and walks away deliberately, giving us a fine landscape with a continuous row of many heads, much body, and centipedian legs."

Rev. H. J. Morton 1865

"We photographers deal in things which are continually vanishing, and when they have vanished, there is no contrivance on earth which can make them come back again. We cannot develop and print a memory."

"Inside movement there is one moment at which the elements in motion are in balance. Photography must seize upon this moment and hold immobile the equilibrium of it."

Henri Cartier-Bresson 1952

VANTAGE POINT

If the photographer could not move his subject, he could move his camera. To see the subject clearly - often to see it at all - he had to abandon a normal vantage point, and shoot his picture from above, or below, or from too close, or too far away, or from the back side, inverting the order of things' importance, or with the nominal subject of his picture half hidden.

From his photographs, he learned that the appearance of the world was richer and less simple than his mind would have guessed.

He discovered that his pictures could reveal not only the clarity but the obscurity of things, and that these mysterious and evasive images could also, in their own terms, seem ordered and meaningful.

more...

Shochiku Company, Ltd. They are shown through the courtesy of Shochiku Company, Ltd. and Brandon Films, Inc. All have English subtitles. The films will be circulated to educational institutions throughout the United States under the auspices of the Film Library of The Museum of Modern Art.

- May 28 : I WAS BORN BUT... (UMARETE WA MITAKEREDO), 1932 (silent) 85 minutes.  
A comedy, contrasting the world of the child with the world of the adult. (Music arranged and played by Arthur Kleiner)
- May 29-30: LATE SPRING (BANSHUN), 1949. 112 minutes.  
A young woman reluctantly leaves her widowed father to marry under the mistaken impression that he plans to marry again.
- May 31 -
- June 1 : TOKYO STORY (TOKYO MONOGATARI), 1953. 130 minutes. (One showing only at 3 p.m.)  
Depicts the sad, but necessary differences between generations in a family.
- June 2-3 : EARLY SPRING (SOSHUN), 1956. 149 minutes. (One showing only at 3 p.m.)  
An office worker and his wife part and are re-united.
- June 4-5 : GOOD MORNING (OHAYO), 1959. 97 minutes.  
A family living in a Tokyo housing development and the various pressures resulting from their effort to keep up with their neighbors.
- June 6-7 : LATE AUTUMN (AKIBIYORI), 1960. 131 minutes. (One showing only at 3 p.m.)  
A young girl leaves her widowed mother alone when she marries.

Beginning June 8 and continuing through the summer, the Film Library will present Selections from the Film Library Collection chosen by Iris Barry, its first curator.

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Additional information available from Allison Matsner, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.