

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

The Museum of Modern Art, 11 West 53 Street, New York City, announces an Exhibition of Photography: 1839-1937 which will open to the public Wednesday, March seventeenth, and will remain on view through Sunday, April eighteenth. This will be the Museum's first exhibition of photography and it will be the most comprehensive one ever held in this country. It will fill the four floors of the Museum and will be composed of more than eight hundred items including many masterpieces of 19th and 20th century photography selected from 130 American and European private collections, museums, and societies.

The exhibition will be arranged to show step by step the evolution of photography from the first public announcement of Daguerre's process in 1839 to the present date. In addition to photographs, cameras and photographic apparatus invented during the past ninety-eight years will be shown. The exhibition will demonstrate the particular characteristics of different techniques, the artistic qualities of each process, and the relation of technical and esthetic developments of photography to the taste and social needs of the times.

Among the rare specimens of photography included in this exhibition are: a reproduction of the earliest daguerreotype in existence, a photograph of the first calotype negative, early photographs by David Octavius Hill, photographs of Bayard's first direct paper positives, the first "candid camera" photograph, the earliest photographs taken by flashlight, Muybridge's photographs of animal locomotion and other early instantaneous photographs, Brady's documentary photographs of Civil War scenes, Atget's famous views of Paris. Approximately half of the photographs to be shown are the work of distinguished contemporary photographers.

The exhibition has been assembled under the direction of Beaumont Newhall, Librarian of the Museum of Modern Art. For almost a year Mr. Newhall has been collecting material from American sources and photographers and last fall spent several months in Europe where he obtained both contemporary work and "old masters" of great rarity. Supplementing the main historical se-

quence of the exhibition will be sections devoted to color, press, and scientific photography, and the relation between painting and photography.

The catalog of the exhibition will contain 95 plates and an eighty-page foreword by the director of the exhibition. In his foreward Mr. Newhall discusses the question so often raised: "Is photography art?" "The question," he says, "cannot be ignored. Ever since its inception, photography has been confused with all other graphic processes. From time immemorial, pictures had been made only by human hands. Suddenly, a mechanical method of producing them was presented to an astonished world. Confusion and comparison between the two methods was natural and inevitable.

"Photography was brought into being by a desire to make pictures. Without exception, those men who were instrumental in making it practical were impelled by an artistic urge. When a practical photographic process was announced, artists looked forward to the help it would give them in observing nature...But, just as photography had been fostered by would-be artists who lacked skill and training, so it enabled countless followers who had little training to produce pictures. The public found that it could purchase portraits and other records more cheaply than ever before. An economic crisis was precipitated; the industrial revolution had penetrated the artist's studio. Minor artists who earned their daily bread largely through the subject-matter of their art rather than through their mastery of form and color probably suffered most.

"The early criticism of photography was almost entirely in terms of painting and drawing. But we are seeking standards of criticism generic to photography. In order that such criticism be valid, photography should be examined in terms of the optical and chemical laws which govern its production. Primitive photography enables us to isolate two fundamental factors which have always characterized photography--whatever the period. One has to do with the amount of detail which can be recorded, the other is concerned with the rendition of values. The first is largely dependent on optical laws, the second on chemical properties. The camera is able to focus many details simultaneously, and so to reduce them that we ^{are} able to comprehend them more readily in the pho-

tograph than in nature. Thus the photographer is capable, under certain precise circumstances, of offering the essence of the natural world."

The following photographers are included in the exhibition:

CONTEMPORARY

UNITED STATES

California

Oakland

Imogene Cunningham

Pasadena

Mt. Wilson Observatory

John C. Duncan

San Francisco

Ansel Adams

Brett Weston

Santa Monica

Edward Weston

Connecticut

Ridgefield

Charles Sheeler

D. C.

Washington

Theodore Jung

Wisconsin

Williams Bay

Edison Pettit

Massachusetts

Cambridge

M. I. T. - Harold E. Edgerton

Kenneth J. Gernsheim

Herbert E. Grier

New Jersey

Hackensack

Charles A. Roth

New York

Rochester

Eastman Kodak Research Laboratories

Ohio

Dayton

Capt. Albert W. Stevens

Pennsylvania

Philadelphia

Frederick E. Ives

William Rittaso

Tennessee

Knoxville

Charles Krutch

New York City

Berenice Abbott

Cecil Beaton

Thomas Bouchard

Margaret Bourke-White

Anton Bruehl

Martin Bruehl

Louise Dahl-Wolfe

Walker Evans

Fritz Henle

Andre Kertesz

F. S. Lincoln

Remie Lohse

George Platt Lynes

Ira Martin

Herbert Matter

Martin Munkacsy

Lusha Nelson

Ingemann P. Sekaer

Edward J. Steichen

Ralph Steiner

Paul Strand

Alfredo Valente

Sam Andre

Murray L. Beckler

Hugh Broderick

Pat Candido

William C. Greene

Frank Jurkoski

Osmund Leviness

John Lindsay

Vincent Lopez

Frank J. Merta

Henry Olen

Tom Sande

William Warnecke

Fernand Bourges

Nickolas Muray

Paul Outerbridge

J. J. Reilly

Dr. Francis F. Lucas

Lewis M. Rutherford

Fairchild Aerial Surveys

McLaughlin Aerial Surveys

AUSTRIA

Vienne

Josef Maria Eder

Eduard Valenta

ENGLAND

London

Cecil Beaton

Maurice Beck

Edward Bishop

London (cont'd)

W. G. Briggs

Francis Bruguiere

Noel Griggs

John Havinden

Bedford Lemere

Laszlo Moholy-Nagy

Walter Bird

Curtis Moffat

Madame Yevonde

A. E. Smith

CONTEMPORARY (cont'd)

GERMANY

Berlin

Elsbeth Honnenhausen
V. Hazen
Erna Lendvai-Direksen

Frankfort-on-Main

Paul Wolff

Hochst-am-Main

Ernst Konig

Weimar

Walter Hege.

JAPAN

Tokio

Yonosuke Natori

SCOTLAND

Abordeen

G. Aubourne Clark

SWEDEN

Stockholm

Saltsjobaden Observatory

FRANCE

Colmar

Pierre Betz

Cologne

Hugo Erfurth

Lyons

Auguste Lumiere

Parc St. Maur

Geroges Mounier

PARIS

Gabriel Lippman

A. Gouin

Millot

H. Jouvin

Laure Albin-Guillot

Nadar (pseudonym of
Caspard-Felix
Tournachon)

Pierre Adam

Denise Bellon

Ilse Bing

Erwin Blumenfeld

Pierre Boucher

Brassai (pseudonym)

Louis Caillaud

Henri Cartier-Bresson

Nora Dumas

A. Dumas-Satigny

Andre Durand

Remy Duval

E. Fehér

Lux Feininger

Gertrude Fuld

Florence Henri

Pierre Jahan

Andre Kertesz

Francois Kollar

Paul Kowaliski

Henri Lacheroy

Ergy Landau

Roger Parry

Man Ray

Mme. Rogi-Andre

Raymond Schall

Roger Schall

Emmanuel Sougez

Stephen Storm

Maurice Tabard

Pierre Verger

Ylla (pseudonym)

NINETEENTH CENTURY

UNITED STATES

Wood & Gibson

Alvin Langdon Coburn

Frank Eugene

Gertrude Kasebier

Joseph T. Keiley

Edward J. Steichen

Alfred Stieglitz

Clarence White

Babbitt

Matthew B. Brady

Josiah Johnson Hawes

William Langenheim

Frederick Langenheim

Meado Brothers

J. Vanerson

Alexander Gardner

John A. Whipple

F. E. Ross

Fritz Henle

T. H. O'Sullivan

ENGLAND

George Secley

William Henry Fox Talbot

Julia Margaret Cameron

Roger Fenton

J. E. Mayall

O. G. Rejlander

Charles Victor Hugo

Henry Peach Robinson

Baron A. De Meyer

P. H. Emerson

Paul Martin

Edward Muybridge

FRANCE

Joseph Nicophore Niepce

J. Arnaude

Louis Jacques Mande Daguerre

Demange

Derussy

Desmots

Hubert

N. P. Lerebours

Lory

C. Puyo

Mayer & Piorson

AUSTRIA

Hugo Henneberg

Heinrich Kuehn

Hans Watzek

FRANCE (cont'd)

Dupont
 Bisson Freres
 Mehodin and Martens
 E. Baldus
 Maximo Du Camp
 H. Le Secq
 Victor Provost
 J. W. deVilleneuve
 Hippolyte Bayard
 A. deBrobisson
 Etienne Carjat
 L. Cromiere
 Delmaet & Durandelle
 Andre Adolphe Eugene Disderi
 E. Faure
 Leger & Bergeron
 Charles Marville
 Nadar
 Charles Negre
 Pierre Petit
 Adam Salomon
 Sollier

FRANCE (cont'd)

Charles Soulier
 Tourlaque & Caloir
 Budor
 Eugene Atget
 Robert Demachy
 Paul Nadar

GERMANY

Ottomar Anschutz
 Christian Schad
 C. M. Eckert

SCOTLAND

John Moffat
 David Octavius Hill
 Robert Adamson
 J. Craig Annan

SWITZERLAND

Adolphe Braun

The exhibition has been selected chiefly from the following collections:

Victor Barthélemy, Paris
 Albert Gillis, Paris
 Edward Southworth Hawes, Boston
 Mrs. Charles J. Liebman, New York
 Acme Newspictures, Inc.
 Pierre Adam, Paris
 Laure Albin-Guillot, Paris
 André Durand, Paris
 Pierre Betz, Colmar, France
 Ilse Bing, Paris
 Walter Bird, London
 Edward Bishop, London
 Black Star Publishing Company, N. Y.
 Erwin Blumenfeld, Paris
 Thomas Bouchard, New York
 Pierre Boucher, Paris
 Brassai, Paris
 W. G. Briggs, London
 Burleigh Brooks, Inc., New York
 Louis Caillaud, Paris
 Colour Photographs, Ltd., London
 Nora Dumas, Paris
 A. Dumas-Satigny, Paris
 André Kertész, New York
 Francois Kollar, Paris
 Paul Kowaliski, Paris
 Ergy Landau, Paris
 Bedford Lemere, London
 Curtis Moffat, London
 Charles Nègre, Grasse, France
 Roger Parry, Paris
 H. L. Ripperger, New York
 Paul Rotha, London
 A. E. Smith, London
 James Stokley, Philadelphia
 The Associated Press
 The Daily News, New York
 The New York American
 The New York World-Telegram
 Pierre Vorger, Paris
 Paul Wolff, Frankfurt-on-Main
 Ylla, Paris
 Julien Levy Gallery, New York
 Chandler Chemical Museum, Columbia
 University, New York
 Museum of the City of New York
 The Franklin Institute of the State
 of Pennsylvania, Penna.
 The Museum of Modern Art Film Library
 New York City

Paul Martin, London
 Frederick H. Meserve, New York
 Paul Nadar, Paris
 Miss M. T. Talbot, Lacock Abbey
 Maurice Beck, London
 Denise Bellon, Paris
 Eastman Kodak Company, Medical Di-
 vision, Rochester, New York
 Eastman Kodak Research Laboratories,
 Rochester, New York
 Harold E. Edgerton, Cambridge, Mass.
 Hugo Erfurth, Cologne
 E. Féher, Paris
 A. Conger Goodyear, New York
 Noel Griggs, London
 L. C. Handy Studios, Washington, D. C.
 John Havinden, London
 Fritz Henle
 Florence Henri, Paris
 Mrs. Henry R. Hitchcock, Plymouth,
 Massachusetts
 Henry-Russell Hitchcock, Jr., Middle-
 town, Connecticut
 International News Photos
 Pierre Jahan, Paris
 Henry Lacheroy, Paris
 E. Leitz, Inc., New York
 George Platt Lynes, New York
 National Geographic Society, Wash-
 ington, D. C.
 James Thrall Soby, Farmington,
 Connecticut
 Emmanuel Sougez, Paris
 Sovfoto, New York
 Stephen Storm, Paris
 The Bergen Evening Record, Hacken-
 sack, New Jersey
 The New York Sun
 Tristan Tzara, Paris
 Brett Weston, San Francisco
 Mme. Yvonde, London
 An American Place, New York
 Albright Art Gallery, Buffalo, N. Y.
 Fogg Art Museum, Harvard University,
 Cambridge, Paul J. Sachs Collection
 Smithsonian Institution, Washington,
 D. C.
 The Royal Photographic Society of
 Great Britain, London