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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

SARAH NEWMAYER, PUBLICITY DIRECTOR

November 8, 1944.

TO City Editors  
Art Editors  
Photography Editors

Dear Sirs:

You are invited to come or send a representative to

Press Preview of

MANZANAR: Photographs by Ansel Adams  
of Loyal Japanese-American Relocation Center

Thursday, November 9  
2 to 6 P.M.

at The Museum of Modern Art  
11 West 53 Street

The exhibition will be on view to the public from Friday,  
November 10, through Sunday, December 3.

For further information please telephone me at Circle 5-8900.

Sincerely yours,

  
Sarah Newmeyer  
Publicity Director

44-108-1-38  
**THE MUSEUM OF MODERN ART**

11 WEST 53RD STREET, NEW YORK 19, N. Y.

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FOR IMMEDIATE RELEASE

ANSEL ADAMS PHOTOGRAPHS OF LOYAL JAPANESE-AMERICANS SHOWN  
IN EXHIBITION AT MUSEUM OF MODERN ART

A series of sixty-one photographs showing the life and activities at a relocation center in California form an exhibition opening in the auditorium galleries of the Museum of Modern Art Friday, November 10, under the title Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center. Mr. Adams has also written the accompanying text. The exhibition, an unusual demonstration of the use of documentary photography, will be on view through December 3.

These pictures of the flat desert expanse of the Manzanar valley between the saw-tooth wall of the Sierra Nevada along the West and the foothills of the Rockies toward the East, show a baseball field with a game in progress; young Japanese women learning to cut, fit and make clothes; children of high-school age playing volley ball; the even rows of the huge and well-tended community farm; the wide and dusty streets lined with barracks; bobby-socked girls on their way to school; interiors of homes made cheerful and liveable by their temporary inhabitants; the office of the Free Press; and illuminating portraits of these loyal citizens--the faces of babies, youths, soldiers, nurses, parents and the very old.

These are the Americans of Japanese ancestry who, after Pearl Harbor, were evacuated from the coastal areas of California, Oregon and Washington. Their loyalty has been proved; thousands of them are in our armed forces. From Manzanar these loyal citizens will move out again into the stream of American life.

The exhibition is shown as an activity of the Museum's Photography Department. Nancy Newhall, Acting Curator of that department, comments as follows:

"With the coming of peace, photographers will undoubtedly play an increasingly significant role interpreting the problems of races and nations one to another all over the postwar world. In such visual communication, the integration of photographs and text is of importance.

"In this exhibition, photographs and text were

conceived and executed as a whole by the photographer and attain thereby a high emotional quality. Avoiding the formulas that have developed in documentary and reportage photography, Ansel Adams has approached his subject with freshness and spontaneity.

"A native Californian, Adams undertook this project of his own volition and at his own expense. Believing that in the dangerous struggle for race equality only an impartial and independent statement can be convincing, he has refused to be sponsored or affiliated with any governmental or political groups."

Ansel Adams was born in San Francisco in 1902. Trained as a musician, he decided to become a photographer in 1927. His work has been exhibited at An American Place, Yale University, San Francisco Museum of Art, Museum of Modern Art, and many others. He ran a gallery for photography in San Francisco in 1933-34, directed the Pageant of Photography at the San Francisco Fair in 1939-40. Noted as author, critic, teacher, lecturer, he has written and published many books, photographed for the Department of the Interior, and covered a wide variety of subjects for Fortune and other national magazines.