

# THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 100

FOR RELEASE:

Tuesday, Sept. 24, 1963

PRESS PREVIEW:

Monday, Sept. 23, 1963

11 a.m. - 4 p.m.

The Photographer and the American Landscape, an exhibition of work by men who have recorded and in part defined our changing concept of the land, will be on view at the Museum of Modern Art, September 24 through November 28. John Szarkowski, Director of the Museum's Department of Photography, selected 183 works by 19 photographers, ranging in date from the 1860's to the present, "to trace the changing concept of the landscape as a photographic genre in our country, where explorations of a new continent coincided with explorations in a new medium." The landscape is considered not as scenery, natural history, or economics, but solely as a subject for picture-making. Arthur Drexler, Director of Architecture and Design, installed the exhibition in the Museum's first floor galleries.

"Some of the nineteen photographers," Mr. Szarkowski writes in the accompanying exhibition catalog,\* "have been pivotal figures, of decisive influence; others represent ideas as broadly based as photography itself. Some have been conscious artists, fully aware of their aesthetic art; others, approaching their work as craftsmen of sensibility and intelligence, have perhaps been better artists than they have known. But all have shared in some measure a common interest and a common concern: each has attempted to define what the earth is like. Among them they have helped peel away, layer by layer, the dry wrapper of habitual seeing, and have presented new discoveries concerning the structure, the beauty, and the meaning of our habitat."

Four nineteenth-century photographers represented in the show, largely by original prints of the period, are H. H. Bennett, Darius Kinsey, T. H. O'Sullivan, and W. H. Jackson. The latter two typify, according to Mr. Szarkowski, "the photographer-as-explorer, challenged by a wild and incredible landscape and by a difficult and refractory craft." Alfred Stieglitz and Edward Steichen represent turn-of-the-century photographers who considered their craft an expressive fine art medium. Later photographers such as Harry Callahan, Paul Caponigro, Paul Strand, and Edward Weston turned from the landscape of traditional human scale to examine details in nature. William Garnett and Bradford Washburn have photographed the new landscape revealed from the air. A few photographers of the present such as Ansel Adams and William Current continue to record in personal idioms those remaining fragments of the natural landscape that recall the original site. Eliot Porter, an ardent conservationist, is represented by ten color studies of Glen Canyon, Colorado, now being flooded to make way for a dam.

---

\*THE PHOTOGRAPHER AND THE AMERICAN LANDSCAPE, edited by John Szarkowski. 48 pp.; 39 plates (1 in color); paper, \$2.95. Published by the Museum of Modern Art. Distributed by Doubleday and Co., Inc.

\*\*\*\*\*

Photographs and additional information available from Herbert Bronstein, Associate Director, Department of Public Information, Museum of Modern Art, 11 West 53 St., New York 19, New York. CI 5-8900.

# THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

326

## THE PHOTOGRAPHER AND THE AMERICAN LANDSCAPE

Sept. 24 - Nov. 28, 1963

### WALL LABEL

After the Civil War Americans turned again to the exploration of their continent, especially of the exciting and little-known West. One of the tools of their exploration was photography, which was still new.

The photographer-as-explorer was a new kind of picture maker: part scientist, part reporter, and part artist. He was challenged by a wild and incredible landscape, and by a difficult and refractory craft. Simultaneously exploring a new subject and a new medium, he made new pictures, which were objective, non-anecdotal, and fundamentally photographic.

His work was the beginning of an indigenous, inventive, continuing tradition, motivated by a desire to explore and understand the natural site.

This exhibition shows the work of nineteen photographers chosen from the many who have helped define that tradition. Some of these nineteen have been pivotal figures, of decisive influence; others represent ideas as broadly based as photography itself. Some have been conscious artists, fully aware of their aesthetic act; others, approaching their work as craftsmen of sensibility and intelligence, have perhaps been better artists than they have known. But all have shared in some measure a common interest and a common concern: each has attempted to define what the earth is like. Among them they have helped peel away, layer by layer, the dry wrapper of habitual seeing, and have presented new discoveries concerning the structure, the beauty, and the meaning of our habitat. These men have recorded, and have in part defined, our changing concept of the land.

John Szarkowski

Director, Department of Photography

321

# THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

## THE PHOTOGRAPHER AND THE AMERICAN LANDSCAPE

September 24 - November 28, 1963

### CHECKLIST

#### ADAMS, Ansel

All prints lent by the photographer unless otherwise indicated.

Glacier Bay, Alaska. 1948

From Portfolio Two. Print No. 10 of Set No. 41

52.1035

Aspens, Autumn, Colorado. 1937

52.1072

The Tetons, and Snake River, Wyoming. 1941

63.1221

Mt. Williamson, Sierra Nevada, California. 1944

63.1222

The Great Plains, View East. 1961

63.1223

Coast Redwoods, California. 1961

From Portfolio IV

63.1227

Aspens, Northern New Mexico. 1958

63.1228

Ice and Cliffs, Kaweah Gap, California. 1934

In "Sierra Nevada and the John Muir Trail"

63.1231

Gates of the Valley. Winter Storm. Yosemite, California. 1936

63.1234

Lone Pine Peak from Mt. Whitney, Sierra Nevada, California. 1944

Gift of the Photographer

504.59

Mount Whitney (West Face), California. 1934

63.1238

The Black Giant, Muir Pass, Sierra Nevada, California. c.1934

63.1241

Lake McDonald, Glacier National Park, Montana. 1941

63.1243

Surf Sequence No. 3. Taken from Half-Moon Bay Road, California, from 400 or 500 ft. elevation. 1940. Given anonymously, 1941. Purchased from the Photographer.

460.41.3

BENNETT, H. H.

Panorama from the Overhanging Cliff, Wisconsin Dells. c.1891 or 1892.  
Print made any time up to the summer of 1907.  
Lent by The H. H. Bennett Studio.  
63.1153

Prints listed below made from the original negatives by P. R. Petersen,  
Museum of Modern Art.  
Courtesy of The H. H. Bennett Studio.

In and about the Dells of the Wisconsin River on top of Stand Rock, Wisconsin  
Dells. Before 1887.

Devils Lake, Wisconsin Dells. Probably 1874

Sugar Bowl with Rowboat, Wisconsin Dells. c.1889

Phantom Chamber in Witches' Gulch, Wisconsin Dells. 1885-1890

Among the Crags on Bluff, Wisconsin Dells, Possibly 1870 or 1873

Cave of Dark Waters, Wisconsin Dells. c.1880

Islands from Cliff at Gulch, Wisconsin Dells. Undated

Looking out from Black Hawk's Cave, Wisconsin Dells. 1885-1895

Two Women at Entrance to Witches' Gulch, Wisconsin Dells. c.1885

Canoeists in Boat Cave, Wisconsin Dells. c.1890-1895

CALLAHAN, Harry

All photographs lent by the photographer.

Detroit, 1941 (Grasses in water)

Detroit, 1943 (Grasses in snow - calligraphy)

Chicago, 1946 (Stones in sand)

Chicago, 1948 (Trees in snow)

Lake Michigan, 1949 (Grasses in sand)

Wisconsin, 1959 (Rocks and grasses)

Michigan, 1959 (Turbulent grasses)

Rhode Island, 1962 (Grasses)

Maine, 1962 (Heavy grasses)

New Hampshire, 1961 (Trees)

CAPONIGRO, Paul

All prints lent by the photographer unless otherwise indicated.

Two leaves, Brewster, N. Y. 1963  
63.1319

Egg Rock, Nahant, Massachusetts. 1958  
63.1320

Rocks and Tide Pool, Nahant, Massachusetts. 1958  
63.1322

CAPONIGRO, Paul

Reflected Clouds, The Adirondacks, N. Y. 1958  
63.1323

Tapered Rock, West Hartford, Connecticut. 1960  
63.1324

Glacier National Park, Montana. 1959  
63.1327

Mushroom, Ipswich, Massachusetts. 1962  
63.1329

Rock Wall No. 2, West Hartford, Connecticut. 1959  
63.1332

Eroded Sand, Revere, Massachusetts. 1958  
63.1333

Sequence One. Surf and Eroded Rock, Cape Kiwanda, Oregon. 1959  
63.1334

Ica, Newton Center, Massachusetts. 1959  
By Purchase, Museum of Modern Art (Study Collection)

CURRENT, William R.

All photographs lent by the photographer.

California Sycamore No. 2. 1960  
63.1189

California Sycamore No. 4. 1960  
63.1190

Rock Hillside with River below. 1962  
63.1191

Rocks in River. 1963  
63.1358

GARNETT, William A.

All prints lent by the photographer unless otherwise indicated.

Monument Valley, Utah, October, 1954  
By Purchase, Museum of Modern Art ( Study Collection)

SandBars in the Colorado River north of Needles, California-Arizona Border. 1956  
By Purchase, Museum of Modern Art  
170.59

Nude Dune, Death Valley, California. April 15, 1954  
By Purchase, Museum of Modern Art  
171.59

Indian Land South of Marble Canyon, Arizona, from the Painted Desert. 1954  
Lent by the Photographer  
56.547

Erosion and Strip Farms. 1951  
63.1361

Untitled. 1963  
63.1364

Dry Lake with Animal Tracks. 1955  
63.1365

Surf, vertical view. 1954  
63.1366

GARNETT, William A.

Badwater Area, Death Valley, California. 1954  
63.1367

Dry Wash with Alluvium, Death Valley, California. 1957  
63.1372

Alluvium with Hill, Death Valley, California. 1954  
63.1374

Soda Lake, Carrizo Plain, California. 1955  
63.1378

Temblor Mountains near Maricopa, California. 1956  
63.1377

JACKSON, William Henry

Gray's and Torreys Peaks. Colorado. After 1896.  
W. H. Jackson & Co., Denver, Col.  
Lent by George Eastman House  
63.1280

Gray's Peak. Torreys Peak. Colorado. 1873  
Lent by George Eastman House  
63.1275

Cheyenne Falls. After 1896?  
W. H. Jackson & Co. Photo. Denver, Col.  
Lent by Denver Public Library, Western Collection  
63.1110

North from Berthoud Pass, Colorado. 1874  
(Hayden Survey)  
Lent by George Eastman House  
63.1268

Lower Fire Hole. Crater of the Fountain. Yellowstone National Park, Wyoming.  
c.1872 (Hayden Survey)  
Lent by George Eastman House  
63.1271

Glacier Point, Yosemite, California. c.1895?  
Enlargement by Modernage Museum of Modern Art  
Courtesy of Denver Public Library, Western Collection

Pikes Peak from Garden of the Gods. Colorado. After 1897  
W. H. Jackson & Co. Denver, Col.  
Lent by Denver Public Library, Western Collection  
63.1111

The Upper Twin Lake, Colorado. 1875  
(Hayden Survey)  
Lent by George Eastman House  
63.1274

Lake San Miguel. Colorado. 1875  
(Hayden Survey)  
Lent by George Eastman House  
63.1276

Hell's Half Acre. Yellowstone National Park. Copyrighted 1892 by W. H. Jackson  
Photography Co., Denver.  
Lent by The Library of Congress  
63.1258

The "W", Pike's Peak Carriage Road. Colorado. After 1891  
W. H. Jackson & Co., Denver.  
Lent by George Eastman House  
63.1278

JACKSON, William Henry

Mt. Hood From Lost Lake. Oregon. c.1896  
W. H. Jackson & Co., Denver, Col.  
Lent by George Eastman House  
63.1279

Mammoth Hot Springs. Yellowstone National Park, Wyoming. 1876  
Lent by George Eastman House  
63.1273

Scenery Of The Yellowstone National Park (Wyoming)  
Mammoth Hot Springs The Rostrum. c.1872  
Lent by George Eastman House  
63.1269

KINSEY, Darius

All prints made by P. R. Petersen, Museum of Modern Art, from the original negative.

Felling a fir tree. Copyrighted 1906  
Enlargement by Modernage Museum of Modern Art  
Courtesy of Jesse E. Ebert

A close in view showing 15 cedar trees. Copyrighted 1913.  
Courtesy of Jesse E. Ebert

Cedar, 20 feet in diameter. Washington. Undated.  
Courtesy of Jesse E. Ebert

Cedar. Copyright 1916  
Museum of Modern Art  
Courtesy of Jesse E. Ebert

Washington. Undated  
Courtesy of Jesse E. Ebert

Homesteader's shake cabin. Washington. Copyrighted 1906  
Enlargement by Modernage Museum of Modern Art  
Courtesy of Jesse E. Ebert

Crescent L Camp No. 1 Timber Views Co. Seattle 1936  
Courtesy of Jesse E. Ebert

Log scaled 18,000 ft. English Camp No. 11 Washington  
Timber Views Co., Seattle. Undated.  
Courtesy of Jesse E. Ebert

O'SULLIVAN, Timothy H.

Ruby Valley Hot Springs. Ruby Valley, Nevada. 1868  
Fortieth Parallel Exploration  
Lent by George Eastman House  
63.1284

Hot Spring Geyser, Ruby Valley, Nevada. 1868  
Fortieth Parallel Exploration  
Lent by George Eastman House  
63.1283

Vermillion Creek Canon. Vermillion River, Colorado. 1869 or 1872  
Fortieth Parallel Exploration  
Lent by The Library of Congress  
63.1252

River  
Green / near Flaming Gorge, Utah. 1869 or 1872  
Fortieth Parallel Exploration  
Lent by The Library of Congress  
63.1256

The Photographer & The American Landscape

-6-

O'SULLIVAN, Timothy H.

Tufa formation. Anahio Island, Pyramid Lake, Nevada. 1867  
Fortieth Parallel Exploration  
Lent by The Library of Congress  
63.1250

Sand Dunes. Carson Desert, Nevada. 1867  
Fortieth Parallel Exploration  
Lent by The Library of Congress  
63.1244

Soda Lake. Carson Desert, Nevada. 1867  
Fortieth Parallel Exploration  
Lent by George Eastman House  
63.1288

Wall In The Grand Canon, Colorado River. 1871  
Wheeler Expedition  
Enlargement by Modernage Museum of Modern Art  
Courtesy of George Eastman House

Shoshone Falls - Idaho, 1868.  
Fortieth Parallel Exploration  
Lent by George Eastman House  
63.1290

Black Canon, Colorado River from Camp S. Looking Above. 1871  
Wheeler Expedition  
Lent by George Eastman House  
63.1291

Ancient Ruins In The Canon De Chelle, N. M. In a nich 50 feet above present  
Canon bed. 1873  
Wheeler Expedition  
Lent by The Library of Congress  
63.1248

Snow Peaks. Bull Run Mining District, Nevada. 1871  
Wheeler Expedition  
Lent by The Library of Congress  
63.1245

Canon De Chelle. Walls of the Grand Canon. 1873  
Wheeler Expedition  
Lent by The Library of Congress  
63.1247

PORTER, Eliot

Unless otherwise indicated, all prints gift of photographer.

These dye transfer prints are reproduced in Eliot Porter's books -  
\* "IN WILDNESS IS THE PRESERVATION OF THE WORLD"  
San Francisco: Sierra Club, 1962

\*\* THE PLACE NO ONE KNEW : Glen Canyon on the Colorado  
Edited by David Brower  
San Francisco: Sierra Club, 1963

Pools, Aztec Creek. 1962  
\*\* Plate 40

Escalante River. 1962  
\*\* Plate 21

Wall detail, flaking desert varnish. 1962  
\*\* Plate 19

Stream below Music Temple. 1961  
\*\* Plate 28

more...

PORTER, Eliot

Pattern, wet rock and dry sand. 1961  
\*\* Plate 60

Evan's Notch, Maine. 1961  
\*

Pond Brook. 1956  
\*Title page

Red Ozier. 1945  
\*

Escalante River. 1962  
\*\* Plate 43  
Lent by the Photographer

Dead Grass and Sumac. 1956  
\*  
Lent by the Photographer

Tamarisk and grass, river's edge. 1961  
Lent by the Photographer

RUOHOMAA, Kosti

All prints made from the original negative by P. R. Petersen, Museum of Modern Art. Courtesy of Black Star (with one exception, as noted below)

Horses in the Mohawk Valley. 1945  
From essay "Mohawk Valley"

From essay "Winter Night. 1945

From essay "Mohawk Valley". 1945

From essay "God Made the Country". 1948

From essay "God Made the Country." 1948

From essay "God Made the Country". 1948

From essay "Winter, Frazer, Col." 1953

From essay "Poetry". 1957

From essay "Poetry". 1957

From essay "Monhegan Island". Late 1950's

Union, Knox County, Maine. Late 1950's  
Courtesy of Jim Moore

SINSABAUGH, Art

All prints lent by the photographer unless otherwise indicated.

Landscape No. 10. 1961  
63.1352

Landscape No. 17. 1/3. 1961

Landscape No. 34. 1/20. 1962  
By Purchase  
The Museum of Modern Art ( Study Collection)

Landscape No. 70. 1/3. 1962  
63.1354

Landscape No. 64. 1/3. 1962  
Enlargement by Modernage. Museum of Modern Art  
Courtesy of the Photographer

SJNSABAUGH, Art

Landscape No. 1. 1/3. 1962  
63.1351

STEICHEN, Edward

The Big White Cloud. Lake George, New York. 1903  
Lent by The Metropolitan Museum of Art, Gift of Alfred Stieglitz, 1933  
63.1180

The Pool - Evening. Milwaukee, 1899  
The Alfred Stieglitz Collection  
The Art Institute of Chicago  
63.1301

Landscape - The Rivulet. Milwaukee, 1899  
Print made by P. R. Petersen, Museum of Modern Art  
Courtesy of The Metropolitan Museum of Art

Venerable Tree Trunk. Connecticut, 1932.  
Print made by P. R. Petersen, Museum of Modern Art  
The Museum of Modern Art, Gift of the Photographer

Walden Pond. 1934  
"The water laves the shore as it did a thousand years ago." - Thoreau  
For The Limited Editions Club-Edition of Thoreau's Walden, 1936  
Print made by P. R. Petersen, Museum of Modern Art  
The Museum of Modern Art, Gift of the Photographer

Winter Landscape. Lake George 1904-1905  
Steichen's first color print.  
The Museum of Modern Art, Gift of the Photographer  
149.61

Moonrise - Mamaroneck, New York, 1904  
The Metropolitan Museum of Art, Gift of Alfred Stieglitz, 1933  
63.1182

STIEGLITZ, Alfred

All prints lent by Mrs. Dorothy S. Norman unless otherwise indicated.

Lake George (with grass in foreground) 1931  
63.1392

Equivalent. 1927  
The Museum of Modern Art. The Alfred Stieglitz Collection, Gift of Georgia  
O'Keeffe  
21.50

Clouds. Music No. ( 1922  
63.1393

Equivalent (vertical clouds) Undated  
63.1394

Lilac and Grass 1933  
63.1395

An Equivalent in a Series of 7 Equivalents (1921-1938) A,B,C,D,E,F,G  
This is D Rainbow, Lake George 1920  
The Museum of Modern Art Anonymous Gift  
92.43.4

Clouds. Music No. 1. 1922  
63.1391

STRAND, Paul

The Dark Forest Georgetown, Maine, USA. 1928  
The Museum of Modern Art, Gift of the Photographer  
246.57

Cobweb in Rain, Georgetown, Maine, USA. 1927  
The Museum of Modern Art, Gift of the Photographer  
243.57

Toadstool and Grasses, Georgetown, Maine, USA. 1928  
The Museum of Modern Art, Gift of the Photographer  
245.57

Leaves II. 1929  
The Museum of Modern Art, Gift of Georgia O'Keeffe  
236.54

Driftwood, Dark Roots. 1928  
Lent by George Eastman House  
63.1440

Fern, Early Morning. 1927  
Lent by George Eastman House  
63.1441

VANDERBILT, Paul

All prints lent by The State Historical Society of Wisconsin.

Beetown (vicinity) Wisconsin, 1962  
63.1396

Long field near Spring Green. 1962  
63.1344

Field Road. 1962  
63.1338

Wisconsin River Swamp at Sunrise. 1961

Pasture near Marxville, Wisconsin, 1960  
63.1336

Windy Field in the Coulee Country. 1962

WASHBURN, Bradford

All prints made from original negative by P. R. Petersen, Museum of Modern Art, with one exception indicated.

The amazing medial moraines of Barnard Glacier on the Alaskan-Canadian frontier. 1938.  
Enlargement by Modernage. Museum of Modern Art  
Courtesy of the Photographer

Plastic flow in the Great Bering Glacier - Alaska coast near Cape St. Elias. 1938.  
Courtesy of the Photographer.

Plastic flow and differential melting seen in the surface of the Great Bering Glacier. 1938  
Courtesy of the Photographer

Western tip of Grindle Islands. 1938  
Courtesy of the Photographer

The SE face of Mt. McKinley seen from the Gateway of the Great Gorge. Alaska, 1955.  
Courtesy of the Photographer

WASHBURN, Bradford

Mt. St. Elias, Alaska, looking South. 1938  
Courtesy of the Photographer

The Mooses Tooth - a 10,000' unclimbed peak just S.E. of Mt. McKinley, Alaska.  
April, 1955.  
Courtesy of the Photographer

Vertical view of a hot spring near Copper Center, Alaska. 1937  
Courtesy of the Photographer

Pitted dead surface of the snout of Chitina Glacier on the Alaska-Canada  
frontier. 1938.  
Courtesy of the Photographer

WESTON, Brett

With one exception, as noted, all photographs lent by the Photographer.

Glen Canyon. 1959  
63.1167

Mono Lake, California. 1954  
63.1169

North Coast, California. 1958  
63.1170

Oceano Dunes, California. 1933  
63.1173

Oceano Dunes, California. 1934  
63.1174

Owen's Valley. 1954  
63.1175

Point Lobos rocks, California. 1929  
63.1176

Wisconsin. 1956  
63.1179

Sand dune 4, Oceano, California. 1934  
The Museum of Modern Art, Gift of Albert M. Bender  
41.39

WESTON, Edward

All prints lent by Cole Weston unless otherwise indicated.

White Sands, New Mexico. 1941  
63.1313

Shell and Rock Arrangement. 1931. The Museum of Modern Art. Gift of Merle  
231.35 Armitage.

Cypress, Point Lobos, California. 1930  
63.1305

Dunes, Oceano. 1936  
63.1307

Oceano, 1936  
63.1308

Hill and Telephone Poles. Solano, California. 1937  
63.1383

Grand Canyon Region, 1941  
63.1314

The Photographer & The American Landscape

WESTON, Edward

White Sands, New Mexico. 1941  
63.1315

Point Lobos, California. 1946  
63.1318

Dunes, Oceano, California. 1936  
The Museum of Modern Art, Gift of Merle Armitage  
222.35

Eel River. 1937  
From Edward Weston 50th Anniversary Portfolio. 1902-1952, No. 2. 1952  
The Museum of Modern Art, Gift of Thomas J. Maloney  
123.52-2

Erosion, Point Lobos, California. 1938  
The Museum of Modern Art, Gift of David H. McAlpin  
435.56

North Shore, Point Lobos, California. 1946  
63.1327

Point Lobos, California. 1930  
63

\* \* \* \* \*