

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 15

FOR RELEASE:

Thursday, February 8, 1968

PRESS PREVIEW:

Wednesday, February 7, 1968

1 - 4 p.m.

About thirty-five photographs by 24 photographers who were friends and associates of the late Ben Schultz, a picture editor with Time-Life Books, will be shown in the Edward Steichen Photography Center of The Museum of Modern Art from February 8 through March.

FROM THE BEN SCHULTZ MEMORIAL COLLECTION is a selection from 57 works given to the Museum in Mr. Schultz's memory by American and European photographers including Diane Arbus, Bill Brandt, Brassai, ^{Cartier-Bresson,} Robert Frank, Lee Friedlander, William Gedney, Helen Levitt, Paul Strand and Garry Winogrand. The Museum has gratefully accepted these gifts and has established the Collection in recognition of the encouragement and understanding that Mr. Schultz offered the many photographers who knew him.

Ben Schultz joined the staff of Sports Illustrated in 1955 and in 1960 moved to Time-Life Books where he worked until his death in February, 1967. Born in 1919, Mr. Schultz was enthusiastic about photography from his youth. After graduation from high school, he worked in Washington, D.C., where he studied at the Corcoran School of Art. Following wartime service in the Navy, Schultz studied at The Art Students League with Alexey Brodovitch and George Grosz among others. Before he joined Time-Life, Inc., he worked as a commercial artist during the early fifties and became progressively interested in the editorial use of photography.

"The most exhilarating follower of photography I ever knew was Ben Schultz," states Walker Evans, an old friend and a contributor to the Collection. "Ben Schultz's utterly tireless wonder and enthusiasm were so astonishing and refreshing that they often seemed too much to bear. At his shouts and wows, I usually broke down into laughter--open, grateful laughter carrying with it, needless to say, a load of affection. I know that others shared this experience."

The Collection has been formed with the cooperation of Mrs. Ben Schultz and of Lee Friedlander, who suggested the collection in Mr. Schultz's memory. All the
(more)

contributors are represented in the show by at least one photograph from the two or three that each chose personally for the Collection. Often the works selected were photographs that Mr. Schultz knew and had responded to.

The photographers span at least two generations, from Paul Strand and Roman Vishniac, for example, to younger contemporaries of Schultz like Elliott Erwitt and Simpson Kalisher. The Collection dates from the early 1930's to 1967, reflecting a wide range of style and expression that was typical of Schultz's breadth of interest.

"The exhibition speaks for itself," states Mr. Evans. "Let me only suggest that it bears the Schultz imprint distinctly, although this was not directly an intention. Naturally it does: each contributor was thinking of his friend when he made his own selection."

Photographers Represented in the Ben Schultz Memorial Collection

Diane Arbus	Farrell Grehan
Belloc	Simpson Kalisher
Bill Brandt	Consuela Kanaga
Brassaï	Hazel Kingsbury (Strand)
Henri Cartier-Bresson	Helen Levitt
Louise Dahl-Wolfe	Nathan Lyons
Elliott Erwitt	Joel Meyerowitz
Walker Evans	Walter Silver
Louis Faurer	Paul Strand
Robert Frank	Roman Vishniac
Lee Friedlander	Dan Weiner
William Gedney	Garry Winogrand

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, and Patricia B. Kaplan, Associate, Press Services, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

FROM THE BEN SCHULTZ MEMORIAL COLLECTION

FEBRUARY 8 - MARCH, 1968

Checklist

ARBUS, Diane

Waitress, Nudist Camp, New Jersey, 1963

Pro War Parade, 1967

BELLOCOQ

New Orleans, c. 1913

Facsimile Print by Lee Friedlander

BRANDT, Bill

Avebury Monolith, 1963

Sculpture by Barbara Hepworth, n.d.

BRASSAI

Untitled, c. 1933
(Paris)

Bijou, Montmartre, 1933

CARTIER-BRESSON, Henri

Meah Shearim, Jerusalem, 1967

France, near the Belgian Border, 1967

DAHL-WOLFE, Louise

Wanda Landowska, 1945

Untitled, 1932
(Bijous Theater, Nashville, Tenn.)

ERWITT, Elliott

Untitled, 1966
(France)

EVANS, Walker

Lower East Manhattan, Baxter Street, 1934

Alabama Cotton Tenant Farmer's Wife, 1936

FAURER, Louis

Untitled, 1948
(Montage)

FRANK, Robert

Hungary, 1963

Composit for First Feature, 1967

FRIEDLANDER, Lee

Self-Portrait, 1965

Ben Schultz, 1960

GEDNEY, William

Untitled, 1956
(New York State)

GREHAN, Farrell

Rodin's Adam, 1962

KALISHER, Simpson

Untitled, 1962
(Automobile on Highway)

Untitled, 1963
(Pittsburgh)

KANAGA, Consuela

Untitled, 1963
(St. Croix)

KINGSBURY, Hazel

Paul Strand Photographing, 1954

LEVITT, Helen

Untitled, c. 1941
(Spanish Harlem)

Untitled, c. 1941
(Spanish Harlem)

LYONS, Nathan

Chicago, 1963

MEYEROWITZ, Joel

Untitled, 1965
(Columbus, Ohio)

Untitled, 1966
(Interior)

SILVER, Walter

Untitled, 1966
(Unidentified Portrait)

STRAND, Paul

Root, Hoch Skiport, 1954
(South Uist, Hebrides)

Mrs. Mary McRury, 1954
(South Uist, Hebrides)

WEINER, Dan

East End Avenue, 1950-1951

VISHNIAC, Roman

Tax Collector and Stall-Keeper, Warsaw, 1958

Grandfather and Granddaughter, Warsaw, 1937

WINOGRAND, Garry

Untitled, c. 1963
(Zoo Series, New York)

Untitled, c. 1963
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FROM THE BEN SCHULTZ MEMORIAL COLLECTION

February 8 - March, 1968

Wall Labels

The most exhilarating follower of photography I ever knew was Ben Schultz. I say a good deal there: I echo forty years' experience in that world.

Ben Schultz's utterly tireless wonder and enthusiasm were so astonishing and refreshing they often seemed too much to bear. At his shouts and vows I usually broke down into laughter--open, grateful laughter carrying with it, needless to say, a load of affection. I know that others shared this experience.

I once taped Schultz's voice, in my living room, as he was leafing through the Atget-Proust Paris book (the recorder hidden to him). The result is hilarious today; it is at the same time illuminating, shrewd, incisive and shot with a force or purity and innocence which is most ironic when you think of Proust, yet most appropriate to Atget.

At Lee Friedlander's suggestion, certain photographers who were friends of Schultz have given works to The Museum of Modern Art in Schultz's memory. Some of those pictures are shown here. The exhibition speaks for itself. Let me only suggest that it bears the Schultz imprint distinctly, although this was not directly an intention. Naturally it does: each contributor was thinking of his friend when he made his own selection.

Walker Evans

Ben Schultz was born in 1919 in New York, the son of Russian-born parents.

From childhood he was enthusiastic about photography, which he pursued with his companion the late Dan Weiner. After graduation from high school he worked in Washington, D. C., studying concurrently at the Corcoran School of Art. After war-time service in the Navy, Schultz studied at The Art Students League, with Alexey Brodovitch and George Grosz among others. During the early fifties he worked as a commercial artist, and became in this period progressively interested in the editorial use of photography. In 1955 he joined the staff of Sports Illustrated, and in 1960 moved to Time-Life Books. He died on February 6, 1967.

The Museum of Modern Art has established the Ben Schultz Memorial Collection in recognition of the encouragement and understanding that he offered the many photographers who knew him. The Department of Photography expresses its gratitude to Mrs. Sheila Schultz and to Lee Friedlander for their generous cooperation and assistance.