

THE MUSEUM OF MODERN ART

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FOR RELEASE MONDAY,
APRIL 3, 1939

The Museum of Modern Art announces that it has acquired for its Permanent Collection a group of 53 photographs by leading photographers on the West Coast. These photographs are the gift of Albert M. Bender of San Francisco. Included in the gift are 17 prints by Ansel Adams; 1 by Imogen Cunningham; 3 by Henry Swift; 2 by Sidney Snaer; 14 by Brett Weston; 11 by Edward Weston; and 6 by Cedric Wright.

Many of these recently acquired photographs will be shown in the exhibition Art in Our Time with which the Museum will open its new building at 11 West 53 Street. The exhibition, which also celebrates the Museum's tenth anniversary, will open to the public Thursday, May 11. In addition to painting, sculpture, architecture, graphic art, popular or folk art, industrial design, commercial art and the motion picture, there will be a section on photography. Material for this section has been assembled by Beaumont Newhall, Librarian of the Museum.

The photography section of the exhibition will be composed of the work of living American post-war photographers only and will include eight photographs each by Ansel Adams, Brett Weston, Walker Evans, Berenice Abbott, Ralph Steiner and Man Ray, with six photographs by Dr. Harold E. Edgerton, the engineer who developed ultra-high-speed photography as a scientific tool for the critical observation of rapidly moving machine parts.

In the photography section of the catalog which will be published simultaneously with the opening of Art in Our Time, Mr. Newhall writes:

"Ever since the days of daguerreotypy, there has been a tradition of straightforward photography in this country. Even the fellow countrymen of Daguerre admitted that in America daguerreotypy found its greatest masters and its greatest popularity. We find the same mastery of brilliant detail in the Civil War photographs of Brady and Gardner as well as in the photographs of the Frontier taken in the 1870's.

"When, toward the end of the last century, the invention of dry plate and film processes made photography a democratic medium--its simplicity summed up by the slogan 'You press the button, we do the rest'--the majority of artistically inclined photographers forsook the traditional straightforward approach. By the use of soft-focus lenses

and other tricks they tried to make photographs resemble the painter's canvas or the etcher's proof, and so destroyed the camera's natural image.

"Before the War, Stieglitz, Sheeler and Strand turned away from this style of photography and, reverting to the older tradition, raised it to heights never before realized. Many younger workers began to follow their precision of technique and appreciation of the esthetic value of the unretouched and unmanipulated product of the camera.

"The photographers shown in this exhibition took up photography in the 1920's. They all show a marked reaction against so-called 'pictorial' or manipulated photographs and have produced, by the direct use of the camera and by the exploitation of certain fundamentally photographic possibilities, some remarkable results."

Art in Our Time will be on view from May 11 to October 1.

The photography section will be comprised of the following:

BERENICE ABBOTT. Born Springfield, Ohio, 1898. Began photography, 1924. Now working in New York.

Exchange Place, Manhattan, July 1933
Barclay Street Ferry, from N. Y. Telephone Building, July 1933
Murray Hill Hotel: Spiral. 112 Park Avenue, N. Y., Nov. 19, 1935
Newsstand, Southwest Corner of 32nd Street and 3rd Avenue, N. Y., Nov. 19, 1935
Fifth Avenue, Nos. 4, 6, 8, N. Y. Mar. 6, 1936
Portrait of José Clemente Orozco, 1936
Water Front: From Pier 19, East River, N. Y. Aug. 12, 1936
Broadway to the Battery, from Roof of Irving Trust Co. Building, 1 Wall Street, N. Y. May 14, 1938
(Nos. 2, 3, 4, 5, 7 and 8 of the above photographs lent through courtesy of the Federal Art Project, Works Progress Administration)

ANSEL ADAMS. Born San Francisco, 1902. Began photography, 1927. Now working in Yosemite National Park, California.

Early California Gravestone, 1935
Old Woman at Coyote, New Mexico, 1937
Laguna Pueblo at Sunrise, 1937
Thunderstorm, Lake Tahoe, California, 1938
Wrecking of Lurline Baths, San Francisco, 1938
Courthouse, Bridgeport, California, 1938
Old Iron, Slag Pile, Colorado, 1937
Winter, Yosemite Valley, 1939

HAROLD E. EDGERTON. Born Fremont, Nebraska, 1903. Began high-speed photographic experiments, 1930. Now working at Massachusetts Institute of Technology, Cambridge.

Interior of Shot Tower, 1933 (courtesy Winchester Repeating Arms Co.)
Splash of a Drop of Milk, 1936
Ancient Revolver in Action, 1937
Pelton Water Wheel, 1937
Golfer, 1937
Tennis Player, 1937

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WALKER EVANS. Born St. Louis, Missouri, 1903.
Began photography 1928. Now working in New York.

Truck and Bureau
Greek Ornaments
Movie Poster
Gas Sign
Corner of a Room
Cuban Family, 1932 (courtesy J. B.
Lippincott Co.)
New York Water Front, 1931

MAN RAY. Painter and photographer. Born
Philadelphia, 1890. Began photography, 1920.
Now working in Paris.

Rayograph, 1922
Rayograph, 1922
Rayograph, 1922
Rayograph, 1927
Peach
Torso, 1923
Landscape, 1933
Portrait of Pablo Picasso, 1935

RALPH STEINER. Born 1899. Began photography,
1917. Now working exclusively with moving pic-
tures. Founder of American Documentary Films, Inc.

American Rural Baroque, 1930
Portrait of Henry Billings, 1930
Garage Wall
Suburban House
Trees
Model T Ford - Detail
Broadway and Exchange Place
Ventilators

BRETT WESTON. Born Los Angeles, 1911. Began
photography in Mexico City under his father,
Edward Weston, 1925. Now working in San Francisco.

Sand Dune, 1934
Sand Dune, 1935
Wood Erosion, 1936
Broken Window, 1937
Sand Dune, 1937
Wet Emery on Glass, 1937
San Francisco, 1937
Sand Dune, 1938

Lenders to the photography section of Art in Our Time are:

Ansel Adams, of Yosemite National Park, Calif.; Dr. Harold E.
Edgerton, of Cambridge, Mass.; David H. McAlpin, of Princeton, N. J.;
James Thrall Soby, of Farmington, Conn.; Berenice Abbott, Walker
Evans and Ralph Steiner, of New York.