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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

February 15, 1945.

TO City Editor
Art Editor
Photography Editor

Dear Sir:

You are invited to come or send a representative to the

Press Preview of two small exhibitions:

FRENCH PHOTOGRAPH^S: DAGUERRE TO ATGET

and

INTEGRATED BUILDING: KITCHEN, BATHROOM, STORAGE

Tuesday, February 20
2 to 6 P. M.

at the Museum of Modern Art
11 West 53 Street.

These exhibitions will open to the public Wednesday, February 21. The photography exhibition, to be shown in the third floor galleries, will continue through Sunday, May 27. The other will be shown in the Architecture and Industrial Design Gallery on the first floor and will be on view through Sunday, May 13.

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

Sincerely yours,

Sarah Newmeyer
Sarah Newmeyer
Publicity Director

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THE MUSEUM OF MODERN ART

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

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FOR IMMEDIATE RELEASE

SMALL EXHIBITION OF FRENCH PHOTOGRAPHS FROM DAGUERRE TO ATGETEXHIBITED AT MUSEUM OF MODERN ART

Flown by carrier-pigeon out of Paris during the Siege of 1870, a microphotograph of the front page of a Paris newspaper brought news of the city to government officials outside. Though seventy-five years have elapsed, parts of the headlines are still readable under a magnifying glass. This tiny, crumbling bit of collodian-coated substance is on view at the Museum of Modern Art, 11 West 53 Street, in a small exhibition entitled French Photographs: Daguerre to Atget. Evidently it was not an unusual practice for carrier-pigeons to fly microphotographs of newspapers, documents and so forth from the beleaguered city, for an engraving from a contemporary publication shows a group of French officials looking at a projected enlargement of such dispatches.

Another photograph from the Siege of Paris of great interest today is Ruins of the Hotel de Ville. The destruction wreaked on that historic building by the Germans seventy-five years ago was much greater than the damage they were able to inflict upon it last summer. A decade earlier, a more peaceful scene was taken by Disderi of what looks like a garden party in the Bois de Boulogne. The composition of the picture is remarkable, with hoop-skirted ladies and high-hatted gentlemen arranged in conversation groups of two or three in a large arc stretching from edge to edge of the picture. The long-ago faces smile out from the photograph or present severe profiles with extraordinary vitality and character.

One of the earliest daguerreotypes ever made is a still-life taken in 1837 by the master himself, Louis-Jacques-Mandé Daguerre. There are several colored daguerreotypes, one of them showing a father and three daughters. This daguerreotype indicates quite plainly that life with father in those days was no laughing matter. Pater-familias himself, a burly, stern-looking individual, is seated on a massive chair very much above the level of the low couch on which the three girls are crowded. Papa has his foot commandingly on a footstool and the three girls, hair parted in the middle and slicked down at each side with lacquer-smoothness, look properly meek and brow-beaten. Other daguerreotypes show more conventional and comely subjects--little girls with dolls and parasols, pretty ladies and bearded gentlemen, and a nude

with gauze and pearls.

The fad for using small photo-portraits as calling cards, which became the rage in Paris and spread like wild-fire to other cities, is represented by numerous charming and amusing examples. On the serious side are the beautiful architectural photographs of Henri Le Secq, the portraits of celebrities by Nadar, and the rich documentation of Paris at the turn of the century by Atget.

The exhibition has been organized by M. Thérèse Bonney, noted American photographer, and Nancy Newhall, Acting Curator of the Museum's Department of Photography. Mrs. Newhall comments on the exhibition as follows:

"This little exhibition celebrates the remarkable contribution made by France to early photography. It was France that, in buying and publishing the invention of the daguerreotype, gave photography as a free gift to the world in 1839. It was in France that calotypy, the rival process invented by the Englishman Fox Talbot which is the basis of all negative-positive techniques--reached its apogee in the albums printed by Blanquard-Evrard of Lille. It was the Frenchman, Disderi, who started the vogue of portrait calling cards. It was by Frenchmen that some of the greatest documentations of men, architecture, and civilizations have been made, starting here with Du Camp's Egypte, Hugo and Vacquerie's poetic interpretation of Victor Hugo in exile, and Le Secq's moving records of the cathedrals before their restoration, and ending with what is undoubtedly the most monumental of all documentations--Paris, by Eugene Atget."

Many of the items shown in the exhibition were borrowed by Miss Bonney from public and private collections in France and brought to the United States before the outbreak of war. From the Louvre comes the only painting in the exhibition--a portrait of Daguerre by one of the Millets; from the Conservatoire Nationale des Arts et Metiers, the daguerreotype still-life by Daguerre, and the daguerreotype series of the World's Fair in London, 1851; from the Collection Victor Barthélemy the calotypes of cathedrals by Henri Le Secq and the garden party by Disderi.

From her own collection, Miss Bonney has lent a camera reputedly owned by Daguerre, several unusual daguerreotypes, some stereographs, and a mother-of-pearl album containing twenty-five cartes de visite of celebrities. The Eastman Historical Collection has contributed the first edition of the Daguerre Manual, the Du Camp Egypte, Nubie, Palestine, et Syrie, the Victor Hugo Album, and other items. From the Julien Levy Collection come the portraits made by the Nadars, father and son. The magnificent original prints by Eugene Atget are from the collection of Miss Berenice Abbott.

The exhibition, French Photographs: Daguerre to Atget, opening Wednesday, February 21, will close Sunday, May 27.

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FRENCH PHOTOGRAPHS: Daguerre to Atget

February 21 - May 27, 1945

CHECKLIST:

Lent by Berenice Abbott:

ATGET, Eugène,	La Rochelle
" "	Rue d'Abajours
" "	Versailles
" "	90 rue Guincampoix
" "	Ancien Hôtel Sully Chenost
" "	Rue de la Rafrue
" "	La Rotonde, Blvd. Montparnesse
" "	Versailles
" "	Pont des Belles Fontaines
" "	Les Halles
" "	Place du Tertre
" "	La Rochelle
" "	St. Cloud
" "	Fête des Invalides

Lent by M. Thérèse Bonney:

BLANQUART-EVRARD, Louis-Désiré, Photography - its origins, its progress,
its transformations. Illustrated by
original examples. Lille, 1869

MILLET, Father and daughters. After 1855. Colored daguerreotype

PLUMIER, Victor, Old lady in cap. Daguerreotype

THOMPSON, W., Little boy. Colored stereograph daguerreotypes

UNKNOWN, Profile of unknown man. Daguerreotype
" Mlles Celeste de Loey and Emma Gallois. April, 1852.
Daguerreotype
" Little girl with doll. Daguerreotype
" Little girl with parasol. April, 1844. Daguerreotype
" Nude with gauze and pearls. Colored stereograph daguerreo-
types

(From collection of Victor Barthélemy)

DISDERI, André-Adolphe-Eugène, Party in Bois de Boulogne. Collodion.
Albumen print

LE SECQ, Henri,	Villers, St. Paul. Calotype
" " "	St. Loup de Naud. 1851. Calotype
" " "	Strasbourg. 1851. Calotype
" " "	Auxerre. Calotype
" " "	Church interior. Calotype
" " "	Strasbourg. Calotype
" " "	Trier. 1851. Calotype

LORY, Cathedral. 1853. Calotype negative
" Buttresses and windows. 1854. Calotype negative

UNKNOWN, La Mode. Collodion

FRENCH PHOTOGRAPHS CHECKLIST:

- 2 -

(From collection of Victor Barthélemy) CONTINUED:

VACQUERIE, Auguste (?), Victor Hugo at home at avenue d'Eylau.
Collodion albumen print

(From collection of Conservatoire National des Arts et Metiers)

DAGUERRE, Louis-Jacques-Mandé, Still life. 1837. Daguerreotype

DOLFUS-AUSSET, London Exposition. 1851. Daguerreotype

- (a) America and England "
- (b) Belgium and Austria "
- (c) England "
- (d) North Transept "

(From collection of Musée du Louvre)

MILLET, Portrait of Daguerre. Oil on gesso panel

(From collection of M. Sirot)

COUSIN, Gustave, Photographer's card. Collodion

DORNAC, Gounod at home. Collodion cabinet photo

Lent by Eastman Historical Collection:

DELMAET and DURANDELLE, Construction of the Paris Opera House. 1862-1875. Collodion. Albumen print

MARVILLE, Charles, River landscape. 1857. Collodion. Albumen print
" " Ruins of the Hôtel de Ville, Paris. 1871. Collodion negative. Albumen print

DUCOS DU HAURON, Louis, Self-portrait. Distortion

BARENNE, Charles, Caricature. Photomontage

DU CAMP, Maxime, Egypte, Nubie, Palentine et Syrie. Album of calotypes. Paris, 1852

HUGO, Charles and

VACQUERIE, Auguste, Victor Hugo Album. 1853. Collodion. Albumen prints

Extended loan by Julien Levy:

CARJAT, Etienne, Gambetta. Woodbury type

NADAR, Beaudelaire

" Alexandre Dumas Père and daughter

" Theophile Gautier

" Albert Lambert. Woodbury type

" Ascension du géant Champs du Mars. 1863

" Balloon. 1870

NADAR, Paul, Scientist Chevreul on his 100th birthday

" " Publicity

" " Lying in state

UNKNOWN, I. Taylor