The Bulletin of
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The Exhibition: Sixty Photographs

The exhibition is intended not to define but to suggest the possibilities of photographic vision. It is not an arbitrary one, and is not all-inclusive. Certain omissions have been deliberate: color photography is not represented, nor is commercial, scientific, or too conclusive summary advertising work. These and other exclusions have not been intended as criticism. This is the first of a series of exhibitions.

The sixty photographs indicate various individual approaches to the medium. These together with several architectural subjects suggest that one of the most prominent characteristics of photography is its ability to evoke an epoch by preserving a moment in the passage of time. Nature is to be seen from broad landscape to close detail. In some of the portraits the interest in the discovery of form is uppermost, even to the exclusion of reality. A group of the prints is an individual expression of the daily life of the people. These together with several architectural subjects, suggest that one of the most prominent characteristics of photography is its ability to evoke an epoch by preserving a moment in the passage of time. Nature is to be seen from broad landscape to close detail. In some of the portraits the interest in the discovery of form is uppermost, even to the exclusion of reality. A group of the prints is an individual expression, but all of them are a personal expression of the medium.

The Department of Photography will function as a focal center where the esthetic possibilities of photography can be evaluated, where the artist who has chosen the camera as his medium can find guidance by example and encouragement and where the vast amateur public may be instructed as to the nature of photography. The exhibition will be an introduction to the medium of photography, where the esthetic possibilities of the medium can be grasped.

The exhibition has been organized by Beaumont Newhall and Ansel Adams.
Check List

Except where otherwise noted, the photographs are chloride or bromide prints.
An asterisk before a catalog number indicates that the photograph is reproduced.

ABBOTT, BERENICE
1. Rockefeller Center, 1932
Given anonymously

ADAMS, ANSEL
no. 4917
2. Early California Grave stone, 1934
Lent anonymously

no. 4918
3. Leaves, 1935
Lent anonymously

4. Autumn, Yosemite, 1939
Gift of Albert M. Bender

ATGET, EUGÉNE (ca.1856-1927)
5. Paris Street, 1910
6. Nasturtiums
7. Street Musicians
8. Tree Roots
Nos. 5-8 printed by Berenice Abbott, 1940-41. Given anonymously

BERNHARD, RUTH
9. Puddle, 1939
Given anonymously

BRADY, MATTHEW B. (1823-96)
10. Ruins of Richmond, 1865
Albume print
Given anonymously

CARHIER-BRESSON, HENRI
11. Unemployed
Lent by Willard Van Dyke

12. Children Playing in Ruins
Lent by James Thrall Soby

Hill: The Spindle Rock

EDGERTON, DR. HAROLD E.
13. Golfer, 1937
Print by Ansel Adams, courtesy Dr. E.

EMERSON, P. H. (1856-1936)
14. A Rushy Shore, 1886
Platinum print, from the book "Life and landscape on the Norfolk Broads," by P. H. Emerson and T. F. Goodall
Given anonymously

EVANS, WALKER
15. American Legionnaire, 1936
Courtesy Farm Security Administration

16. Negro Church, South Carolina, 1936
Lent by Willard Van Dyke

17. Interior
Lent by Willard Van Dyke

GENTHE, DR. ARNOLD
18. The San Francisco Fire, 1906
Print by Ansel Adams, courtesy of Dr. G.

HILL, DAVID OCTAVIUS (1802-70) and ADAMS ROBERT (1821-48)
19. Rev. Henshaw Jones
20. Lady Eastlake and her Mother, Mrs. Big
21. St. Andrews, Scotland
22. The Spindle Rock
Nos. 19-22, calotypes
Lent by Dr. Heinrich Schwartz

LANGE, DOROTHEA
23. Pan Picker Family, California, 1936
Gift of Albert M. Bender

LE SCA, HENRY (1818-82)
24. Stair Tower, Chartres, 1852
Print by Edward Steichen, 1937, from original calotype negative; courtesy V. Barthélemy