

STIEGLITZ:
NEW YORK—NIGHT, 1931

THE NEW DEPARTMENT OF PHOTOGRAPHY

The Bulletin of
THE MUSEUM OF MODERN ART

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...ing house for information on technical matters where they have a bearing on practical
... results, such as inquiring into the permanence of prints and mounting boards. Publi-
... following the pattern of the Museum's books, *Photography, A Short Critical History*
... *American Photographs by Walker Evans*, are planned. Lectures and conferences on photog-
... will be offered.

... short, the Department of Photography will function as focal center where the esthetic
... of photography can be evaluated, where the artist who has chosen the camera as his
... can find guidance by example and encouragement and where the vast amateur public
... study both the classics and the most recent and significant developments of photography.

BEAUMONT NEWHALL

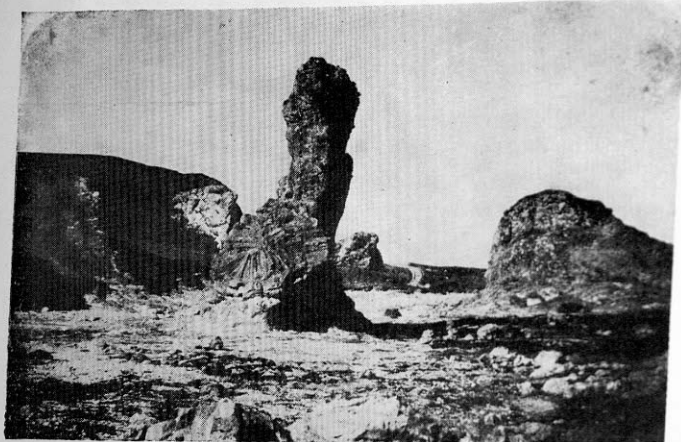
The Exhibition: *Sixty Photographs*

... exhibition is intended not to define but to suggest the possibilities of photographic vision.
... title implies, the choice has been an arbitrary one, and is not all-inclusive. Certain omis-
... have been deliberate: color photography is not represented, nor is commercial, scientific
... 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 repre-
... without regard to chronology, a range of vision from objective, almost literal, interpreta-
... of fact to abstract creation of form by the cameraless shadowgraph. Subject matter of
... types can be found; one worker's solution of a problem can be compared or contrasted
... another's. Aspects of the vision of different ages can be grasped. There are several print-
... methods included: the now obsolete calotype, albumen and platinum processes; direct
... of photogravures, palladio-types, as well as the more usual chloride and bromide developing out
... emipers. In choosing the prints no technical norm has been imposed beyond the desire to pre-
... the clearest and fullest realization of each worker's vision.

... The exhibition progresses from portraiture to informal studies of people in relation to things,
... including photographs which comment upon social problems or simply reflect the daily life of
... people. These together with several architectural subjects, suggest that one of the most promi-
... characteristics of photography is its ability to evoke an epoch by preserving a moment in
... passage of time. Nature is to be seen from broad landscape to close detail. In some of the
... interest in the discovery of form is uppermost, even to the exclusion of reality. A group
... which might be called lyric or poetic has been isolated in the exhibition; in these an intensely
... vision of beauty has been realized. These various approaches are, of course, often
... combined in interesting ways. Each of the prints is an individual expression, but all of them
... common in their clear evidence of an understanding of the qualities, limitations and
... possibilities of photography.

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



O - exhibited

HILL: The Spindle Rock

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

- 40.4997 (2) *Early California Gravestone*, 1934
Lent anonymously

- 40.4998 (3) *Leaves*, 1935
Lent anonymously

- (4) *Autumn, Yosemite*, 1939
Gift of Albert M. Bender

French - ATGET, EUGÈNE (ca.1856-1927)

- (5) *Paris Street*, 1910

- (6) *Nasturtiums*

- *7. *Street Musicians*

- (8) *Tree Roots*

Nos. 5-8 printed by Berenice Abbott, 1940, 41.803
from original negatives in her collection. Given 41.806
anonymously

BERNHARD, RUTH

- (9) *Puddle*, 1939

Given anonymously

BRADY, MATTHEW B. (1823-96)

- (10) *Ruins of Richmond*, 1865

Albumen print

Given anonymously

CARTIER-BRESSON, HENRI

- 40.5209 (11) *Unemployed*

Lent by Willard Van Dyke

- 40.5014 *12. *Children Playing in Ruins*

Lent by James Thrall Soby

EDGERTON, DR. HAROLD E.

- (13) *Golfer*, 1937

Print by Ansel Adams, courtesy Dr. I.

EMERSON, P. H. (1856-1936)

- (14) *A Rushy Shore*, 1886

Platinum print, from the book "Life and
scape on the Norfolk Broads," by P. H.

son and T. F. Goodall

Given anonymously

EVANS, WALKER

- (15) *American Legionnaire*, 1936

Courtesy Farm Security Administration

- 40.5011 (16) *Negro Church, South Carolina*, 1936

Lent by Willard Van Dyke

- 40.5010 (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 ADAM
ROBERT (1821-48)

- (19) *Rev. Henshaw Jones*

- (20) *Lady Eastlake and her Mother, Mrs. Rig*

- 41.805 (21) *St. Andrews, Scotland*

- 41.804 *22. *The Spindle Rock*

Nos. 19-22, calotypes

Lent by Dr. Heinrich Schwarz

LANGE, DOROTHEA

- *23. *Pea Picker Family, California*, 1936

Gift of Albert M. Bender

LE SECQ, HENRY (1818-82)

- *24. *Stair Tower, Chartres*, 1852

Print by Edward Steichen, 1937, from
original calotype negative; courtesy V.
Barthélemy

WITT, HELEN

25. *Children*, 1940

Given anonymously

ODEL, LISETTE

26. *French Street Scene*

Given anonymously

MOHOLY-NAGY, L.

27. *Ascona*, 1926

Given anonymously

28. *From Radio Tower, Berlin*, 1928

Lent by the photographer

NEWS PHOTOGRAPHS

29. *Republic Steel Riot*, 1937

Gift of Pictures, Inc.

30. *Construction of the Triborough Bridge*, New

York, 1936

Gift of N. Y. Times Wide-World Photos

MORMAN, DOROTHY

31. *Portrait of Alfred Stieglitz*, 1934

Lent by the photographer

SULLIVAN, T. H. (died 1882)

32. *Ancient Ruins in the Cañon de Chelle*, New

Mexico, 1873

Albumen print

Given anonymously

33. *Inscription Rock, New Mexico*, 1873

Albumen print

Given anonymously

PORTER, ELIOT F.

34. *Sound Sleep*

Lent by An American Place, New York

RAY, MAN

35. *Portrait of Arnold Schoenberg*36. *Rayograph*, 192237. *Rayograph*, 1923

Nos. 35-37, gifts of James Thrall Soby

RODAKIEWICZ, HENWAR

38. *Photograph*

Lent by Miss Georgia O'Keeffe

SHEELER, CHARLES

39. *White Barn*, 1915

Lent by the photographer

40. *Ford Plant*, 1927

Gift of Lincoln Kirstein

STACKPOLE, PETER

41. *Construction of the Golden Gate Bridge*, 1935.

Lent by the photographer

STEICHEN, EDWARD

42. *J. Pierpont Morgan*, 1903Photogravure from *Camera Work*, Steichen 40.5026

Supplement, 1906.

Gift of A. Conger Goodyear

STIEGLITZ, ALFRED

40.5020 43. *The Terminal*, New York, 1892

Photogravure

Lent by An American Place, New York

40.5022 44. *The Hand of Man*, 1902

Photogravure

Lent by An American Place

40.5022 45. *The Flatiron*, 1902

Photogravure

Lent by An American Place

41.69 46. *The Steerage*, 1907

Kau. P.C.

Photogravure, from *Camera Work*, No. 36, 1911

Lent anonymously

40.5003 47. *Hands and Thimble—Georgia O'Keeffe*, 1920

Palladium print

Lent anonymously

40.5001 48. *Lake George*, 1924

Lent anonymously

40.5004 49. *New York—Night*, 1931

Lent anonymously

40.5007 50. *The Dead Poplars, Lake George*, 1934

Lent anonymously

STRAND, PAUL

40.5016 51. *Toadstool—Maine*, 1928

Platinum print

Lent by Mrs. Charles J. Liebman

40.5031 52. *New Mexico*, 1931

Platinum print

Lent by Jacob Strand

53. *Photograph—New York*, 1915Photogravure from *Camera Work*, Nos. 49-50,

1917

Gift of Edward M. Warburg

SWANK, LUKE

54. *Doormat*

Gift of the photographer

WESTON, BRETT

55. *San Francisco Bay*, 1938

Gift of Albert M. Bender

WESTON, EDWARD

56. *Lettuce Ranch, Salinas Valley, Calif.*, 1934

Gift of Merle Armitage

40.5005 57. *Death Valley*, 1938

Lent anonymously

40.5006 58. *Melting Ice on Creek, Arizona*, 1938

Lent anonymously

40.5018 59. *Tide Pool—Point Lobos*, 1938

Lent anonymously

WHITE, CLARENCE H. (1871-1925)

60. *The Orchard*, 1902

Palladium print

Lent by Mrs. Clarence H. White

Omitted from exh. + 55. added.

School of Design, Chicago, 1940

Photogram

Gift of L. Moholy-Nagy.