

DIOGENES WITH A CAMERA V

BILL BRANDT, LUCIEN CLERGUE, YASUHIRO ISHIMOTO

September 25 - November 12, 1961

The "Diogenes with a Camera" series was initiated by Edward Steichen in 1952, to demonstrate the various ways - from literal representation to abstraction - in which photographers approach the truth.

This exhibition has been directed by Edward Steichen, assisted by Grace M. Mayer, with Kathleen Haven as Design Consultant.

The Museum acknowledges its indebtedness to the participating photographers, and to Mr. Charles Rado of Rapho Guillumette Pictures, representing Bill Brandt.

BILL BRANDT "PERSPECTIVE OF NUDES"

Born in England in 1906, Bill Brandt studied photography in Paris in 1929, returning to England two years later as a freelance. During the depression, he focused his camera on the industrial Midlands and Tyneside towns, and documented pre-war London. At the time of the Battle of Britain, he made documentary photographs of London under fire for the Home Office records, later working for the Ministry of Information, the National Buildings Record and the "Picture Post." After the war his work was seen in "Harper's Bazaar" and "Holiday". His photographic studies of "Literary Britain" appeared in book form in 1951. He has had a solo show in Paris, and was represented in a four-man exhibition at The Museum of Modern Art in 1948. Since 1945 he has been concentrating on his "Perspective of Nudes," published this year by The Bodley Head in London, and Amphoto in New York. In the preface, Lawrence Durrell wrote: ".... Brandt uses the camera as an extension of the eye - the eye of a poet; he is to photography what a sculptor is to a block of marble. His pictures read into things, try to get at the hidden presence which dwells in the inanimate object. Whether his subject is live or not - whether woman or child or human hand or stone - he detaches it from its context by some small twist of perception and lodges it securely in the world of Platonic forms

.... Brandt broods over the nature of things and makes a quiet poetic transcript of them; his work is a prolonged meditation on the mystery of forms. In his best pictures one comes up against the gnomic quality which resides in poetry and sculpture; one forgets the human connotation as if one were reading a poem - even though, as I say, the subject is a human being

There is nobody of his stature in England today."

- - -

"Modern cameras were designed to imitate human vision and perspective. I used them when I photographed London in the 'thirties', and during the war, but later, I found them in a sense, too perfect. They reproduce life like a mirror; I wanted a camera which would give me an altered perspective and a less conventional image: a lens which might perhaps see like a mouse, a fish or a fly.

Then one day, in a second-hand shop near Covent Garden, I found a large old Kodak, something like a camera obscura, made of polished mahogany. Like the mid-nineteenth century camera, it had no shutter, and the wide-angle lens, with an aperture, minute as a pinhole, was focused on infinity. It had been used by auctioneers to make photographic inventories, and by Scotland Yard for police records. By jamming the camera right into a corner, one could photograph a complete panorama of a room with a single exposure; the lens gathered up everything like a convex mirror.

I put hypersensitive film into this old box and started experimenting. It was an exciting experience. The camera produced anatomical images and shapes which my eyes had never seen, and taught me how to use acute distortion to convey the weight of the body, or the lightness of a movement. But, as the image on the ground-glass was so dark, it was almost invisible, I had to exploit the accidental and let the lens take pictures for me. Each exposure was a gamble, never to be repeated. The slightest change in the body's position, or a fraction of an inch in the height or angle of the camera would produce a picture of entirely different mood and expression.

Impressionist snapshots were naturally impossible with a pinhole camera. Even with the fastest film, exposures varied from thirty seconds to three minutes, and I sometimes had to use a posing machine. I wonder now, was it the old camera and the long exposures, but at the beginning I felt compelled to take photographs in the large Victorian rooms and always in twilight.

As I moved from the early romantic pictures to more classical themes and slowly lost interest in perspective and enclosed space, the rooms became lighter, and lighting harder, the prints crisper. In the end I worked only in the open, with the sun reflected by cliffs and the sea. I was then looking for pure shapes and did not need the Kodak any more. The old camera had taught me how modern lenses could be used in an unorthodox way."

Bill Brandt

("International Photography Year Book 1961"
 Edited by Norman Hall,
 New York: St. Martin's Press, Inc., 1960

Note: The numbers in parentheses refer to the page numbers in
Perspective of Nudes by Bill Brandt
 London: The Bodley Head, 1961
 New York: Amphoto, 1961

DIOGENES WITH A CAMERA

- 3 -

Wall 1.		Brandt MOMA Loan Nos.
1. (25)	Untitled	61.2253
2. (19)	"	61.2252
3. (11)	"	61.2551
4. (38)	"	61.2257
5. (48)	"	61.2264
6. (41)	"	61.2259
7. (52)	"	61.2258
8. (46)	"	61.2262
9. (43)	"	61.2260
10. (49)	"	61.2265
11. (45)	"	61.2261
12. (51)	"	61.2267
13. (90)	"	61.2291
Wall 2.		
14. (56)	Untitled	61.2270
15. (54)	"	61.2269
16. (60)	"	61.2272
17. (63)	"	61.2273
18. (72)	"	61.2278
19. (67)	"	61.2276
20. (76)	"	61.2282
21. (74)	"	61.2280
22. (68)	"	61.2277
23. (75)	"	61.2281
24. (78)	"	61.2283
25. (79)	"	61.2284
26. (81)	"	61.2286
27. (80)	"	61.2285
Wall 3.		
28. (84)	Untitled	61.2288
29. (86)	"	61.2289
30. (87)	"	61.2290
Wall 4.		
31. (27)	Untitled	61.2254
32. (66)	"	61.2275
33. (82)	"	61.2287
34. (64)	"	61.2274

Lucien Clergue

Lucien Clergue was born in Arles, France in 1934 and began his career in photography at the age of 14. Six years later, his initial sequence, "Jules Cesar," based on the Arles production, won the approbation of Jean Renoir. From November, 1954 to July, 1955 he worked on a series entitled "La Grande Recreation," showing saltimbanques portrayed by five Arlesian children. In July, 1955 he realized his first interpretation of dead animals washed up by the Rhone. In November of that year he met Picasso at Cannes, and a few months later Jean Cocteau in Paris. Both gave him wholehearted admiration and support. 1956 saw the "Nus de la Mer," which were used as illustrations for Eluard's Corps Memorables." In 1957 he concentrated on a documentation of gypsies. He continues to develop his favorite themes - nudes, dead animals, cemeteries and gypsies.

cont'd.

His book, "Poesie der Photographie," embellished with a cover design and title page by Picasso, and including tributes by Cocteau and Jean Marie Marjhan, was published by DuMont Schauberg, Cologne, in 1951. He has exhibited widely abroad and has an extensive publication record. Here, his work has been seen at The Metropolitan Museum of Art and in several exhibitions at The Museum of Modern Art.

Ludien Clergue

				Clergue No.	MOMA No.
Outside Wall 1					
34	Le Marais d'Arles: Mais	1960		2719	61.2639
36	Le Marais d'Arles: Mais	1960		2744	61.2640
37	Le Marais d'Arles: Mais	1960		2904	61.2641
38	Le Marais d'Arles: Mais	1960		2684	61.2638
39	Le Marais d'Arles: Mais	1960		2929	61.2642
(The Marsh of Arles: Corn)					
Outside Wall 2					
40.	Le Marais d'Arles: Riz ^a	1960		1706	61.2637
41.	Le Marais d'Arles: Riz	1960		1694	61.2635
42.	Le Marais d'Arles: Joncs ^b	1961		3161	61.2661 MC
43.	Le Marais d'Arles: Riz	1960		1705	61.2636 MC
44.	Le Marais d'Arles: Riz	1960		1520	61.2633
45.	Le Marais d'Arles: Rizos	1960		1470	61.2632
46.	Le Marais d'Arles: Joncs	1959		1664	61.2634 MC
a.(The Marsh of Arles: Rice)					
b.(The Marsh of Arles: Rushes)					
Inside Room - Wall 1					
47.	Toros Muertos	Nimes	1955	Padres	61.2619
48.	Toros Muertos	Arles	1960	3	61.2625
49.	Toros Muertos	Arles	1960	37	61.2626 MC
50.	Toros Muertos	Nimes	1960	7	61.2623
51.	Toros Muertos	Marseille	1961	50	61.2621
52.	Toros Muertos	Chateaufrenard	1960	Chato	61.2624 MC
53.	Toros Muertos	Marseille	1961	57	61.2622
54.	Toros Muertos	Marseille	1958	12	61.2620
(Dead Bulls)					
Wall 2					
55.	Gitans	Saintes-Maries-de-la-Mer	1955	24 bis	61.2599
56.	Gitans	Saintes-Maries-de-la-Mer	1955	17	61.2598
(Gypsies)					
Wall 3					
57.	La Nuit de la Terre	Arles	1958	22	61.2604
(The Night of the Earth)					

MOMA Exh 0694 - Master checklist

DIOGENES WITH A CAMERA V

- 5 -

Clergue Room - Wall 4

			Clergue No.	MOMA Nos.
58.	Salimbanques	Arles 1955	7	61.2597 MC
59.	Violiniste aux Affiches (Violinist and posters)	Arles 1954	19	61.2596
60.	Poisson Mort (Dead fish)	Saintes-Maries-de-la-Mer 1959	15	61.2618 MC
61.	L'Ensablement (Sinking in the sand)	" " " " 1958	4	61.2603
62.	Chat échoué (Dead cat on the shore)	Arles 1955	16	61.2600
63.	Hirondelle de la Mer reprise par la Vague (Sea swallow recaptured by a wave)	Saintes-Maries-de-la-Mer 1956	1	61.2602 MC
64.	Flamants morts dans les sables (Dead flamingos in the sand)	Camargue 1956	7 bis	61.2601

Clergue Room - Wall 5

65.	Le Marais d'Arles: Vignes ^c	1960	2306	61.2653
66.	" "	"	2184	61.2651
67.	" "	"	2329	61.2654 MC
68.	" "	"	2427	61.2655
69.	" "	"	2200	61.2652
70.	" "	"	2502	61.2657
71.	" "	"	2122	61.2649
72.	" "	"	2471	61.2656
73.	" Etang ^d	1959	372 bis	61.2629
74.	" "	1960	1288	61.2631
75.	" "	1959	72	61.2627
76.	" "	1960	531	61.2630
77.	" Vignes	1960	2597	61.2658
78.	" "	"	2171	61.2650
79.	" Roseaux ^e	1960	1149	61.2643
80.	" "	1960	1588	61.2645
81.	" "	1960	1582	61.2644
82.	" "	1960	2853	61.2648 MC
83.	" Roseaux	1960	1764	61.2646
84.	" Joncs	1960	1744	61.2659
85.	" Roseaux	1960	1768	61.2647

c.(The Marsh of Arles: Vines)

d.(The Marsh of Arles: Pool)

e.(The Marsh of Arles: Reeds)

Clergue Room - Wall 6

86.	Nu de la Mer ^f	Saintes-Maries-de-la-Mer	1958	815	61.2617
87.	Nu de la Mer	" " " "	1959	225	61.2612 MC
88.	" " " "	" " " "	1958	435	61.2614
89.	Nu de l'étang ^g	Etang de la Valduc	1956	11	61.2606
90.	Nu de l'étang	" " " "	1956	6	61.2605
91.	Nu de la Mer	Saintes-Maries-de-la-Mer	1956	96	61.2610
92.	" " " "	" " " "	1956	196	61.2611
93.	" " " "	" " " "	1958	95	61.2609
94.	" " " "	" " " "	1958	470	61.2616 MC

Clergue Room - Wall 7

95.	Nu de la Mer	Saintes-Maries-de-la-Mer	1958	320	61.2613
	f.(Nude of the Sea)				
	g.(Nude of the Pool)				

DIOGENES WITH A CAMERA V

- 7 -

Yasuhiro Ishimoto - Wall 1

Ishimoto number

96.	(Little Girl (from FoM) in grown up clothes)	Chicago 1950		61.2334
97.	(Head with make-up)	Chicago 1960		61.2368
98.	(Boy in mask with stars)	Chicago 1960		61.2364
99.	(Close-up of smiling face, pencil marks)	Chicago 1960		61.2369
100.	(Close-up of boy with cheesecloth headgear)	Chicago 1960	5283	61.2365
101.	(Clown-like painted face)	Chicago 1960		61.2367
102.	(Child with open mouth)	Chicago 1960		61.2366
103.	(Clowns)	Chicago 1960	5390	61.2348
104.	(Two children's faces)	Chicago 1960		61.2363
105.	(Child in mask, with glasses, wrapped in striped towel)	Chicago (1960)		61.2358
106.	(Boy with mask, posturing in front of car)	Chicago 1960		61.2349
107.	(Balloon-like figure, graffiti)	Chicago 1960		61.2362
108.	(Children swinging)	Chicago 1959		61.2342
109.	(Child enclosed by picket fence)	Chicago 1959	A7	61.2341
110.	(2 children, little boy silhouette against white door)	Chicago 1960	A46	61.2343
111.	(Little girl before angel at small church door)	Chicago 1960		61.2352
112.	(Man at church door, cross)	Chicago 1961		61.2375
113.	(Two women, frisco of Christ)	Chicago 1960	2409	61.2360
114.	(Street scene - pensive teenager)	Chicago 1961		61.2372

Ishimoto - Wall 2

115.	(Skyscrapers - "Chicago MO.")	Chicago 1959		61.2340
116.	("Shangri-la")	Chicago 1961	17739	61.2371
117.	(The Fair)	Chicago 1959		61.2339
118.	(Read end of car - pile of rubble)	Chicago 1960		61.2356
119.	(Fence, tree, snow)	Chicago 1950		61.2333
120.	(Figure at shored-up bank of river)	Chicago 1959	A66	61.2338
121.	(House under demolition)	Chicago 1960		61.2355
122.	(Partially wrecked house; woman in doorway)	Chicago 1960	7687	61.2351
123.	(Two houses - demolition)	Chicago 1960		61.2361
124.	(Newspapers blowing)	Chicago 1959	2655	61.2346
125.	(Two women in front of sign)	Chicago 1960	6074	61.2357
126.	(Man and mannequins)	Chicago 1959		61.2344
127.	(People beside post with figure 9)	Chicago 1959		61.2337
128.	(People in bus)	Chicago 1961		61.2373
129.	(Elderly woman's face, young boy)	Chicago 1960		61.2350
130.	(Colored youth, white mask)	Chicago 1960		61.2359
131.	(Figure in window, people in street)	Chicago 1959		61.2345
132.	(Toy figure atop column)	Chicago 1960		61.2354
133.	(Flag with streamers)	Chicago 1960		61.2370

Ishimoto - Wall 3

The Katsura Palace - Photographed in 1954

The Katsura Palace, on the west bank of the Katsura River, near Kyoto, was built during the years 1620 - 1658 as a country villa for Prince Toshihito, and his son and successor Prince Toshitada. Of its miraculous perfection, the well-known architect Kenzo Tange writes: "The palace belongs basically to one branch of the Japanese architectural tradition... that goes back to the aristocratic culture surrounding the imperial court of ancient times.... Still a force is always present ... which clashes with the traditional element [It] was built at a time when the bubbling energy of the masses first rose to the surface of Japanese culture.... The coming together of these two conflicting elements ... gives the palace freedom and creativeness"

PHOTOGENES WITH A CAMERA V

- 8 -

Ishimoto - Wall 3 cont'd.
The Katsura Palace

The prints here shown were selected from Yasuhiro Ishimoto's masterly photographic study, which went into the making of a book - "KATSURA Tradition and Creation in Japanese Architecture."

34.	Southwest side of the New Palace	61.2318
35.	The New Palace and lawn	61.2319
36.	The Music Room	61.2326
37.	Interior of the Old Shoin seen from the east side of the Second Room	61.2322
38.	Middle Shoin seen from the First Room of the Old Shoin	61.2321
39.	Shoji (Sliding door) in the Rear Corridor of the Middle Shoin	61.2327
40.	Moon-viewing Platform seen from the Second Room of the Old Shoin	61.2323
41.	Interior of the Shokatei (Flower-enjoying Pavilion)	61.2331
42.	Rock Arrangement from the Moon-viewing Platform	61.2324
43.	Approach to Shoin Buildings - Rock Arrangement at the Central Gate	61.2316
44.	Stone Bridge leading to the East End of the Shokintei (Pine-Lute Pavilion)	61.2329
45.	Steppingstones and Rock Path in front of the Old Shoin	61.2317
46.	Steppingstones leading to the Shokatei (Flower-enjoying Pavilion)	61.2330
47.	Stone path in front of the Outside Resting Place of the Gepparo (Moon-wave Pavilion)	
48.	Stone, moss, stone	61.2328 61.2314
49.	Steppingstones beside the Onrindo (a Chapel)	61.2332
50.	Detail of the Imperial Approach	61.2315

Ishimoto - Wall 4

151 - Series of fourteen untitled photographs

164. People's legs in front of a hot dog stand Chicago 1951

* * *