The Museum of Modern Art, 11 West 53 Street, New York City, announces an Exhibition of Photography: 1839-1937 which will open to the public Wednesday, March seventeenth, and will remain on view through Sunday, April eighteenth. This will be the Museum's first exhibition of photography and it will be the most comprehensive one ever held in this country. It will fill the four floors of the Museum and will be composed of more than eight hundred items including many masterpieces of 19th and 20th century photography selected from American and European private collections, museums, and societies.

The exhibition will be arranged to show step by step the evolution of photography from the first public announcement of Daguerre's process in 1839 to the present date. In addition to photographs, cameras and photographic apparatus invented during the past ninety-eight years will be shown. The exhibition will demonstrate the particular characteristics of different techniques, the artistic qualities of each process, and the relation of technical and aesthetic developments of photography to the taste and social needs of the times.

Among the rare specimens of photography included in this exhibition are: a reproduction of the earliest daguerreotype in existence, a photograph of the first calotype negative, early photographs by David Octavius Hill, photographs of Bayard's first direct paper positives, the first "candid camera" photograph, the earliest photographs taken by flashlight, Muybridge's photographs of animal locomotion and other early instantaneous photographs, Brady's documentary photographs of Civil War scenes, Atget's famous views of Paris. Approximately half of the photographs to be shown are the work of distinguished contemporary photographers.

The exhibition has been assembled under the direction of Beaumont Newhall, Librarian of the Museum of Modern Art. For almost a year Mr. Newhall has been collecting material from American sources and photographers and last fall spent several months in Europe where he obtained both contemporary work and "old masters" of great rarity. Supplementing the main historical so-
quence of the exhibition will be sections devoted to color, press, and scientific photography, and the relation between painting and photography.

The catalog of the exhibition will contain 95 plates and an eighty-page foreword by the director of the exhibition. In his foreword Mr. Newhall discusses the question so often raised: "Is photography art?" "The question," he says, "cannot be ignored. Ever since its inception, photography has been confused with all other graphic processes. From time immemorial, pictures had been made only by human hands. Suddenly, a mechanical method of producing them was presented to an astonished world. Confusion and comparison between the two methods was natural and inevitable.

"Photography was brought into being by a desire to make pictures. Without exception, those men who were instrumental in making it practical were impelled by an artistic urge. When a practical photographic process was announced, artists looked forward to the help it would give them in observing nature... But, just as photography had been fostered by would-be artists who lacked skill and training, so it enabled countless followers who had little training to produce pictures. The public found that it could purchase portraits and other records more cheaply than ever before. In an economic crisis was precipitated; the industrial revolution had penetrated the artist's studio. Minor artists who earned their daily bread largely through the subject-matter of their art rather than through their mastery of form and color probably suffered most.

"The early criticism of photography was almost entirely in terms of painting and drawing. But we are seeking standards of criticism generic to photography. In order that such criticism be valid, photography should be examined in terms of the optical and chemical laws which govern its production. Primitive photography enables us to isolate two fundamental factors which have always characterized photography--whatever the period. One has to do with the amount of detail which can be recorded, the other is concerned with the rendition of values. The first is largely dependent on optical laws, the second on chemical properties. The camera is able to focus many details simultaneously, and so to render that we are able to comprehend them more readily in the pho-
The following photographers are included in the exhibition:

**CONTEMPORARY**

**UNITED STATES**

**California**
- Oakland
  - Imogene Cunningham
- Pasadena
  - Mt. Wilson Observatory
  - John C. Duncan
- San Francisco
  - Ansel Adams
  - Brett Weston
- Santa Monica
  - Edward Weston

**Massachusetts**
- Cambridge
  - M. I. T. - Harold E. Edgerton
  - Kenneth J. Germeshausen
  - Herbert E. Grier

**New Jersey**
- Hackensack
  - Charles A. Reash

**New York**
- Rochester
  - Eastman Kodak Research Laboratories

**Ohio**
- Dayton
  - Capt. Albert W. Stevens

**Pennsylvania**
- Philadelphia
  - Frederick E. Ives

**Wisconsin**
- Williams Bay
  - Edisan Pettit

**New York City**
- Berenice Abbott
- Cecil Beaton
- Thomas Bouchard
- Margaret Bourke-White
- Anton Bruchl
- Martin Bruchl
- Louise Dahl-Wolfe
- Walker Evans
- Fritz Henle
- Andre Kertesz
- F. S. Lincoln
- Homer Lohse
- George Platt Lynes
- Ira Martin
- Herbert Jutnor
- Martin Munkacsy
- Luzha Nelson
- Ingemann F. Sekauer
- Edward J. Steichen
- Ralph Steiner
- Paul Strand
- McLaughlin Aerial Surveys

**AUSTRIA**
- Vienna
  - Josef Maria Eder
  - Eduard Valente

**ENGLAND**
- London
  - Cecil Beaton
  - Maurice Beec
  - Edward Bishop

**London (cont'd)**
- C. Briggs
- Francis Bruguierre
- Noel Crogs
- John Havinden
- Bodford Lecomor
- Lasceld -oholy-Nagy
- Walter Bird
- Curtis Mofat
- Malcolm Yovonde
- A. S. Smith
GERMANY

Berlin
Elisabeth Honnenhausen
V. Hazon
Erna Lendvai-Dirkson

Frankfurt-on-Main
Paul Wolff

Hochst-am-Hain
Ernst Konig

Weimar
Walter Hugo

JAPAN
Tokio
Yonosuke Natori

PARIS

Gabriel Lippman
A. Douin
Millet
H. Jouvin
Louis Albin-Guillot
Nadar (pseudonym of Czarapd-Felix Tournachon)

Pierre Adam
Denise Ballon
Ilse Bing
Erwin Blumenfeld
Pierre Bouchor
Bressai (pseudonym)
Louis Caillaud
Henri Cartier-Bresson
Nora Dunn
A. Dumas-Satigny
Andre Durand
Remy Duval

E. Febror
Lux Feiningor
Gertrude Bald
Florence Henri
Pierre Tahan
Andre Koebsz
Francois Kollar
Paul Kowalski
Henri Locheroy
Eugy Londen
Roger Parry
Man Ray
Mac. Regis-Andre
Raymond Schall
Roger Schall
Emmanuel Soueza
Stephen Storm
Maurice Tabard
Pierre Verger
Ylla (pseudonym)

UNITED STATES

Wood & Gibson
Alvin Langdon Coburn
Frank Burgos
Gertrude Kasebier
Joseph T. Kellem
Edward J. Steichen
Alfred Stieglitz
Clarence White
Babbitt
Matthew B. Brady
Josiah Johnson Hawes
William Langenheim
Frederick Langenheim
Mmna Brothers
J. Vanerson
Alexander Gardner
John A. Whipple
F. Z. Ross
Fritz Henle
T. N. O'Sullivan

JENGLAND

George Seelos
William Henry Fox Talbot
Julie Margaret Cameron
Roger Fenton
J. E. Mayall
C. G. Bolland
Charles Victor Hugo
Henry Pocsh Robinson
Bcron A. Do Mayor
P. H. Emerson
Paul Martin
Endecott Mygbridge

ENGLAND

Joseph Nicophoro Niepce
J. Lomnede
Louis Jacques Mande Daguerre
Damase
Durasay
Desmonts
Hubert
H. P. Leroehours
Lory
C. Puyo
Meyer & Pierson

FRANCE

Joseph Nicophoro Niepce
J. Lomnede
Louis Jacques Mande Daguerre
Damase
Durasay
Desmonts
Hubert
H. P. Leroehours
Lory
C. Puyo
Meyer & Pierson

Bavaria

Honncnburg
Hofinrich Kuehn
Hans Wetzk
The exhibition has been selected chiefly from the following collections:

Victor Bartholomé, Paris
Albert Gilles, Paris
Edward Southworth Home, Boston
Mrs. Charles J. Liebman, New York

Acme Newspictures, Inc.
Pierre Adam, Paris
Laure Albin-Guillot, Paris
André Durand, Paris
Pierre Botz, Colmar, France
Ilse Bing, Paris
Walter Bird, London
Edward Bishop, London
Black Star Publishing Company, N. Y.
Erwin Blumenfeld, Paris
Thomas Bouchard, New York
Pierre Boucher, Paris
Bresson, Paris

H. G. Briggs, London
Burleigh Brooks, Inc., New York
Louis Collomb, Paris
Colour Photographs, Ltd., London
Nan Dumas, Paris
A. Duma-Spigay, Paris
Andrée Fortez, New York
François Kollar, Paris
Paul Kovalisky, Paris
Eggy Lendau, Paris
Bedford Lemoro, London
Curtis Moffat, London
Charles Negre, Grasse, France
Roger Perry, Paris
H. L. Ripporgur, New York
Paul Rothen, London
A. E. Smith, London
James Stodley, Philadelphia
The Associated Press
The Daily News, New York
The New York American
The New York World-Telegram
Pierre Vorgur, Paris
Poul Wolff, Frankfurt-on-Main
Yll, Paris
Julien Levy Gallery, New York
Chandler Chemical Museum, Columbia University, New York
Museum of the City of New York
The Franklin Institute of the State of Pennsylvania, Philadelphia
The Museum of Modern Art Film Library New York City

FRANCE (cont'd)
Dupont
Haasen Francis
Ohchini and Martons
E. Baldus
Maxime Du Camp
H. Le Secq
Victor Provost
J. M. de Villeneuve
Fippolyte Bayard
L. deBrohissot
Etienne Carjat
I. Cramiere
Delmot & Durandelle
Andre Adolphi Eugène Dieradri
E. Fauro
Lego & Borgeron
Charles Marville
Nadar
Charles Negre
Pierrot Petit
Adam Solomon
Sollier

FRANCE (cont'd)
Charles Soulier
Tourlaque & Caloir
Nadar
Édouard Atget
Robert Demachy
Paul Nadar

GERMANY
Ottmar Anschütz
Christian Schad
O. H. Morkert

SCOTLAND
John Loffet
David Cotevius Hill
Robert Adamson
J. Craig Annan

SWITZERLAND
Adolphe Braun