

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 13, 1942.

SARAH NEWMAYER, PUBLICITY DIRECTOR

TO City Editors
News Photo Editors
Feature Editors

Dear Sirs:

You are invited to come or send a representative to a

PRESS CONFERENCE

at the Museum of Modern Art, 11 West 53 Street

Wednesday, May 13, at 5 P. M.

with Lieut. Commander Edward Steichen, U.S.N.R.
and Carl Sandburg

who will discuss the aims and substance of the Museum's
forthcoming exhibition

***ROAD TO VICTORY: A Procession of Photographs of the Nation at War.**

Lieut. Commander Steichen has directed the exhibition and
Carl Sandburg has composed the text for it. It is by no means
a photography exhibition in the ordinary sense but one of the
most powerful propaganda efforts yet attempted. Lieut. Comm.
Steichen, especially assigned by the Navy to assemble the ex-
hibition, enlisted the services of his brother-in-law, Carl
Sandburg, to write the text which is an integral part of it.

Noted for a generation as one of the world's outstanding
photographers, Steichen entered the Air Service in the first
group of the American Air Corps that was sent to France in the
first world war. During the second Battle of the Marne he was
made Chief of the Photographic Division. He came out of the war
with the rank of Colonel, and with the red ribbon of the Legion
of Honor. He is now a Lieutenant Commander in charge of a special
photographic project in connection with Naval Aeronautics.

Carl Sandburg is one of America's most famous poets and writers.
Author of the great biography of Abraham Lincoln which won the
Pulitzer Prize in 1940, he is considered an authority on the
Civil War. He enlisted in 1898 in the war with Spain, and was
in the Campaign of Porto Rico.

This will be the only opportunity for the press to meet these
two noted Americans together prior to the exhibition. It is
particularly fitting that the two brothers-in-law, who have for
many years planned to produce something in partnership, should
have collaborated upon a war effort of this importance.

There will be no photographs available but photographers will be
welcome and may take pictures of Steichen and Sandburg directing
the initial installation of the exhibition, which has great pic-
torial possibilities as a photographic background for the two.

Sincerely yours,

Sarah Newmeyer

*Opens to the public Thursday, May 21.

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FOR RELEASE

TWO FAMOUS AMERICANS ARRANGE ROAD TO VICTORY EXHIBITION
AT MUSEUM OF MODERN ART

For the huge exhibition Road to Victory: A Procession of Photographs of the Nation at War, which opens to the public May 21, the Museum of Modern Art has knocked down all the interior walls of its second floor and will leave most of the space open for a spectacular installation which will show the United States at war. Not only its fighting men but the country's resources and its people--farmers, workers, housewives, mothers, fathers, children--will be shown in mural-size enlargements, one of which measures 10 feet x 40 feet, and most of which are not less than 3 feet x 4 feet.

Lieutenant Commander Edward Steichen, U.S.N.R., has been especially assigned by the Navy to assemble the exhibition. An integral part of it is the text written by Carl Sandburg, enlisted for this service by Commander Steichen. Steichen and Sandburg, who are brothers-in-law, are collaborating for the first time in this exhibition which the Museum considers one of the most powerful propaganda efforts yet attempted.

The display has been planned in dramatic sequence with a special installation which in the major section will bring the visitor up on a long winding ramp which will give him an unusual perspective. The enlargements are not simply installed against the walls but stand free, hang from the ceiling, and are shown in many other ways.

Monroe Wheeler, Director of Exhibitions and Publications for the Museum, explains the Museum's purpose in holding the exhibition, as follows:

"Our purpose in preparing this exhibition was to enable every American to see himself as a vital and indispensable element of victory. Throughout the giant procession of photographs of our farms and industries and our armed forces in actual combat there recur, again and again, the faces of the fathers and mothers and sons and daughters upon whom everything else depends.

"The gravity of our struggle has not been minimized, but I think no one can see the exhibition without feeling that he is a part of the power that is America.

"The Museum is greatly indebted to the Navy Department,

which has generously enabled Commander Steichen to leave his other duties to direct this exhibition; to Carl Sandburg, who came especially from Chicago to write the stirring text which accompanies the pictures; and to the Army, the Farm Security Agency and other Government departments which have combined in this effort to show a free nation united in its fight to stay free."

Carl Sandburg

Carl Sandburg is one of America's most famous poets and writers. Author of the great biography of Abraham Lincoln which won the Pulitzer Prize in 1940, he is considered an authority on the Civil War.

He was born of Swedish stock at Galesburg, Illinois, January 6, 1878. His early schooling was haphazard and at thirteen he went to work on a milk wagon. During the next six years he was, in rapid succession, porter in a barber shop, sceneshifter in a cheap theater, truck-handler in a brickyard, turner apprentice in a pottery, dishwasher in Denver and Omaha hotels, harvest hand in Kansas wheat-fields. He enlisted in 1898 in the war with Spain, and was in the Campaign of Porto Rico.

On his return from the Spanish War, Sandburg entered Lombard College in Galesburg and, for the first time, began to think in terms of literature. After leaving college, where he had been captain of the basketball team as well as editor-in-chief of the college paper, Sandburg did all manner of things to earn a living. He was advertising manager for a department store, district organizer for the Social-Democratic party of Wisconsin, a salesman, a pamphleteer, a newspaperman.

In 1904 Sandburg published his first tiny pamphlet of twenty-two poems. Meanwhile the newspaperman was struggling to keep the poet alive. Until he was thirty-six years old Sandburg was totally unknown to the literary world. In 1914 a group of his poems appeared in Poetry, A Magazine of Verse. During the same year one of the group (the now famous "Chicago") was awarded the Levinson prize of two hundred dollars. A little more than a year later his first book was published.

"Chicago Poems" was published in 1915. This was followed in 1918 by "Cornhuskers," which shared the Pulitzer prize that year. In 1919 he shared half of the Poetry Society of America's award. In 1920 "Smoke and Steel" appeared; in the spring of 1922 "Slabs of the Sunburnt West," and in the fall of that year "Rootabaga Stories," magical, humorous and mystical stories for children. Sandburg is the author of many other published volumes. He is now working on a new book which Harcourt, Brace will publish in the fall, "Storm Over the Land, A Profile of the Civil War."

Lieut. Commander Edward Steichen, U.S.N.R.

Noted for a generation as one of the world's outstanding photographers, Edward Steichen entered the Air Service in the first group of the American Air Corps that was sent to France in the first world war. During the second Battle of the Marne he was made Chief of the Photographic Division. He came out of the war with the rank of Colonel, and with the red ribbon of the Legion of Honor. He is now a Lieutenant Commander in charge of a special photographic project in connection with Naval Aeronautics.

Edward Steichen was born in ^{Luxembourg} Hancock, Michigan, in 1879, and received his schooling in Milwaukee, Wisconsin. He showed early evidence of strongly marked artistic and scientific-mechanical qualities, an unusual combination no doubt responsible for his later success as a master photographer. At the age of fifteen he was signed as a four-year apprentice with the American Lithographing Company of Milwaukee at a salary of nothing a week the first year, \$2 the second year, \$3 the third, and \$4 the fourth. But he made money constantly on the side drawing program designs, painting water colors

and annexing himself as unofficial photographer to all picnics in the vicinity. There were many picnics and Steichen's fund for following art out into the world grew. He also found time to organize the Milwaukee Art Students League, and direct activities as its president. The League employed instructors, held art classes and exhibitions.

After his apprenticeship, Steichen was promoted to the drafting room at \$25 a week, which was soon increased to \$50. He designed posters for beer, patent medicines, farm products and so on but the poster whose influence was felt round the world was the one he designed for Cascarets--a luscious lady reclining in the lower curve of a giant capital letter C.

Nights, noons, holidays and Sundays Steichen worked with his camera and paint brushes. For three years he submitted paintings to the Chicago Art Institute, only to have them rejected by the jury, but in 1898 all the photographs he sent to the Philadelphia Photographic Salon were accepted. The next year several photographs were accepted for an exhibition held by the Chicago Art Institute. Then Steichen gave up his job, took his savings, his paintings and his photographs and set out for New York. One of the first things there to greet his eyes was a huge billboard showing his Lady of the Cascarets in giant proportions. He went to the New York Camera Club and there met Alfred Stieglitz, who was already familiar with his work. Stieglitz bought his photographs, encouraged and advised him. In 1901 an exhibition of Steichen photographs was held in London. Bernard Shaw was one of his most enthusiastic critics and became his friend.

Steichen, now dividing his time between camera and brush, went abroad. For a year he traveled over Europe, photographing and making friends of the great ones of the day. In 1902 he had two paintings in the Paris Salon. He returned to New York that same year, when he was only 23, and was associated with Stieglitz in founding 291--the little room at that number on Fifth Avenue which for years was the chief stimulus in this country for the modern trend in the arts.

Internationally known, Steichen photographed and painted with increasing success until the World War. He entered the air service in the first group of American air corps that was sent to France. During the second battle of the Marne he was made chief of the photographic division. The necessity for clarity and detail in aerial work gave him a new concept of photography, and in 1920 he gave up painting to devote his time to photography. He is an Honorary Fellow of the Royal Photographic Society of Great Britain.

Mr. Steichen is Honorary President of the Delphinium Society of America. His interest in cross-breeding and selection of flowers began thirty years ago, but in 1906 he became interested chiefly in the breeding of delphiniums. Until recently he devoted ten acres in Connecticut to that purpose and used about one plant in forty for cross-breeding. Now all are plowed under for the duration of the war except about 200 plants which he has kept for breeding purposes. Some day when he feels satisfied with his work he hopes to give the results of it to the world in a few rare varieties of delphinium. There are no photographs taken by Mr. Steichen in the exhibition. He had a one-man exhibition at the Museum of Modern Art in June 1936 but it was a one-man exhibition of delphiniums.