

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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The Museum of Modern Art will present GLAMOUR PORTRAITS, an exhibition of 53 works by 14 photographers who have helped define our changing ideas of what a beautiful woman should look like, from August 2 through September 19. The exhibition, directed by John Szarkowski, Director of the Museum's Department of Photography, is concerned with what Mr. Szarkowski calls "mythical" women as created by photographers since the 1850's.

The photographers whose work will be represented in the exhibition are Richard Avedon, Cecil Beaton, Adolphe Braun, Julia Margaret Cameron, Louise Dahl-Wolfe, Baron A. De Meyer, B. J. Falk, Arnold Genthe, Hoyningen-Huene, George Hurrell, Man Ray, Martin Munkacsi, Irving Penn and Edward Steichen.

Mr. Szarkowski says in the exhibition wall label, "The photographers were influenced by their co-creators -- poets, painters, impresarios, couturiers, coiffeurs, copy writers and even by the sitters themselves -- but these photographers triumphed over their collaborators, and each discovered a woman who was largely his own invention."

"It is to the artist's credit," Mr. Szarkowski continues, "that his invention seems so convincing. The imaginary beauties on view -- ranging from the make-believe shepherdess of Julia Margaret Cameron, as dreamily poetical as a Tennyson heroine, to the arrogant and queenly waif of Richard Avedon -- almost persuade us that they have in fact existed."

The photographs on view are from the collections of The Museum of Modern Art, The Metropolitan Museum of Art, The Library of Congress, the George Eastman House in Rochester, and private collections.

Photographs and additional information available from Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 W. 53 Street, New York, N.Y. 10019. Circle 5-8900.

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GLAMOUR PORTRAITS

Aug. 3 - Sept. 19, 1965

Introductory wall label

I If beauty gives promise of function, as Horatio Greenough claimed, then glamour perhaps gives promise only of happy daydreams. It is nevertheless an ancient (and therefore an honorable) concern of the artist. And among his most beguiling inventions in the genre have been those two-dimensional paper women who define his notion of what a woman should appear to be.

In the past century photographers have contributed much to the continual revision of this fascinating and fictional creature. If it seems unlikely that real women have in so short a span undergone changes as rapid and as radical and as arbitrary as those recorded in this exhibition, the answer is of course that these pictures are not documents but fictions - fictions based (rather loosely) on fact, but fictions nonetheless.

The photographers whose work is shown here were of course aided (and hindered) by their co-creators: poets, painters, impresarios, couturiers, coiffeurs, and copywriters - and even by the sitters themselves. But these photographers triumphed over their collaborators, and each discovered a woman that was largely his own invention.

It is to the artist's credit that his invention seems so convincing. The imaginary beauties on these walls - from the make-believe shepherdess of Julia Margaret Cameron, as dreamily poetical as a Tennyson heroine, to the arrogant and queenly waif of Richard Avedon - almost persuade us that they have in fact existed.

J. S.