

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>



PHILIP MORRIS

INCORPORATED

100 PARK AVENUE, NEW YORK, N. Y. 10017 TELEPHONE (212) 679-1800

May 1, 1978

Mr. John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear John:

Enclosed is a new Philip Morris Foreword for Mirrors and Windows, which I hope you will find satisfactory. Please destroy the one that had been sent to you the other week.

As you know, we would like this foreword to appear in the 2,000 copies that Philip Morris is ordering.

Don't hesitate to call if there were any problems.

Sincerely,

Best regards,

Odile Jacobs

Enclosure

OJ:rc

cc: Ms. Luisa Kreisberg
Mr. Jack Limpert
Mr. Frank Saunders

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

The Museum of Modern Art

To Jonn Szarkowski, Jane Fluegel, Pat Cunningham, Martin Rapp

From Tim McDonough

Date 4/21/78

Re Mirrors and Windows
revised schedule

B/w photos to printer	4/24	1st color proof	5/2
Captions to type	4/24	2nd color proof	5/12
Index to type	4/25	Mechanical to printer	5/15
Ack and Morris to type	5/1	Blues	5/22
Loose blues in	5/1	Blues back	5/24
All repres in	5/5	Off press	6/1
Mechanicals to printer	5/8		
Book blues	5/15		
Book blues back	5/17		
On press	5/22		
Off press	6/2		
Bound books	6/30		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

The Museum of Modern Art

✓
To J. Szarkowski / J. Fluegel / J. Eng / M. Rapp
From Steve Baron
Date 13 January 1978
Re MIRRORS & WINDOWS

Specs: 10 x 8" oblong,
144 pp.
Cover & Jkt: Duotone + 1 flat color
100 duotone B&W plates, 10 duotone b&W illus, 8 or 16
4-color illus.

Schedule:

Ms. due to editor 1/23	Dup Ms. to design w/working photos 1/23
Editing complete 2/6	Design for approval, incl. F.M., basic plate layout 2/1
Ms. to comp. 2/13	Dummy of text 2/29
GGs in 2/22	
GGs back 3/7 - 3/9 to plant	
Repros in 3/15	Color pics due 2/28
B&W photos to printer 3/15 - 3/22	Color to separator 3/3
Loose blues in 4/4	Color proofs 3/17
Mechanicals complete 4/11	2nd color proof 3/31
Blues due 4/21, OK 4/27	Mechanicals to film to color printer 4/7
Off press 5/15	Blues 4/19
Photos return for framing 5/17	OK to print 4/24
Bound books 6/30	Off press 5/12
Exhibition opens 7/26	

SAB/dw

SAB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Auegel</i>	<i>6</i>

*Mimeo Windows -
Philip Morris "contrib"*

July 1, 1977

Dr. Barbara A. Reuter
Manager
Corporate Support Programs
Philip Morris, Inc.
100 Park Avenue
New York, New York 10017

Dear Barbara:

The attached internal memorandum from Marie Frost in our Department of Exhibitions is self-explanatory and, I think, quite encouraging. The last paragraph is a reminder to all of us of the delicacy of informal explorations of this sort and, on the positive side, an affirmation that, with Philip Morris co-sponsorship, the offering of the exhibition would have great impact. We hope that Philip Morris can act as quickly as possible so that these opportunities will not be lost.

The participating fee for local museums will be \$5,000 plus transportation and we feel that if Philip Morris offered help to museums in the areas in which you are interested it could be a positive factor.

The schedule among those institutions wanting the exhibition has not yet been finalized but tentatively Minneapolis wants it for February/March 1979, St. Louis is holding the Summer 79 period, and Champaign, Illinois the early Fall of 79. Denver also wants the exhibition but has not decided on timing.

I have checked out the tentative costs for both the poster and the catalogue. If we do the same sort of poster we have done in the past and in the same quantity (3,000) the cost to the Museum would be 80 cents each. The poster might retail in our bookstore for anywhere from \$2.50 to \$5.00. Regarding the catalogue, the cost to the Museum would be \$3.60 for the hard cover and \$2.40 for the paper, and the books might retail for \$17.95 and \$8.95 respectively. Please keep these figures confidential, and please also keep in mind that they are subject to change.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Auegel</i>	<i>6</i>

Dr. Barbara A. Reuter
Page 2.
July 1, 1977

We are all excited by the opportunity of working with Philip Morris on this exhibition. It seems to be a wonderful "fit" and I am confident that you and Odile will be able to persuade your management to move ahead with it. Obviously, if we can be of any help in this process, we will be delighted to do so.

Sincerely,

John Limpert, Jr.
Director
Membership and Development

JL:kw

Enclosure

cc: Odile Jacobs

bcc: Richard Palmer
Marie Frost

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>

cc: American Photography
Since 1960 file

JS

The Museum of Modern Art

To Jack Limpert
From Marie Frost
Date 7/1/77
Re

Dear Jack:

A further progress report on John's photography show.

As I told you I did speak to Franklin Page at the J.B. Speed Art Museum in Louisville and while he did not say yes, he did not say no to the show and would like me to send our letter with more details. Evidently they do have there a photography program and have generally organized their own shows.

I also talked to Jerry Nordland in Los Angeles. You said that I could mention the possibility of Philip Morris being a sponsor of the show which I did. He is quite interested in having the show in Milwaukee. The Art Center there has done little about photography shows but he feels they should do more and that this show might be a good one to start with, and he thinks they could probably fit it into their schedule. He does not go to Milwaukee until August 15 and I said that I would talk to him again later in the fall after he has had a chance to familiarize himself with the exhibition schedule at the Art Center.

I hope with these potentials you can persuade Philip Morris to become a sponsor. It would be rather embarrassing to have to tell these people that they cannot have the show because of another sponsor's interest in other cities.

Marie

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Auegel</i>	<i>6</i>

cc: JS/LG/
Photography Since 1960

The Museum of Modern Art

BOND
MADE IN USA

app
to
Jim

ide
du
me
n
ki

s
t

To Jack Limpert
 From Marie Frost
 Date 12/5/77
 Re Tour schedule for AMERICAN PHOTOGRAPHY SINCE 1960

Dear Jack:

The tour schedule for this show is now complete, and it is set-up as follows:

- | | | |
|------|-------------------------------|--|
| 1978 | November 13 - January 1, 1979 | Cleveland Museum of Art
Cleveland, Ohio |
| 1979 | January 29 - March 11 | Walker Art Center
Minneapolis, Minn. |
| | April 1 - May 15 | *J. B. Speed Art Museum
Louisville, Ky. |
| | May 29 - July 29 | St. Louis Art Museum
St. Louis, Mo. |
| | August 19 - September 23 | Krannert Art Museum
University of Illinois
Champaign, Ill. |
| | November 12 - December 23 | *Virginia Museum of Fine Arts
Richmond, Va. |
| 1980 | January 10 - March 2 | *Milwaukee Art Center
Milwaukee, Wisc. |

* Indicates those museums that Philip Morris will be involved with.

Marie

BOND
MADE IN USA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Huegel</i>	<i>6</i>

PHILIP MORRIS
INCORPORATED
100 PARK AVENUE, NEW YORK, N.Y. 10017

Version added

FRANK SAUNDERS
DIRECTOR OF CORPORATE RELATIONS
AND COMMUNICATIONS

April 21, 1978

Mr. John Szarkowski
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John:

Here is the draft introduction, or "Foreward," intended for use in your "Mirrors and Windows" book. It will carry the by-line of Mr. Joseph F. Cullman 3rd, Chairman of the Board of Philip Morris Incorporated.

Mr. Cullman has not given final approval to this draft, but since you are moving against such a hard deadline, I think you should have it today. There may be editorial changes, and I will get those to you as quickly as possible. The length will almost surely remain just about the same or shorter.

I look forward to working with you.

Warm regards.

Sincerely,

Frank Saunders
Frank Saunders

FS:LP

Enclosure

cc: Ms. O. Jacobs
Ms. W. Chaplin

BY HAND

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

Frances Keech

Jane Fluegel

March 17, 1978

Permission for MIRRORS AND WINDOWS

John Szarkowski would like to quote the following three lines from Robert Frost's poem "Two Tramps in Mudtime":

My object in living is to unite

My avocation and my vocation

As my two eyes make one in sight.

As you will see in the attached material, the publisher is Holt.

The full title of Szarkowski's book is:

Mirrors and Windows: American Photography since 1960

Publication date: July 1978

To accompany an exhibition by the same name.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Auegel</i>	<i>6</i>

**Mirrors
and Windows**
American
Photography
since 1960

John Szarkowski

The Museum
of Modern Art,
New York



der, Joel
id, as well
h as Gary
, Richard

he critical
ary photo-
e affected
e picture
ofessional
aphic edu-
otographic

nt of Pho-
e author of
by Hilton
seur's an-
ishment."
aphy have
g critics in
his recog-
n an excit-
ation coin-

rk City, 1969

The Museum of Modern Art Archives, NY

Collection:

Auegel

Series.Folder:

6

152 pages, 127 plates (17 in color)
7 reference illustrations

\$22.50

Mirrors and Windows

American Photography since 1960

by John Szarkowski

"IN THIS BOOK I hope to provide a balanced but critically focused view of the art of photography as it has evolved in the United States during the past two decades," writes John Szarkowski in his introductory essay to *Mirrors and Windows*. "The pictures included here are arranged in two sections," illustrating a critical thesis "which I hope may offer a simple and useful perspective on the bewildering variety of technical, aesthetic, functional, and political philosophies that characterize contemporary photography's colloquium." Szarkowski suggests that there is a fundamental dichotomy today between photographers who believe that all art is concerned with self-expression and those who see it as a means of exploration.

Szarkowski cites two basic influences from the 1950s: Minor White's editorial direction of *Aperture* magazine and Robert Frank's book, *The Americans*. "*Aperture* reflected values that had grown out of the American tradition defined by Alfred Stieglitz and enlarged by Edward Weston and Ansel Adams: a love for the eloquently perfect print, an intense sensitivity to the mystical content of the natural landscape, a belief in the existence of a universal formal language, and a minimal interest in man as a social animal. *The Americans*—Frank's searing personal view of this country during the Eisenhower years—was based on a sophisticated social intelligence, quick eyes, and a radical understanding of the potentials of the small camera." The two photographers characterize opposite modes of the new photography, with its divergence between those who believe that art is a mirror, reflecting a portrait of the artist who made it, and those who see it as a window, through which one may better know the world.

The two sections of plates contain photographs by eighty-four artists, including such established figures as

(continued on back flap)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6



(continued from front flap)

Paul Caponigro, Judy Dater, Lee Friedlander, Joel Meyerowitz, Helen Levitt, and Garry Winogrand, as well as a diverse group of less well known artists such as Gary Beydler, Frank Gohlke, Robert Mapplethorpe, Richard Misrach, and Eve Sonneman.

Although Szarkowski's analysis provides the critical framework for his consideration of contemporary photographs, he examines other phenomena that have affected the medium since 1960: the demise of the picture magazine, the decline in opportunities for the professional photographer, the explosive growth of photographic education, and the increasing recognition of the photographic potentials of color.

JOHN SZARKOWSKI, Director of the Department of Photography at The Museum of Modern Art, is the author of *Looking at Photographs*, a book described by Hilton Kramer of *The New York Times* as a "connoisseur's anthology of superlative photographic accomplishment." His writing in this and other books on photography have earned him praise as one of the most discerning critics in the field. In *Mirrors and Windows* he brings his recognized insight and brilliance of style to bear upon an exciting array of American photographs. The publication coincides with an exhibition at the Museum.

THE MUSEUM OF MODERN ART
11 West 53 Street, New York, New York 10019

Distributed by New York Graphic Society, Boston

front cover:

DIANE ARBUS. *Man at a Parade on Fifth Avenue, New York City*. 1969

back cover:

RALPH GIBSON. *The Enchanted Hand*. 1969

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>



Mirrors and Windows Szarkowski The Museum of Modern Art, New York

ISBN 0-87070-475-3
574686

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Auegel	6

~~First Draft~~

11/13 Times Roman (12 pt. Master)
x 25 1/2 picas justified

325
26
1950
250
8430 38
25
325

MIRRORS AND WINDOWS

Schon!
indent
first 1/2 line
1 1/2 picas
for dropped
marked "I"

This book hopes to provide a balanced but critically focused view of the art of photography as it has ^{evolved} ~~been practiced~~ in the United States during the past two decades. It hopes, in other words, to be not only just but clear. In those circumstances where there seems a conflict between the two goals, I will try my best to favor clarity, on the grounds that clear error may be more instructive than ^{vague} truth.

1 em
para
indent
throughout

The book is a selection of 108 pictures that seem exemplary of the work of American photographers who have come to public attention during the past ^{twenty} ~~20~~ years. This definition excludes such major contemporary figures ~~as~~ as Ansel Adams, Harry Callahan, Irving Penn, Aaron Siskind, Frederick Sommer, and others whose work was already a significant force by 1950 or earlier.

No EXTRA #
BETWEEN
PARAGRAPHS
EXCEPT WHERE
SPECIFICALLY
MARKED

The pictures included here are arranged in ^{two} ~~2~~ sections. This arrangement is designed to illustrate a critical thesis which I hope may offer a simple and useful perspective on the bewildering variety of technical, ^a ~~an~~ esthetic, functional, and political philosophies that characterize contemporary photography's colloquium. This thesis ^{suggests there is a} ~~claims that~~ the fundamental dicotomy in contemporary photography ^{between} ~~distinguishes~~ those who think of photography ^{fundamentally} ~~as~~ a means of self-expression ^{and} ~~from~~ those who think of it as a method of exploration. This idea will be argued later in this essay.

9

~~X #~~ 2 line #
during

The changes in American photography in the past 20 years have been profound, and go to the root issue of the photographer's definition of his function. (no pp)

3

then in →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

2.

2

mutations

In large part these changes are the expression of changes in the professional circumstances and artistic environment ~~that shape the context~~ in which the photographer works. To understand better the significance of those recent changes it ~~would~~ ^{will} be useful to review the situation of photography during the preceding period, with special attention to the crucial decade of the ~~50s~~ ^{60s}.

ms HP

6

HP

The general movement of American photography during the past quarter century has been from public to private concerns. It is true that much of the most vital photography done in this country during the preceding period was also ^{essentially} private. The work of ^{Alfred} Stieglitz and Weston made ^{Edward} ~~concessions~~ ^{neither} to the large concerns of public polity ^{or} ~~of~~ the small ones of public taste, and although Paul Strand insisted in his written ~~credo~~ ^{credo} that social morality was the ultimate measure of an artist, only his most determined followers could discern a clear connection between his work and his stated philosophical position.

10

There were, however, other photographers of the period ^{in fact} whose work was much more widely known ^{and} who provided an alternative model ^{for} work of high seriousness. Edward Steichen's brilliant celebrity portraits and stunning illustration ^{and} fashion photographs provide a conspicuous example. Only slightly less well known, and in a comparable idiom ^{was work} by Cecil Beaton, George Platt Lynes, Louise Dahl Wolfe, Anton ^B Bruehl, Paul ^{at} Ozerbridge and others. Outside of the studio, a more radical definition of the photographer's role was being developed by such ^{persons} photographers as Cartier-Bresson, Bill ^{Brandt} ~~Grant~~, Margaret ^o Burke-White, and Dorothea Lange, who consciously chose the politically and socially ^{significant} issues of the day as the raw material of their art. Each assumed that it was the photographer's function to act as a trustworthy interpreter of the events and issues ~~that~~ he was privileged to witness.

14

artist/?

65c

→ Person

2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>

3.

3

Many of the best of ^{this group} ~~these~~ photographers were European, ^{and} but the natural home of their work was the popular magazine, and its tradition was thus international rather than local.

For a quarter century the magazines gave promise of providing a structure that might accommodate an important part of the best of photography, that directed ^{toward} issues of broad concern. It is this writer's impression that, as late as ^{the} 1950's, most young photographers of high ambition still considered the magazine as a potential vehicle for their serious work. At the time it could still be felt that there was, possibly, a coincidence of interest between the creative photographer and the mass publisher. This faith was an expression of the ideal that Robert Frost ^{defined by} "My object in ^{my} life is to unite/ My vocation and my avocation/ As my two eyes make one in sight."

It was perhaps also ^{of} vestigial remnant of the traditional American distrust of the amateur, who was thought of ^{to be} as a dilettante of privileged station. Whatever its sources it was a faith not easily apostasized, but by 1960, by ^{imperceptible} degrees, it had been largely lost. In 1960 magazines still existed that offered splendid opportunities to photograph events and places ~~that were~~ inaccessible to the freelance, but even when on such assignments, the photographer had come to focus his attention not simply on the form that his work would take in the magazine, but on the residual possibilities of ^{book} publication or exhibition where he would be able to control more fully the meaning of his work. Or he could regard the assignment as a kind of unofficial travel grant, taking him to places where he could in his spare hours pursue his real photographic interests. ^{make} and make pictures of the stray dogs of the world, or the airports and motels in which he spent much of his life.

11

2

14

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>

4

The relationship between serious photography and the magazines had been a troubled one from the beginning. The magazine offered the photographer challenging new problems and an enormous audience. In exchange it naturally expected editorial control of the photographer's work. This control was not exercised by means of dictatorial direction from the top, but rather by ~~an~~ an increasingly bureaucratic committee system, under which editors, writers, researchers, art directors, and space salesmen all influenced the final shape and meaning of the photographer's published work. As the magazines grew older and their procedures more regular, it became increasingly difficult for even the most determined photographers to use the magazine as a vehicle for their personal view^s of the world. Eugene Smith came to be regarded as patron saint among magazine photographers, not only because of the excellence of his work, but because he quit Life magazine in protest not once but twice, in 1941 and in 1954.

The reasons for the sudden decline and failure of the picture magazines are complex and numerous; doubtless they include the success of television and cheap air travel, which made places and events familiar ~~which is~~ ^{that is} late as the ~~50s~~ ^{60s} were still sufficiently exotic to hold the interest of most of us, even in the simplistic form ⁱⁿ which the magazines presented them. It is also possible that the picture magazines failed because they were somehow not good enough. In retrospect it would seem that Life magazine was less successful as its ambitions became grander. Margaret Bourke-White's essay on the workers who built Fort Peck Dam seems better as art ~~and~~ ^{and} more dependable as reportage than her essays on the war in Russia. Gene Smith's essay on a Small Town Country Doctor in Montana is less ambitious but ultimately more persuasive than his essay Spanish Village, which ~~would~~ ^{attempts to} illustrate the character of an ancient culture in 17 photographs.

More recently, photography's failure to explain large public issues has ~~been~~ ^{become} increasingly clear. No photographs from the Vietnam War - neither

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Auegel	6

5
~~David~~ ^{Donned} McCullin's stomach = wrenching documents of atrocity and horror the late
 Larry Burrows's superb and disturbingly conventional battle scenes ^{mor} begin to
 serve either as explication or symbol for that enormity. For most Americans
 the meaning of the Viet Nam War was not political, ^{mor} ~~of~~ military, ^{mor} ~~or~~ even
 ethical, but psychological. It brought to us a sudden, unambiguous knowledge
 of moral frailty and failure. The photographs that best ^{memorialize} ~~memorialize~~ the
 shock of that new knowledge were perhaps made half way around the world, by
 Diane Arbus.

Photography's direct report of other ^{recent} ~~recent~~ matters of historical importance
 seems similarly opaque and superficial. The most widely

published photograph from the ~~civil~~ ^{rights} movement of the ~~60s~~ ^{70s} was a
 photograph of a police dog attacking a demonstrator. A photograph was made
 of ^{Lee} ~~the~~ Harvey Oswald the moment after the bullet hit him; ~~that~~ ^{it} shows a man
 surprised and in pain, but explains nothing of the minds of Oswald or ^{Jack} ~~or~~ Ruby.

9 The failure of photo journalism stemmed perhaps from the sin ^{of} ~~of~~ hubris.
 Like President ^{Lyndon B.} Johnson, it thought it could deal with anything. This was
 eventually proved fallacious in public. Good photographers had long since
 known ^{if} ~~whether~~ or not they admitted it to their editors ^{if} ~~that~~ most
 issues of importance cannot be photographed.

as of his
 father
 Jack Ruby

2.1.11

30

75c

← The failure of the picture magazines has been the most obvious example
 of the decay of professional opportunity for photographers, but it has not
 been the only, or the most wide spread example. Portraits, wedding photo
^{pictures} ~~graphs~~, scenic views, product ~~to~~ ^{claim} photograph, P.R. photos, architectural
 views, insurance documents, and a score of similar vernacular functions
 that were once thought to require the special skills of a professional
 photographer are now increasingly being performed by naive amateurs with
 sophisticated cameras. Although for the most part these pictures are
 approximate and graceless, they answer adequately the simple ~~function~~ ^{problems}
 of identifying a given ^{settings} ~~building~~, product, face, accident, or ritual
 handshake.

5a
 follow

ii

5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

5a

5a

semiliterate

illiterate

During the first century of his existence, the professional photographer ^{performed} ~~served~~ a role similar to that of the ancient scribe, who put in writing such messages and documents as the illiterate commoner and his often ^{semi} literate ruler required. Where literacy became the rule, ¹⁹³⁶ the scribe disappeared by 1936, when the Moholy-Nagy declared that photography was the lingua franca of our time, and that the ^{illiterate} illiterate of the future would be he who could not use a camera, the role of the professional photographer was already greatly diminished from days in which his craft was considered ^{skill} close to magic.

69c

See in

6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

6

Today it is only in a few esoteric branches of scientific or technical work that a photographer can still claim mysterious secrets.

As the making of photographs became easy, and as this fact came to be understood, attention slowly shifted from craft to content.

The role of the professional is by nature social; his livelihood depends on the production of work that others find useful. As the influence of the professional diminished, the content of American photography became increasingly personal, and often progressively private.

It ~~would~~ ^{might} seem ironic that the rapid decay of the traditional professional opportunities for photography has been paralleled by an explosive growth in photographic education, especially in the universities. In fact, an intuitive recognition that photography was ceasing to be a specialized craft (like stone carving), and becoming a universal system of notation (like writing), perhaps made it easier for educators to believe that it did fit within the proper boundaries of liberal education.

30 Prior to World War II it was generally understood that one became a photographer either through informal apprenticeship, ~~or by~~ self-instruction, or ^{some} mixture of the two. A few schools did exist which were by courtesy of terms ^{of} called professional schools. In fact ~~that~~ ^{they} were not quite trade schools in the traditional sense of the term; since photography was controlled by no licensing system, there was no given body of knowledge that had to be learned as the preconditioned for admission to practice. *end*

Until the post-war years photography was almost nonexistent in the curriculum of American universities. Rapid change began with the ambitious new art departments of the 1940s; that of the University of Iowa was perhaps seminal. These departments represented the encroachment of the universities into territory that had been the traditional province of the old professional art schools. *(see p)*

70ch.

Auegel

7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

7

This expansion of the university's role was defended on the grounds that artists would profit from being broadly educated, or, ^{alternatively} ~~ultimately~~, that the truly educated person should have visceral as well as intellectual knowledge of the arts. This double-edged argument proved irresistible, and the old professional academies quickly succumbed, ~~except as they were able to become~~ ^{or became} the protectorates of larger, degree-giving institutions. In the more prosperous and more apostolic university environment, art curricular, enrollments and faculty increased rapidly.

The more progressive of these new departments had included photography from the beginning, but the dramatic escalation of photographic education came during the decade of the ~~60s~~ ^{sixties}. As each generation of photography students received their Master of Fine Arts degrees, and were thus certified as teachers, new programs were begun in other institutions; enrollments tended to expand geometrically, and by 1970 it was an underprivileged institution indeed that did not offer at least undergraduate instruction in the art of photography. Between 1964 and 1967 the number of colleges and universities that offered at least one course in photography increased from 268 to 440. In the years between 1966 and 1970, the number of students studying photography or cinematography at the University of Illinois (Champaign-Urbana) increased from 132 to 4,175 - ^{an increase of over three thousand percent} ~~an increase of over 3,000%~~ in ^{four} 4 years.

A number of photographers of originality and significant achievement have ^{come out of} ~~been educated by~~ such programs. It would however, be improper to measure the value of ~~the~~ ^{these} programs by reference to ~~these~~ ^{such} exceptional individuals; presumably the institutions themselves would not claim that talent is an attribute to be ~~required~~ ^{acquired} in schools. In terms of the ^effect on photography of this educational venture, it might be more profitable to ask not what need it served, but rather what need it has created. There can be little doubt that these programs have increased enormously the number of people who believe, on the basis of their own experience, that photography is a very interesting art form.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

8a follows

Thus it might be hypothesized that one of the by-products of photographic education has been the creation of an appreciative audience for the work of the student body's more talented teachers. ✓

Another significant side-effect of the boom in photographic education has been its ecumenical influence on those artists who have taught in the schools. Painters, photographers, and printmakers have always been fascinated and influenced by each others work, but in the new art schools an institutionalized proximity and competition for money, enrolments, space, and staff gave a new edge to the old curiosity. Artists who previously would have considered their disciplines to be mutually discrete became increasingly alert to the ideas, effects, and techniques that might be borrowed from one medium, and persuaded to serve another. ✓

The line of such hybrid works goes back, within the modern tradition, at least to Moholy-Nagy, whose work and thought had an immense pedagogical influence on American art education during the postwar generation. ✓

In the 50s such borrowing was encouraged on both sides by the nagging sense of insecurity that occasionally troubled both photographers and traditional artists in their new University homes. The photographer was still suspect in some quarters because he claimed to make works of art with a machine; in response, photography's more doctrinaire champions answered that easel painting was an anachronistic handicraft, irrelevant to the 20th Century because it did not ~~xxxxx~~ recognize the machine. Such arguments were taken more seriously in the universities than elsewhere. ✓

For a photographer of liberal and open-minded inclination, it seemed reasonable to hedge the bet a little, by drawing or painting on his photographs, or otherwise adding some evidence that he had hands as well as eyes. Similarly, for the painter or printmaker, the introduction into their works of photographic imagery or photographic techniques constituted clear evidence of modernity. ✓

29

754

9

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

8a

8 precedes
9 follows

✓ #

~~By whatever name one calls~~ ~~such~~ works, they have been very important to ~~those~~ ^{those} who call themselves photographers, painters, printmakers, or conceptual artists, and ~~to~~ ^{to} those who find all such labels constricting. This book includes works by ~~artists~~ ^{artists} who do not think of themselves as photographers, or not essentially as photographers. I do not quarrel with their judgments. The subject of this book, however, is not photographers, but photography. To view the subject responsibly it is essential to consider first the character and influence of the work, rather than the persuasion of its maker.

8

2 result #

76ch



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

9

← In retrospect, perhaps the three most important events in American photography during the 50s were: the founding of Aperture magazine (1957), ^{the organization of} The Family of Man exhibition (1955), and the publication of Robert Frank's The Americans (1959). Of the three, only The Family of Man was a popular success. The enthusiasm with which it was received had rarely been accorded any exhibition, regardless of medium or subject. The exhibition was, in Jacob Deschin's words, "essentially a picture story to support a concept...and editorial achievement rather than an exhibition of photography in the usual sense." As such, it was received with ^{more} reserved enthusiasm by photographers than by the general public. Although delighted to see photography so demonstratively appreciated, many photographers were distressed that the individual character of their own work had been sacrificed to the requirements of a consistent texture for the huge tapestry of the exhibition. Only those of philosophical disposition understood that the solution was artistically inevitable: The exhibition's basic theme - ^{people} that all men are fundamentally the same - required that all photographs also seem fundamentally the same.

28

In this sense the family of man was perhaps the last and greatest achievement of the group journalism concept of photography - in which the personal intentions of the photographer are subservient to a larger, overriding concept. The exhibition thus ran counter to the ambitions of the period's ~~most~~ most original younger photographers; and in spite of its artistic quality and enormous success, it had little perceptible effect on the subsequent directions of American photography.

In contrast, the quarterly review Aperture and ~~again, and~~ Robert Frank's ~~masterpiece~~ The Americans, were both characteristic of the main thrust of the new photography of the 50s.

66 ch

11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Atuegel	6

#10

In the views of their makers and their tiny audiences, the two publications undoubtedly represented very different visions of the art of photography, Aperture, which expressed the view^s of its chief founder and long-time editor Minor White (1908-1976), reflected values that had grown out of the American tradition defined ^{by Alfred} Stieglitz and enlarged by ^{Edward Weston} ~~Dunlap~~ and Ansel Adams; a love for the eloquently perfect print, and intense sensitivity to the mystical content of the natural landscape, a belief in the existence of a universal formal language, and a minimal interest in man as a social animal. The Americans¹-Frank's searing personal view of this country during the Eisenhower years¹ was on the contrary based on ² ~~the~~ sophisticated social intelligence, quick eyes, and a radical understanding of the potentials of the small camera, which depended on good drawing rather than on elegant tonal description.

Nevertheless, Minor White's magazine and Robert Frank's book were characteristic of the new work of their time in the sense that they were both uncompromisingly ^{committed} ~~permitted~~ to a highly personal vision of the world, and to the proposition that photography could, in ^{an} ~~esthetic~~ terms, ~~could~~ clarify that vision. They were alike also in the sense that both avoided hortatory postures. Neither pretended to offer a comprehensive or ^{authoritative} ~~authoritative~~ view of the world, or a program for its improvement.

The values that ^{held in common} ~~were held in common~~ by White and Frank defined the ^{perimeters} ~~perimeters~~ ^{thought and feeling} of sensibility that were available to the photographers of their time. The differences between them very nearly defined the range of options that were available within those boundaries.

White and Frank, ^{if not the best}, surely the exemplary American photographers of the ^{fifties} 1950s. It is suggested here that ^{their} ~~their~~ work can stand as a model for the fundamentally divergent concepts of photography's function as defined in the ^{fifties} 50s, and further, that the character of this divergence^{can} be useful in the critical analysis of the continued

30

59ch

11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

10 //

evolution of American photography during the past two decades.

It seems to this viewer that the difference between White and Frank relates to the difference between the goal of self-expression and the goal of exploration. It can be argued that the alternative is illusory, that ultimately all art is concerned with self-expression. If so, the illusion of this alternative is no less important, and its character perhaps defines the difference between the romantic and the realist visions of artistic possibility.

The distinction may be expressed in terms of alternative views of the artistic function of the exterior world. It is the realist view that the world exists independent of human attentions, that it contains discoverable patterns of intrinsic meaning, and that discerning these patterns, and forming models or symbols of them with the materials of his art, the artist is joined to a larger intelligence. The romantic view is that meanings of the world are dependent on our own understandings. The fieldmouse, the skylark, the sky itself, do not earn their meanings out of their own evolutionary history, but are meaningful in terms of the anthropocentric metaphors that we assign to them.

29

Because no other word seems better, I use the word realist here to support a broader meaning than it is usually asked to bear. In discourse on the visual arts, the word is generally used to denote the artist's acceptance of the surface appearance of things. I use the word here to stand for a more generous and inclusive acceptance of fact, objective structure, and the logic of process and system. Pictures made from such a posture do not always describe the surface appearance of things. It is useful to remember that the 19th century experiments of Maybridge and Marey—profoundly realist in their motive—describe "appearances" which in fact only appear in the pictures themselves.

69ch

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

-10 //

evolution of American photography during the past two decades.

It seems to this viewer that the difference between White and Frank relates to the difference between the goal of self-expression and the goal of exploration. It can be argued that the alternative is illusory, that ultimately all art is concerned with self-expression. If so, the illusion of this alternative is no less important, and its character perhaps defines the difference between the romantic and the realist visions of artistic possibility.

The distinction may be expressed in terms of alternative views of the artistic function of the exterior world. It is the realist view that the world exists independent of human attentions, that it contains discoverable patterns of intrinsic meaning, and that discerning these patterns, and forming models or symbols of them with the materials of his art, the artist is joined to a larger intelligence. The romantic view is that meanings of the world are dependent on our own understandings. The fieldmouse, the skylark, the sky itself, do not earn their meanings out of their own evolutionary history, but are meaningful in terms of the anthropocentric metaphors that we assign to them.

Because no other word seems better, I use the word realist here to support a broader meaning than it is usually asked to bear. In discourse on the visual arts, the word is generally used to denote the artist's acceptance of the surface appearance of things. I use the word here to stand for a more generous and inclusive acceptance of fact, objective structure, and the logic of process and system. Pictures made from such a posture do not always describe the surface appearance of things. It is useful to remember that the 19th century experiments of Muybridge and Marey—profoundly realist in their motive—describe "appearances" which in fact only appear in the pictures themselves.

29

69ch

13

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

12

Similarly, the word romantic is used here not to suggest a connection with the aspect of historic styles, either in photography or in painting, but as a term that suggests the central and indispensable presence in the picture of its maker, whose sensibility is ~~the~~ the photograph's ultimate subject, and the standard against which its success is measured.

It must be emphasized that the distinction proposed here, between realist and ^{romantic} ~~expressionist~~ ^{expressionist} (or ~~romantic~~) modes of artistic response, is not intended as a method of dividing recent photography into two ~~discrete~~ ^{discrete} and unrelated bodies. On the contrary, the model suggested here is that of a continuous ^{axis} ~~access~~, the two poles of which might be described by the terms proposed above. No photographer's work could embody with perfect purity either of the two divergent motives; it is the nature of his problem to find a personally satisfactory resolution of the contesting claims of recalcitrant ^{acts} ~~acts~~ and the will to form. Certainly it would be a disservice to Minor White and Robert Frank to suggest that their work is encompassed by, or the embodiment of, an abstract analytical device. ^{Their} ~~The~~ work makes clear that such a claim would be puerile. A selection of White's work could doubtless be made that would suggest an almost selfless fidelity to topographic documentation, and a strong romantic strain in Frank's work, still evident even in The Americans, inflects and modulates the basic ^a ~~esthetic~~ ^{esthetic} strategy of the work, which presents the photographer as a disinterested ^{red chance} ~~witness~~ ^{of} ~~subject~~. Nevertheless, the basic thrust of the two men ^{'s work} describes a ~~basic~~ dichotomy of feeling that has shaped the character of subsequent American photography, and that may serve as a framework for its critical consideration.

To understand better the influence of Aperture and The Americans, it may be useful to review their ^{Twenty} ~~effect~~ ^{years} ~~20~~ years ago. It would be difficult for a photographer ^{not yet} ~~to~~ ^{to} understand how radical Frank's ~~book~~ ^{work} was when it first appeared, but some sense of the shock it caused, among those relative few, who saw it, can be inferred from its reviews. 14

31

69ch

(no pp)

Review to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

12 13

Bruce Downs, editor of Popular Photography, hated ~~it~~^{the book}, but recognized its force~~x~~ and published seven short reviews of ~~the book~~^{it}, including his own, under the general title An Offbeat View of the U.S.A.¹⁵ Of the seven opinions, only that of the late Mike Kinzer was basically sympathetic. The others described the work as disclosing "a warped objectivity"¹⁴, as constituting "An attack on the United States"¹³; as "the images of... a joyless man who hates the country of his adoption"¹²; as a vision, the purity of which had been "marred by spite, bitterness, and narrow prejudice"¹¹; as "a sad poem for sick people"¹⁰. It is a tribute to Downs that he recognized that the book was not ~~just~~^{just} another comfortable collection of merely handsome or merely horrifying pictures; among the more intellectually ambitious journals, it is difficult ~~to~~^{to find} mention of the book's publication.

The Americans in fact ⁷includes not photographs of lynchings, police brutality, overt crime, or licentious sin; it shows no intimate views of dire poverty, lewd behavior, or official corruption. Such pictures, because they could be considered exotic and local, could have been more easily accepted, and even praised; Frank's pictures showed what was everywhere visible, and seldom noticed.

27

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

67ch

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

14

It was they who recognized how profound a challenge Frank's work was to the standards of photographic ^{style} ~~form~~ - photographic rhetoric - that were in large part shared even by photographers of very different philosophical postures. ^{These standards called for a} This rhetoric was based on the precise and unambiguous ^e ~~discription~~ description of surface, volume, and space, and on a clearly resolved graphic structure; it was in these qualities that the seductiveness, the physical beauty, of photography lay. Frank's clear disregard for these qualities made his work seem ^{pharisaical} ~~theoretical~~, lacking in sensitivity to, or affection for, the medium. In addition, American standards of photographic excellence required that the picture state clearly and simply what its subject was. The subject of Frank's later pictures seemed tentative, ^a ~~ambivalent~~ ambivalent, relative, centrifugal; the photographer's viewpoint and the disposition of the frame seemed consistently ^e ~~precarious~~ precarious and ^m ~~careless~~ careless - lacking in care.

It was in other words not the nominal subject matter of Frank's work that shocked the photography audience but the pictures themselves, the true content of which cannot be described in terms of ^{ICON} ~~photography~~, since it ^{also} ~~concerns~~ ^a ~~equally~~ a new method of photographic description, designed to respond to experience ^{that is} ~~which was~~ kaleidoscopic, fragmentary, intuitive, and ¹ ~~elliptical~~ elliptical.

Aperture was not received with comparable invective. The magazine was of course not restricted to one photographer's work, and ^{during} the first year or two, it was not conspicuously dominated by a single viewpoint. The pictures that it published were not in formal terms offensive to the sensibilities of those who understood the classic traditions of American photography. As the specific character of the magazine gradually became firmly established, it was not so much the aspect but the content of the pictures that seemed to some viewers slightly strange, secret, recherché ~~(see #)~~

29

68cl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Apogee	6

14/15

↘ Gradually the radical nature of Aperture¹⁵ perspective was spelled out. At bottom, Minor White was not interested in what photographs described, but in what they might connote.

In the twentieth issue of Aperture, Minor White and Walter Chapell^P published a tentative "outline for the experiencing of photographs."¹⁷ The article stated that there are four kinds of photographs: 'documentary, pictorial, informational, and the equivalent. It was also stated that "no normal educated adult will find any difficulty with any of the pictures in the first three groups", but that the equivalent was a more complicated matter: Alfred Stieglitz said that it was a photograph that stood for "a feeling he had about something other than the subject of the photograph." In addition, the article continued, an equivalent must evoke "a very special emotion... a heightened emotion such as the East Indian would say 'takes one heavenward' or Bernard Berenson would say is 'life enhancing'." This would seem not only a very demanding but a remarkably specific requirement, but ~~White~~ ^{and Chapell} ~~seemed to relax these standards drastically~~ ^{later in the article} by saying that "one of the safer identifying marks of the equivalent is a feeling that for unstatable reasons some picture is decidedly significant to you."

Reduced to its essentials, this definition of what White regarded as the highest function to which photography could aspire doubtless seems more ^{difficult} ~~difficult~~ ^{than} ~~than~~ it ^{does} ~~does~~ in the longer and more discursive original article. In any case, the theory is outlined here not to mock it, but to emphasize its fundamentally romantic, anti-intellectual, and profoundly self-centered character.

It would be gratuitous and evasive to judge White's contribution on the basis of the logic of his philosophical writings. The force of his work and thought was based on the recognition and acceptance of a simple and indisputable fact: some photographs are better than others, for reasons ~~that~~ ^{which} we do not understand. Six photographs made in sequence may describe the

back

✓

17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

16

same nominal subject matter; one of these may seem perfect to the photographer and his peers, and the other five lumpen and dead. The shared understanding on which this ^s consensus is based ^u defines the current potential of the tradition, and is, finally, intuitive and wordless.

The distinction between the truly good picture and the five ordinary ones may describe the goal of all ambitious photographers, but the goal can be pursued by a variety of strategies. Minor White attacked the goal of high eloquence frontally, and was unconcerned with ¹/_m almost oblivious to ¹/_m the ^e homlier but instructive virtues that might be possessed by photographs that had not achieved a perfect state of grace. By staring so fixedly at the absolute, White risked grandiloquence, and allowed himself to become inattentive to those varieties of subject matter that had not proven ^x capable of yielding photographs of high intensity.

20 The alternative view would consider the special excellence of the sixth picture to be not so much a goal as a reward, earned by the knowledge acquired in making the other five as attentively and intelligently as possible, for the sake of serving and clarifying one's understanding of a potential subject, whether or not it held out promise of high success. The advantage of this alternative view is that it ¹/_m encourages the exploration of new subject matter, where frequent, clear failure is certain.

10 It was stated early in this essay that American photography of the past quarter-century has pursued progressively personal concerns. In light of the two divergent concepts of photography outlined above, the word Personal will be understood to have two distinct meanings. The pictures in the first half of this book suggest a definition of the word that leans toward auto-¹/_m biography, or autoanalysis; those of the second half reveal concerns that are personal in the sense that they are not popular. These concerns may be unfamiliar, eccentric, esoteric, artistically arcane, stubbornly subtle or refined to the point of aridity, and for any of these reasons we might call ³ them personal. Nevertheless, these pictures might also be called disinterested. 18

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

or objective, in the sense that they describe issues that one might attempt to define without reference to the photographer's presence. Such pictures explore the ways in which photography can translate the exterior world into pictures, which is essentially not a personal but a formal issue.

4

2 lines

X #

→

The critical framework suggested here is different than that which has underlain most efforts to rationalize the central arguments of recent American photography.

from

Such efforts have, for the most part, considered the argument to revolve around the distinction between "straight photography", in which the fundamental character of the picture is defined within the camera during the moment of exposure, and ^{synthetic} manipulated (or ^{manipulated} synthetic) photography, in which the camera image is radically revised by darkroom manipulation, multiple printing, collage, added color, drawing, and other similarly frank and autographic modifications.

these

synthetic manipulated (or synthetic)

25

The distinction between straight and ^{synthetic} manipulated photography is a real and valid one, which defines two contrasting and perhaps antithetical concepts of aesthetic coherence. Although real, however, the distinction is of little utility as a tool for analysis. Since the distinction is based on the principle of mutual exclusivity (straight or not straight), it can serve only to divide the whole of photography into two parts. Although each part will contain a startling variety of work, ^{the} differences cannot be illuminated by the critical principle, which has exhausted itself by dividing the subject in two.

The division of photography into straight and synthetic halves segments has the further disadvantage of suggesting an a priori balance, or equity, between the two. In fact, ~~there are~~ few ^{that} would argue the achievements of influence of synthetic photography could be considered comparable to ^{that of} those of the much larger and broader

66 ch

19

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

18

body of work that we would call straight photography. To classify photographs in this manner is ~~rather~~ a little like dividing the human race into Irish and Others, an analytical method that would surely seem tendentious to the Others.

The inadequacy of the straight/synthetic dichotomy as a critical tool is demonstrated by the fact that the two photographers proposed above as exemplifying opposite photographic positions $\frac{1}{M}$ White and Frank $\frac{1}{M}$ were in fact both steadfastly straight photographers.

21

How then, in terms of the analytical structure suggested here, should synthetic (manipulated) photography be approached? It seems to this viewer that such work also concerns itself basically either with self-expression or analysis $\frac{1}{M}$ in the first instance favoring a surrealist mode of romanticism, and in the second a structuralist approach to realism. Jerry Uelsmann, whose work and teaching have been conspicuously instrumental in reviving acceptance of the most extravagant manipulation of the direct camera image, makes pictures which, in their ultimate content, seem closely akin to those of Minor White. Less obviously, the work of Robert Heinecken also seems to speak a related tongue, although with a somewhat harsher and less poetical accent. The synthetic work of Ray $\frac{K}{M}$ Metzker, on the other hand, or Tetsu Okuhara, seems in contrast inevitable and impersonal $\frac{1}{M}$ driven into being not by force of will, but by the operation of an elegant principle.

21

#

75ch

20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

19

On the most superficial level, photographs reflecting the two attitudes discussed here will tend to exhibit several simple physical differences. On average, the pictures reproduced in the second half of this book should prove to be of a lighter general tonality than those ⁱⁿ the first half, since the photographers who made them are more concerned with description than suggestion. They ^{want} wish to explain more (even at the risk of ^{tedium} ~~pedantry~~ rather ^{rather} than dramatize less ^{at the risk of bombast} ~~at the risk of histrionics~~). A single-minded concern for formal coherence, unchallenged by the wish to describe a subject, can also produce darker prints; perfect coherence can be most easily achieved by making the picture all black.

29

Similarly, it should prove on analysis that the pictures in the first half of this book were made from a closer vantage point, ^{or} with a lens of a narrow ^{er} angle of view, either of which tactic will mean that the photographer need organize less information, ^{and can more easily} ~~which makes it easier to~~ achieve an abstract simplicity in the picture's design and content.

On a less mechanical level, one should expect that the two halves of the book will show different tendencies in their choice of subject matter: the first half should favor the virgin landscape, pure geometry, unidentifiable nudes, and social abstractions such as the Poor, or the Young ^{in subjects} ~~all issues~~ that strongly suggest universal platonic verities. The pictures in the second half of the book are more likely to deal with matter that is specific to a particular place or time.

These suppositions suggest a question that might usefully be asked of a photograph: to what degree can it be dated by internal evidence? Again, Minor White and Robert Frank provide ~~xxxxx~~ an interesting contrast. In Frank's case, the evidence of clothes, automobiles, architecture, jukeboxes, advertisements, ~~etc.~~ generally identify the decade in which the picture was made. Most of White's work could not ⁱⁿ ~~be~~ on an iconographic basis ⁱⁿ ~~be~~ attributed to the ^{Twentieth} ~~20th~~ Century.

70ch

(2 Unell) #

~~MORE TO COME~~

21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

9

← As one approaches the present, it becomes progressively more difficult, and chancier, to identify with confidence those figures who have significantly revised our understanding of photography's potentials. It would in fact be a philosophical error to assume that such figures must exist. A given generation of artists is not obligated to revise its premises radically, merely because some previous generations did so. It may be the function of that generation to see to the efflorescence of ideas that were ~~roughed out~~ ^{defined} at an earlier time.

Nevertheless, it seems to this viewer that the generation represented here ^{has} ~~here~~ defined new lines of experiment that are likely to remain persuasive for some years to come.

In the early ~~60s~~ ^{sixties}, the photographer who seemed most likely to become an authentic and original successor to Minor White was Paul Caponigro. His pictures, which were constructed from materials very similar to those of his teacher, were visually more confident and muscular, and seemed less dependent on philosophical explication. In the years since, ^{however,} Caponigro's work has moved toward a more distant and objective perspective. Although his latter work still takes ^{little} ~~no~~ direct cognizance of ~~the~~ ^{twentieth-} 20th century subject matter, his pictures have become increasingly involved with the description of an extensive and measurable world. These photographs lie closer to the center of the axis that this essay proposes.

29

Jerry Uelsmann's fanciful, intricate, and technically ^{brilliant} ~~brilliant~~ montages have been ^{widely} ~~not~~ broadly influential, but not ^{sixties} widely followed. His pictures persuaded half ~~of~~ the photography students of the ~~60s~~ ^{sixties} that manipulated photographs could be both philosophically acceptable and aesthetically rewarding, but few of those students adopted Uelsmann's fey, Edwardian surrealism, or his very demanding technical system.

In the field of manipulated photography, a ^{broader} ~~broader~~ and more elastic influence should probably be attributed to two others: Robert ^{Rauschenberg, a} ~~Rauschenberg,~~ painter and printmaker who ~~has~~ made extraordinarily inventive use of photographs

AND PHOTOGRAPHIC TECHNIQUES, AND Robert Heinecken, a photographer who was origi-

80ck

27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

21

inally trained as a painter and printmaker. ^{Rauschenberg's} ~~Rauschenberg's~~ prints absorb
 photographs and photographic processes with great assurance and elegance,
 making them almost undifferentiated elements ^{of the expressive + whole.} in a fundamentally formal ~~con-~~
~~struction~~. In Heineken's pictures a stubborn, gritty precipitate of fact
 survives his best efforts to dissolve it. The distressing, joyless sexuality
 that is central to most of his pictures retains an almost documentary auth-
 enticity, in spite of the formal ambitions of the work,

Mention should be made here of the roles of Scott Hyde, and Naomi
 Savage, whose technical and formal experiments anticipated many of the
 characteristic concerns of synthetic photography during the past decade,
 and of Walter Chapell, who for a period in the early 60s ^{existed rivalled} rivalled Minor White
 himself as chief ^{path to self-knowledge.} prophet of straight photography as a technique of deep
 auto-analysis.

~~Perhaps the intrinsically autographic character of self-expressive art~~

The mantle of leadership would seem to be more tentatively and
 democratically shared among those represented in the first half of this
 book than among those of the second half. Among the latter group, Garry
 Winogrand seems to this viewer to be the clearly dominant figure. To this
 viewer he seems, in fact, the central photographer of his generation.
 No other work of the period has

insisted so clearly and uncompromisingly on exploring the uniquely prejudicial
 (intrinsic) qualities of photographic description. Like Ansel Adams before him,
 (but with very different subject-matter, ^{sensibility} knowledge, and machinery) Winogrand
 has assumed that the problem was not to make a handsome picture, but to find
 the way in which the real world might be transposed into something very different-
 a clear ~~and~~ photograph.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

37

Although profoundly influenced by Frank, Wingrand's work is informed by a more analytical and systematic intelligence than that of his predecessor; this intelligence has allowed Wingrand to deal successfully with experience more complex, subtle, and philosophically unresolved--more mysterious--than that described in Frank's work. The self-imposed limitation of Wingrand's art is symmetrical with its greatest strength: absolute fidelity to a photographic concept that is powerful, subtle, profound, and narrow, and dedicated solely to the exploration of stripped, essential camera vision.

Lee Friedlander's photographs are less radical and more beautiful, more open to revision and change, and filled with a sophisticated, affectionate, and playful homage to his peers of the past. His work constitutes both a personal definition of the current state of the art and an annotated history of its past triumphs.

The work of the late Diane Arbus - like that of her favorite predecessors, Brassai, Brandt, and Weegee - depended more on talent and character than on a coherent understanding of photography as a traditional discipline, and her great work was made within even more restricted technical and formal boundaries than ~~that~~ of her heroes. Although widely copied, her work has not provided a useful model for most of those who have attempted to emulate it.

31 lines

Among those who have directed toward aesthetic ends the systematic procedures of the Victorian scientific ~~photographers~~ ^{artist} (for examples: Muybridge, Marey, Eakins, etc.) the most successful has perhaps been Ray Metzger. In terms of ambition, conceptual variety, intellectual integrity, and visual beauty, the dozen large systematic works that he executed between 1962 and 1967 seem unsurpassed by the multitude of more recent works in a similar spirit by other artists.

✓

The model provided by ~~Edi Ruzicka~~ ^{Edward Ruzicka} about the same time was different. Also conceptual in its nature, ~~Ruzicka's~~ ^{Ruzicka's} work took as its aesthetic model not the felicity of mathematics, but the ~~stunt~~ ^{comic} authoritarianism of statistics. The style and sure-footed balance with which his straight-faced ~~psudo~~ ^{photo} documents were ~~carried off~~ ^{done} endowed them in the end with their own variety of felicity, which seems entirely appropriate to their time and place: Southern California in the 60s.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

23.

One of the most interesting and suggestive developments in photography during the period considered here has been the abrupt emergence of a new and confident acceptance of the potentials of color. Among the twenty or thirty outstanding photographers working in 1960, it is likely that only two - Eliot Porter and Ernst Haas - would have said that their most important work was in color. For most photographers, color was something of an embarrassment - a commercial blessing and an artistic mystery. Outside of the studio, the photographer seemed to be confronted by the choice between making a picture in which the color was extraneous and which therefore would have been better in black and white, and one which seemed a handsome colored ornament, but not in any substantive sense a photograph.

would work

In the late fifties and early sixties Helen Levitt and Eliot Porter made color photographs which demonstrated that color, like other aspects of pictorial form, was not a distinct issue, but ~~xxxxxxxxxxxxxxxx~~ could be seen as an organic part of meaning. Porter's work described the aboriginal landscape and Levitt's the crowded street theatre of the city, but the best work of each absorbed color into a seamless fabric of perception that was responsive to their sense of the subject.

28 lines

The accomplishments of Levitt and Porter are especially remarkable because both had been in their youths distinguished black-and-white photographers, in which role they had taught themselves to ignore color, to see through it to an the ultimate monochrome reality that lay beyond.

The subsequent work of a younger generation of color photographers - William Eggleston, Stephen Shore, Joel Meyerowitz, and others - has pursued parallel goals with increasing boldness, confidence, and subtlety. In Eggleston's work especially, the distinction between the formal and descriptive meanings of color seems obliterated; color here seems as orderly, inevitable, and true-to-life as the black and white of Mathew Brady.

79ch

2 lines

1/2 #

55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

24

✓
 ✓
 ✓

The intention of this analysis has not been to divide photography into two parts, on the contrary, ^{it has been} ~~I have tried~~ to suggest a continuum, a single axis with two poles. Many of the pictures reproduced here live close to the center of that axis, and can at the reader's pleasure be shifted mentally to the other side of the book's imaginary equator. The author, after still further

~~Reflection, will look~~ (for example),

✓
 ✓
 ✓
 ✓

~~these are not~~ ^{the structure of} ~~an apple~~ ^{must be} ~~however,~~
 that will help one better ^{comprehend} ~~understand~~ the whole. ~~It is understood that~~
 these section views are merely analytical devices, and therefore, ^(by definition)
 describe less than the whole. At best, such analysis helps explain the
 subject, at some risk to its integrity. After indulging one's ~~intellectual~~
 curiosity by cutting into the body of the matter, one should admit that
 the ^{inviolable} ~~unalterable~~ whole is more beautiful, even if more mysterious.

✓
 ✓

The artists represented in this book are all, finally, concerned with the pursuit of beauty; that formal integrity ^{which} ~~that~~ pays homage to the dream of meaningful life. They pursue this goal within a wide variety of rubrics, but they share in considerable measure a sense of common precedents, ~~and~~

~~of a tradition that has been almost entirely~~

The two creative motives that have been contrasted here are not discrete.

✓
 ✓
 ✓
 ✓

Ultimately each of the pictures in this book is part of a single, complex, plastic tradition. Since the early days of that tradition, an ^{interior} ~~intrinsic~~ debate has contested issues parallel to those illustrated here. The prejudices and inclinations expressed by the pictures in this book ~~xxx~~ suggest positions that are familiar from older disputes. In terms of the best photography of a half-century ago, one might say that Alfred Stieglitz is the patron of the first half of this book, and Eugène Atget of the second. In either case, what ~~could~~ ^{artist} ~~could~~ want a more distinguished sponsor? The distance between them is not to be measured in terms of the relative force or originality of their work, but in terms of ~~xxxxxxphotograph~~ their conceptions of what a photograph is: is it a mirror, reflecting a portrait of the artist who made it, or a window, through which one might better know the world?

30 lines

77ch

(line #)
 J.S. John
 Szarkowski
 (c)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

9/11 Times Rom.
x 25 1/2 picas
justified

25 1/2 picas (Notes)

all numbers
hang out.
period align.
allow for
2 picas
numbers

1. In 1955 the photographer Gjon Mili made a film called The Tall Man (not commercially released), in which he followed Life photographer Alfred Eisenstaedt on an assignment for the magazine. In one scene, a meeting with editors and others involved in preparing a Life story, Eisenstaedt, at the periphery of the circle of taller, indoor journalists, attempts to peer around the shoulders of his theoretical collaborators to see what they are doing to his story.

no extra
between
Notes

2. Life died in 1972; Look in 1971; The Saturday Evening Post, 1969; This Week, 1969; American Weekly, 1963; Coronet, 1961; Collier's, 1957. Holiday, after its reorganization in 1971, ceased to be a major market for photographers.

3. "Franklin Roosevelt's Wild West," Life, vol. 1, no. 1 (Nov. 23, 1936).

4. One of the best of several Bourke-White stories on Russia was "Muscovites Take Up Their Guns as Nazi Horde Approaches Russian Capital," Life, vol. 11, no. 17 (Oct. 27, 1941).

5. "Country Doctor," Life, vol. ~~20~~²⁵, no. (Sept. 20, 1948).

6. "Spanish Village," Life, vol. 30, no. (April 9, 1951).

7. In April of 1967, after reading Mary McCarthy's recently

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

Notes 2

published ~~Reports~~ on Saigon in Vietnam (New York: Harcourt, Brace & World, 1967), Lee Friedlander proposed to Esquire that he be sent to photograph the character of that city, under the influence of the war and the massive American military and diplomatic presence. Friedlander pointed out that the traditional battlefield story was being covered, but suggested that a visual report on the life and aspect of the capital city might provide interesting new insights. Esquire, and subsequently several other magazines and agencies, did not find the idea interesting.

8. László Moholy-Nagy, "From Pigment to Light," Telechor, ed. Nathan vol. 1, no. 2 (1936). Reprinted in Photographers on Photography, Lyons, (Englewood Cliffs, N.J.: Prentice Hall, 1966), pp. 72-80.

9. For a coherent summary of the period's view, see Nicholas Brown et al, Report of the Committee on the Visual Arts at Harvard University (Cambridge, Mass.: Harvard University Press, 1956), known as "The Brown Report."

10. C. William Horrell, A Survey of Photographic Instruction, 3rd ed. (Rochester, N.Y.: Eastman Kodak Co., 1968), p. 3.

11. Art Sinsabaugh, "Photography and Cinematography within the University" (unpublished paper presented to a committee of the University of Illinois, Fall 1970).

12. The first successful commercial photography gallery was

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

Notes 3

the Witkin Gallery, which opened in New York in 1969. Museum interest in photography also increased substantially in the sixties. In 1965 the annual reports of The Art Institute of Chicago, Boston Museum of Fine Arts, The Metropolitan Museum of Art, New York, and the Houston Museum of Fine Arts mention a cumulative total of 148 photographs acquired during the year. Ten years later the same institutions reported 506 photographs acquired. The institutions were selected at random, because of the immediate availability of their reports.

13. Aperture was first published in San Francisco in 1952 by Minor White. After the first seven issues the magazine was published in Rochester, ~~New York~~. In 1965 Michael Hoffman became Publisher, and later Managing Editor. It is currently published in Millerton, ~~New York~~.

(M) The Americans was first published in France as Les Américains, with a text by Alain Bosquet (Paris: Robert Delpire, 1958). The first American edition ~~without the Bosquet text~~, and with an introduction by Jack Kerouac ~~appeared a year later~~ (New York: Grove Press, 1959). It was reissued in 1969 with an addendum referring to Frank's first four films (New York: Aperture, 1969).

(W) "The Family of Man" opened at The Museum of Modern Art, New York, in January 1955, and was subsequently circulated in three copies to forty-one exhibitors. The exhibition was conceived and directed by Edward Steichen, assisted by Wayne Miller,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

Notes 4

and designed by Paul Rudolph. The book based on the exhibition has sold over four million copies.

14. "Panoramic Show at The Museum of Modern Art," The New York Times, January 30, 1955.

15. Published in Popular Photography, May 1960, pp. 104-106. The authors of the several reviews were Les Barry, Bruce Downs, John Durniak, Arthur Goldsmith, H. M. Kinzer, Charles Reynolds, and James M. Zanutto.

16. Tod Papageorge, Garry Winogrand: Public Relations (New York: The Museum of Modern Art, 1977), p. 11.

17. Aperture, vol. 5, no. 4, (1957), pp. 156 ff.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

Please fill out both copies of the form and return them with the attached material to Helanie Mandell, Trade Permissions Editor

AGREEMENT FOR PERMISSION TO REPRINT

Frances Keech
Permissions Editor
Department of Publications
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

This application, in duplicate, to be mailed to

HOLT, RINEHART AND WINSTON
383 Madison Avenue, New York, N.Y. 10017

The undersigned requests permission to reprint from your publication(s) as listed in detail. (See over).

To be reprinted in..... by.....

To be published and distributed by.....

Address and telephone number.....

Approx. date of publication..... Probable retail price.....

Trade edition..... Textbook edition.....

Hardbound Edition..... Paperback Edition.....

The undersigned agrees:

- To give full acknowledgment in every copy printed, on the copyright page or as a footnote on the page on which quotation begins, or if in a magazine or newspaper, on the first page of each quotation covered by this permission, exactly as indicated on reverse side of this page.
- To pay upon publication of the work or within 24 months of the date of granting of permission, whichever shall be earlier, a fee of.....\$25.00..... marked for attention of.....~~Helanie Mandell~~.....
- To forward 2 copies of the work on publication to Holt, Rinehart and Winston (addressed to individual who signs the form).
- To make no deletions from, additions to, or changes in the text, without the written approval of Holt, Rinehart and Winston.
- That the permission hereby granted applies only to the edition of the book specified in this agreement. Failure to keep this volume in print shall result in the reversion of this right and termination of this permission without notice.
- That the permission granted herein does not apply to quotations or illustrations from other sources that may be incorporated in the material to be used.
- That if at anytime an inexpensive edition or reprint be contemplated to secure further permission from Holt, Rinehart and Winston. The undersigned further agrees, in the event that a book club with a membership of more than ten thousand distributes the volume above described as a monthly selection or as a dividend or as a premium, permission for such distribution shall first be obtained from Holt, Rinehart and Winston, and upon receiving such permission, the undersigned will pay to Holt, Rinehart and Winston, in addition to the fee set forth above, a sum that bears the same proportion to one-quarter the sum or sums paid by such book club as the above material bears to the entire contents of said volume, but not less than \$10.00.
- The permission herein granted is non-exclusive and not transferable and is limited to the specific edition or editions named herein. This permission shall terminate 10 years from publication of the work.
- This permission applies, unless otherwise herein stated, solely to the publication of the work in the English language, and to book distribution only, in the United States, its territories and dependencies, the Philippines and Canada.
- This permission shall terminate without notice if the proposed work is not published within 3 years of the date hereof.
- Our permission covers the transcription of the selection into braille and/or large-type editions should you receive such a request for the entire volume from a non-profit organization solely for the use of the blind and/or visually handicapped.

Signature of applicant:.....

(Auth. Sig.).....

(Firm).....

(Address).....

Date.....

Permission granted on the foregoing terms:

HOLT, RINEHART AND WINSTON
CBS Educational Publishing
a Division of CBS Inc.

Date.....

By:.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

Use
Lanier
Frances K.
Permissin
Depart
The

Please list passage or passages (with opening and closing phrases) giving specific information as to chapters and page numbers.

Title By

Selection: **three lines**

Form of Credit: From "Two Tramps in Mud Time" from THE POETRY OF ROBERT FROST edited by Edward Connery Lathem. Copyright 1936 by Robert Frost. Copyright (c) 1964 by Lesley Frost Ballantine. Copyright (c) 1969 by Holt, Rinehart and Winston. Reprinted by permission of Holt, Rinehart and Winston, Publishers.

Title By

Selection:

Form of Credit:

Title By

Selection:

Form of Credit:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

4/25/76 MU 8 2100

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Publications

Holt, Rinehart and Winston
383 Madison Avenue
New York
New York 10017

Attention: Permissions Department

Sirs:

The Museum of Modern Art is publishing a catalogue to accompany its forthcoming photography exhibition "Mirrors and Windows," scheduled to open in July of this year. John Szarkowski, the director of the exhibition and author of the introductory essay, has quoted in his text the following three lines from Robert Frost's "Two Tramps in Mud Time," pp. 275-277 of your book entitled POETRY OF ROBERT FROST edited by Edward Connery Lathem:

"My object in living is to unite

My avocation and my vocation

As my two eyes make one in sight." (p. 277)

The manuscript page showing the quotation in context is attached to this application.

Should Holt, Rinehart and Winston be agreeable to our use of the material, a credit line in the wording you stipulate below will be printed on the copyright page of our catalogue.

MIRRORS AND WINDOWS: AMERICAN PHOTOGRAPHY SINCE 1960 will be published in a clothbound edition of 3,000 copies. A paperbound edition will be distributed, as a membership privilege, to non-resident and certain other categories of the Museum membership, and will be sold in the Museum's bookstores during the course of the exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

Holt, Rinehart and Winston
Permissions Department
Page 2

In a format 10 x 8", the catalogue will contain 144 pages; 100 black-and-white illustrations and 16 pages of color photographs.

Sincerely yours,

Frances Keech
Permissions Editor

APPROVED

Holt, Rinehart and Winston

By _____

Date _____ 1978

Credit line: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Auegel	6

April 25, 1978

From "Two Tramps in Mud Time" from The POETRY OF ROBERT
FROST edited by Edward Connery Lathem. Copyright 1936
by Robert Frost; copyright © 1964 by Lesley Frost
Ballantine; copyright © 1969 by Holt, Rinehart and Winston.
Reprinted by permission of Holt, Rinehart and Winston,
publishers.

N. B. The above wording to be cross-read with the copyright
notice in Holt, Rinehart and Winston contract form
which has been mailed and should arrive tomorrow.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

The Museum of Modern Art

To Mr. Francis Kloeppeel cc: Ms. Jane Fluegel ✓
From Frances Keech
Date March 29, 1978
Re MIRRORS AND WINDOWS by John Szarkowski

The Library of Congress has preassigned Catalog Card No. 78-56165 to MIRRORS AND WINDOWS by John Szarkowski.

major scene. Why?

We have marked a number of loose lines throughout; my markings in blue ballpoint; I did not try to count too carefully, so if any of my "suggestions" don't make sense, or work out, don't follow. I also did not check my dictionary - do not hyphenate any words incorrectly just because I indicated it.

if you have any questions - Jane Fluegel 956-7208 is the editor.

Thanks,

Steve Baron

Handwritten notes:
Who will we send out for typesetting?
Steve Baron
Need multiple copies (2 or 3) of gallery
Talk to John Szarkowski re: copy
about Philip Morris + get all...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

David Seham Associates

Steve Baron

4/8/78

MIRRORS AND WINDOWS

Returning herewith master galleys 1-14. Please correct, provide $\frac{1}{2}$ sets of repros and 5 reading sets, plus the junk repros, by April 14.

You seemed to average about 5 or 6 pe's per galley - that is twice as many as we should see.1

I've never seen superior figures substituted as on these proofs - it is extra inconvenience for us and with a picky author can create a major scene. Why?

We have marked a number of loose lines throughout; my markings in blue ballpoint; I did not try to count too carefully, so if any of my "suggestions" don't make sense, or work out, don't follow. I also did not check my dictionary - do not hyphenate any words incorrectly just because I indicated it.

if you have any questions - Jane Fluegel 956-7208 is the editor.

Thanks,

Steve Baron

Handwritten notes:
Please will we send out for typesetting
Steve Baron
Steve Baron
Need and type copies (2 or 3) of galleys
Talk to John Szabolcski
about Philip Morris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Fluegel	6

May Sen Penetration

1. Martin Rapp

Review Philip Morris requirements
OK to have "4th of July" special
replace first body title >

~~Is there a~~ Any promise been made to
place on title page. (Bad idea)?

John: Note want ident re
through the Film Dept, and the
Educational Film Library Assoc. found

2. Jack

that the film was released in 1956,
that it followed Life photographer
Alfred Eisenstaedt in creating a
story for the Oct. 8, 1956 issue of

Had

or quote

coris

Done

~~When can I have 4th of July special?~~

~~3.~~ Pot Cunningham

When will we send out for typesetting
& when will we have galleys?

Give Susan Kreisberg the date
Need multiple copies (2 or 8) of galleys.

4. Talk to John Szarkowski one again
about Philip Morris & get OK on front & title.
Suggest the new sequence.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Fluegel	6

Max Ben Penitential

1. Martin Rapp

Review Philip Morris requirements
OK to have "4th of July" special
replace first baby title >

~~Is there a~~ Any promise been made to
place on title page. (Bad idea)?

Life - a story called The
"Happy Plight of Unusual
Height."

2. Jack S

Had

Some of this would make
the note a little clearer. Was
this the "cinematograph"?

or quote

Done

~~When can I have 4th of July special?~~

~~P. 3~~ Pat Cunningham

When will we send out for typesetting
& when will we have galley?

Give Susan Kreisberg the data
Need multiple copies (2 or 3) of galley.

4. Talk to John Szarkowski one again
about Philip Morris & get OK or from * M.M.
Suggest the new sequence.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

Max Ben Penitentiary

1. Martin Rapp

Review Philip Morris requirements
OK to have "4th of July" special
replace first body title >

~~Is there a~~ Any promise been made to
place on title page. (Bad idea)?

2. Jack Surpet

Had credit line for Philip Morris
or quote Done

~~When can I have 4th of July special?~~

~~P. 3~~ Pat Cunningham

When will we send out for typesetting
& when will we have galleys?
Give Susan Kreisberg the data
Need multiple copies (2 or 8) of galleys.

4. Talk to John Szarkowski one again
about Philip Morris & get OK or from M.M.
Suggest the new sequence.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

5. Mary Sea Bandy

If the National Endowment

receives credit on the Acknowledgments
page, need we add to Copyright page?
(probably)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>

The Museum of Modern Art

To John Szarkowski
From Nancy Kranz
Date March 2, 1978

MIRRORS AND WINDOWS:

As I told you, we need
catalog by March 15.
to change specificat
catalog.

We will need to give
for use in the catalo

Could you give this b
some time next week,

Memorandum

To
From
Date
Re

*John =
no afterthought.*

*No. 13. Hoffman
first became Publisher
+ the Managing
Editor?*

egel

their fall
ll be able
prepare their

other photographs

or rewrite

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	6

The Museum of Modern Art

To John Szarkowski

cc Jane Fluegel

From Nancy Kranz

Date March 2, 1978

MIRRORS AND WINDOWS: draft of NYGS catalog copy

As I told you, we need to give approved copy to NYGS for their fall catalog by March 15. For several weeks after that we will be able to change specifications, price, other details as they prepare their catalog.

We will need to give them a jacket photograph and several other photographs for use in the catalog by April 1.

Could you give this back to me with changes, corrections or rewrite some time next week, please?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Fluegel</i>	<i>6</i>

Mirrors and Windows

