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	MoMA Exhs.	373.8

WRIGHT MORRIS

Dear Stephen -

You wanted something in the way of  
a "redo" — will this do?

I am scheduled for New York as soon  
as the current typographer's strike is settled.  
The Home Page is caught in it somewhere ~  
O' Brave New World!

As Ever  
Wright

210 Buncston Rd.  
Bryn Mawr, Pa.

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**BY-LINE FEATURE** •

SUPPLIED BY INTERNATIONAL NEWS PHOTOS  
235 EAST 45TH STREET ♦ NEW YORK 17. N. Y.

November 17, 1946

For Release

"ESCAPE" IN FRANKFURT PHOTO BY HANS REINHART

IT'S FREE...You don't have to pay three marks for this glimpse of the performance. The photographer paid for you. The star of the show, Camilla Meyer herself, is seen apparently walking on air high above the ruins of the city. Distance was too great for the wire to show on the negative.  
BL1051458

1932.

PLEASE OBSERVE RELEASE DATE AND CREDIT LINE

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March 18, 1948

Dear Sir:

I have before me a very fine photograph labeled,  
ELECTRON MICROGRAPH - Magnesium Alloy, Dowmetal "0",  
Magnification-24,000X; C.H. Gerould, The Dow Chemical  
Company, Midland, Michigan.

This print was loaned to us by Dr. Walter Clark of the  
Eastman Research Laboratories.

May we have a print from this negative approximately  
11x14 inches in size for our permanent collection and  
for display in a forthcoming exhibition, a survey of  
post war photography to be held at the Museum of Modern  
Art beginning of April.

I must apologize for this extremely short notice and I  
hope for your cooperation.

Sincerely yours,

Edward Steichen

C. H. Gerould  
The Dow Chemical Company  
Midland  
Michigan

ES:d

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 18, 1948

Dear Sir:

I have before me a very fine photograph labeled, "Electron Micrograph of Some Magnesium Oxide Smoke Particles - 450,000X"; Dr. J. Hillier, Radio Corporation of America.

This print was loaned to us by Dr. Walter Clark of the Eastman Research Laboratories.

May we have a print from this negative approximately 11x14 inches in size for our permanent collection and for display in a forthcoming exhibition, a survey of post war photography to be held at the Museum of Modern Art beginning of April.

I must apologize for this extremely short notice and I hope for your cooperation.

Sincerely,  
Sincerely,

Edward Steichen

Dr. J. Hillier  
Radio Corporation of America  
Princeton  
New Jersey

ES:d

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RADIO CORPORATION OF AMERICA  
RCA LABORATORIES DIVISION  
PRINCETON, N. J.



March 30, 1948

Mr. Edward Steichen  
The Museum of Modern Art  
11 West 53rd St.  
New York 19, N.Y.

Dear Mr. Steichen:

Please find enclosed a print of magnesium oxide  
smoke which you requested in your letter of March 18th. In  
addition, I am enclosing two prints of zinc oxide which I  
feel have some aesthetic appeal.

Sincerely yours,

A handwritten signature in blue ink that reads "James Hillier".  
James Hillier

JH:ak

Enc. 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 19, 1948

Dear Mr. Hillier:

I must apologize for having overlooked the acknowledgment of your photographs for so long, especially since you responded with such generosity and understanding.

I feel that our few scientific photographs did something very definite toward the clarification of the "IN AND OUT OF FOCUS" thinking in photography today.

If you have any other photographs you consider outstanding in your field, I assure you the prints would not only be greatly appreciated by the Department but will also be performing a useful function.

At any rate, please accept my thanks for your timely cooperation.

Very sincerely yours,

Edward Steichen

James Hillier  
Radio Corporation of America  
RCA Laboratories Division  
Princeton, New Jersey

ES:d

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PRODUCERS AND  
FABRICATORS OF  
MAGNESIUM AND  
MAGNESIUM ALLOY  
PRODUCTS

MAGNESIUM DIVISION  
**THE DOW CHEMICAL COMPANY**  
MIDLAND • MICHIGAN



March 24, 1948

Mr. Edward Steichen  
Department of Photography  
Museum of Modern Art  
West 53rd Street  
New York 19, New York

Dear Mr. Steichen:

Under separate cover we have mailed you three copies of the electron micrograph mentioned by you in your letter of March 18. We have prepared these prints on different papers and you may pick the one you feel is the most desirable for display. You may use the extra prints as you wish.

We would suggest a title as follows:

Electron Micrograph  
Etched Magnesium Alloy  
Magnification - 23,000X

352

If we can be of further service to you feel free to contact us.

Very truly yours,

THE DOW CHEMICAL COMPANY

*C. H. Gerould*

C. H. Gerould  
Laboratory Development Division  
Magnesium Laboratories

CHG:v

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 12, 1948

Dear Mr. Gerould:

I must apologize for having overlooked the acknowledgment of your photographs for so long; especially since you responded with such generosity and understanding.

I feel that our few scientific photographs did something very definite toward the clarification of the "IN AND OUT OF FOCUS" thinking in photography today.

If you have any other photographs you consider outstanding in your field, I assure you the prints would not only be greatly appreciated by the Department but will also be performing a useful function.

At any rate, please accept my thanks for your timely cooperation.

Very sincerely yours,

Edward Steichen

C. H. Gerould  
Laboratory Development Division  
Magnesium Laboratories  
The Dow Chemical Company  
Midland, Michigan

ES:d

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JOSEPH BREITENBACH

ASSOCIATE OF THE ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN  
AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS • HONORARY KAPPA PI

210 CENTRAL PARK SOUTH • NEW YORK 19 • CO 5-0468

March 30, 1948

Mr. Edward Steichen  
Museum of Modern Art  
New York City

Dear Mr. Steichen:

I thank you so much for the interest you took  
in my work.

The caption for the photographs of coffee aroma  
could read as follows:

Coffee Aroma and Coffee Bean  
photographed by special process.

The design surrounding the coffee  
bean is produced by the emanating  
coffee aroma. It forms a monomole-  
cular layer, 1/10 000 000th of an  
inch thick on a surface of liquid  
mercury.

Sincerely yours,

Joseph B. Breitenbach

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POPULAR  
**PHOTOGRAPHY**

350 FIFTH AVENUE, NEW YORK 1, NEW YORK  
TELEPHONE WISCONSIN 7-0400

~~SAMUELS RALPH~~ EARTH PATTERNS  
by  
Ralph Samuels

This is the way parts of the earth look from above. If the earth from close quarters appears to have anything but order in its relationships, from the air there emerges a geometry of forms and shapes that should convince the most skeptical that an abstraction is, after all, a kind of reality.

Aerial photography has provided a dramatic and unprecedented extension of man's visual experience which has immeasurably enriched our concept of the nature of things.

*Ralph Samuels*

These are photographs without pretense or artifice or even a message. They can be viewed any way you wish, right side up or standing on your head.



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Mar. 29. 1948

Lotte Jacobi  
Photographer  
46 West 52nd Street,  
New York 19, N. Y.  
ELdorado 5-8887

Dear Mr. Heber:

Enclosed

I am sending you the text you  
asked for.

With kind regards

Yours

L. Jacobi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y. March 19, 1948

Captain E.J. Steichen  
Museum of Modern Art  
11 W. 53d St.  
New York City 19, N.Y.

Dear Steichen,

I have sent you today by First Class Mail an 11x14 inch print of each of the three subjects we discussed today. We have the copy negatives from which these prints were made so if you need a higher degree of enlargement please let me know.

The prints are marked A, B and C on the backs, and I enclose a list of the captions and photographers corresponding to these.

I am sorry that we do not have the Saturn negative. If, however, you will return the print, I will have a copy made.

Sincerely yours,



Research Laboratories

Walter Clark:AMM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- A. Polished and etched surface of Chempur block tin, 30 times. Cold reduced 50 per cent by compression, and annealed 3 hours at 350°F. From: D. H. Rowland, Pittsburgh, Pa. Carnegie-Illinois Steel Corporation, Research Laboratory.
- B. Etched charcoal tinfoil surface, 1½ times. Coating weight 4 pounds per base box. From: D. H. Rowland, Pittsburgh, Pa. Carnegie-Illinois Steel Corporation, Research Laboratory.
- C. Photoelastic study of a bomb suspension hook showing stress pattern. Made by using circularly polarized light and a monochromatic light source. Phot. by C. A. Van Kammen, U. S. Naval Photographic Service, Washington, D.C.

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ROSE GREENBAUM 144-42 70 AVENUE KEW GARDEN HILLS, NEW YORK

1. "Abstraction of a Woman without Curves" (11x14) \$125.
2. "Lost Laughter" - (11x14) \$150.
3. "Secret, Mysterious night" (14x17) \$200.
4. "A burning point in Time" (11x14) \$125.
- ~~5.~~ "Concept" (? as whether it is to be hung) (11x14) ~~\$125.~~
- 5~~4~~ "Arrangement #5" (" " " etc. 16x20) \$150.
- 6~~2~~. "They were the bathers in the humid, shadeless waters where the soul sank down" -  
(from "The Web + The Rock" -  
by Thomas Wolfe)  
\$300.

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1948

IN AND OUT OF FOCUS

A survey of phases, directions and tendencies in TODAY'S  
PHOTOGRAPHY

DIRECTED BY EDWARD STEICHEN  
INSTALLATION DESIGNED AND PHOTOGRAPHS HUNG BY HERBERT MATTER

LARGE COLOR TRANSPARENCIES MADE BY THE EASTMAN KODAK COMPANY

THE MURAL SIZE ENLARGEMENTS BY LENS CRAFT STUDIOS, INC.

STUDIO TRIPOD FROM J. G. SALZMAN, INC.

SOME PRINTS SHOWN BY COURTESY OF INTERNATIONAL NEWS PHOTOS \*  
LIFE - FORTUNE - VOGUE - McCALLS - U.S. CAMERA - MAGNUM -  
PIX - F.P.G. - STANDARD OIL COMPANY OF N.J.

Handwritten notes in pencil:  
2/20/48  
30  
71

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Out here you wear out, men and women wear out, the sheds and the houses, the machines wear out, and every ten years you put a new seat in the cane-bottomed chair. Every day it wears out, the nap wears off the top of the Axminster. The carpet wears out, but the life of the carpet, the Figure wears in. The holy thing, that is, comes naturally. Under the carpet, out here, is the floor. After you have lived your own life, worn it out, you will die your own death, and it won't matter. It will be all right. It will be ripe, like the old man.

Nothing happens to a man overnight but sometimes what has been happening for years, every day of his life, happens suddenly. You open a door, or maybe you close it, and the thing is done. It happens. That's the important thing. I watched the old man in his nautical hat cross the yard like one of his harrows, the parts unhinged, the joints creaking under a mat yellow grass. He stopped near the planter to suck on his pipe, tap the bowl on the seat. On the spring handle of the gear was a white cotton glove, with the fingers spread, thrust up in the air like the gloved hand of a traffic cop. The leather palm was gone, worn away, but the crabbed fingers were spread and the reinforced stitching, the bib pattern, was still there. The figure on the front of the carpet had worn through to the back."

Wright Morris  
- THE HOME PLACE -

"To sit on a straight-backed chair I have to lean forward, on my knees, and look at my hands or something on the floor. On the floor was a piece of worn linoleum. The center of the pattern had been worn off, and Clara had dauben on one of her own. Brown and green dabs of the brush. Uneven rows. I looked through the door at the dining room, the dark-wood chairs spaced on the wall, the cabinet in the corner, the harvest-hand table, the single frosted bulb on the fly-cluttered cord. Everything in its place, its own place, with a frame of space around it. Nothing arranged. No minority groups, that is. No refined cast system for the furniture."

W right Morris  
- THE HOME PLACE -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	373.8

"There's a story in the family, on my mother's side, that my Grandmother Osborn started west with her man, her Bible, and her can-seated rocking chair. As things got bad she had to give up both her man and the Bible, and to keep from freezing to death she had to burn the chair. But first she unraveled the can-bottom seat. She wrapped it around her waist, and when she got to where she was going she unwrapped it, put it in a new chair. Her kids grew up with their bottoms on it. That cane seat was the connection with all of the things, for one reason or another, she had to leave behind. Which was what these women were doing with me now. They were putting a cane seat, and approved one, in my bottomless chair. Making the connection. The rest would follow, naturally."

Wright Morris  
- THE HOME PLACE -

"We're goin' to get our hairs cut," he said, then I heard the magneto, buzzing like a fly trapped in a mason jar. A blue cloud of smoke shot out of the exhaust, the body throbbed with a kind of palsy, she bucked twice, then suddenly jerked out of the garage. She swung around in a half moon, grazing the bark on the box elder, rattling the harrow, then pulling up, suddenly, facing me. The old man held the wheel like he had a live snake in his hands.

"Dang!" he said, cool enough, "I always forget about that spark."

"He kept his hands on the wheel, and lowered the spark with his crooked finger. The palsy stopped, but a soft, lolling roll began. 'Well, you comin', he said. As the kids were in the front seat, beside him, I had to crawl over the door in the rear. He had a winter top on the Ford, which is a fine thing when it's freezing, but a little less than hell in the summertime. I held on to the braces, and we pattered down the drive."

Wright Morris  
- THE HOME PLACE -

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"'Mr. Applegate,' said Eddie Cahow, 'man here ahead of you is Mr. Osborn.' Mr. Applegate nodded his head, tipped over the cuspidor to spit. Then he straightened up and faced the mirror across the room.

'Mr. Who?' he said.

'Osborn--' said Eddie Cahow. Mr. Applegate crossed the room and sat down in the barber chair. Eddie Cahow tipped him back and spread the peppered cloth on his front, wiped the juice from his chin with the towel he held in his hand. 'Says his name is Muncy,' Eddie Cahow said, 'but his mother was an Osborn. When your mother's and Osborn that's what you are.' He wet the towel and packed it around Mr. Applegate's face. 'There was five of them girls,' he said. 'Seems to me it was Will who married the young one. There was Violet, Marian, Mabel, Winona--' Eddie Cahow stopped to work up a lather."

Wright Morris  
- THE HOME PLACE -

"'Think that's Martha,' the old mad said, 'strong as a bull, but, My, she was gentle.' He looked around. 'Seems like I forgot where they buried her.'

'Out in Boone County,' Clara said.  
The old man wheeled, saw it, nodded.

'Think Maggie May's out there too,' he said.

'We never really heard -- we don't really know.'

'Anyhow, she's gone,' said Viola.

'A-men,' the old lady said."

Wright Morris  
- THE HOME PLACE \*

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## THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: GIBBLE 5-8900  
4845-19

FOR IMMEDIATE RELEASE

### "IN AND OUT OF FOCUS" PHOTOGRAPHY SHOW AT THE MUSEUM OF MODERN ART

A wide survey of photography today, including prints by <sup>80</sup>~~78~~ photographers from many parts of the country, the first large exhibition organized by Captain Edward J. Steichen, Director of the Museum's Department of Photography, will open to the public today, April 7, in the entire first floor of the Museum of Modern Art. The photographs will remain on view until July 11.

This exhibition continues a series begun last fall with a showing of the work of three young photographers done on special theme assignments. The series, the purpose of which is to indicate directions, tendencies and phases in contemporary photography, will continue with future Museum exhibitions in special fields.

The exhibition includes many well-known names and also presents a large number of newer photographers seldom or never seen here before; it includes acclaimed and accepted photographs as well as the new and experimental. Subject matter in this comprehensive view of today's creative photography ranges from meticulous realism to complete abstraction, from electron micrographs for scientific uses to highly sensitive mental or emotional concepts. The frozen action of the strobe lights is shown contrasted with the blur or repetition of action in longer exposure, the crusading documentary photograph is here with purely objective reportage. One of the photographers exhibiting has received a Museum of Modern Art fellowship, six have received Guggenheim Fellowship awards and one a Julius Rosenwald Foundation fellowship.

Five mural size color transparencies have been made especially for this exhibition. An advance showing of some of the material for two book projects offers a new juxtaposition of texts and pictures. The installation was designed by Mr. Herbert Matter, well-known photographer.

Captain Steichen comments on the display of photography:

"Any rational evaluation of contemporary photography must be premised on an informed approach. Before we can evaluate we should know and compare all its phases and directions.

"Here for the first time, we are able to have an over-all look at a collection covering much of today's photography. These

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photographers claim attention by the evidence of their skill, imagination, aspiration, understanding and sincerity.

"The breathtaking effect of the large color transparencies represents a new outpost in naturalistic representation and possibly the ultimate solution of the term 'holding the mirror up to nature.'

"At the very opposite pole, and in violent contradiction to all naturalistic photography, is the work of the abstractionists where all semblance of a representational nature has disappeared. Including and between these poles, today's creative photographers have found fruitful fields of exploration and experiment and at times remarkable and incisive achievement.

"Since assuming charge of the Museum's Department of Photography, I have felt the need of an opportunity to see and study such an exhibition as this; and I hope photographers, editors, art directors, publishers and the public may find it as informative and inspiring as I do. There is evidence here of the rich fulfilment of experience among recognized photographers, and there is heartening encouragement in the achievements, the potentialities, the experiments and the aspirations of the newer and younger exhibitors.

"There are certain phases of photography which will be considered further in future exhibitions of specialized kinds of illustrations and industrial photography as well as "The Great News Photographs" which will be the theme of the next large scale exhibition of photographs at the Museum."

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## THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

48308-14

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART TO PRESENT LARGE SURVEY OF  
PHOTOGRAPHY TODAY

On April 7 the Museum of Modern Art will present its major photography exhibition of this season: In and Out of Focus--A Survey of Today's Photography. It will be an exhibition of current camera images, documents, concepts, visions, tendencies, and directions ranging from precise realism to completely abstract designs. Between 25 and 50 photographers--some of them well known, others making their museum debut--will be represented.

The exhibition of Great News Photographs originally scheduled to open April 7 has been postponed as its scope grew larger than the gallery space available. However this exhibition is still being actively prepared and the/<sup>new</sup>opening date will be announced in the near future.

Both exhibitions are under the direction of Edward Steichen, Director of the Museum's Department of Photography.

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LIGHT PICTURES

by

Lotte Jacobi

This is a selection from a large group of pictures whose subject is light and light alone. Carefully planned in their composition, they represent an effort within the world of light to reach a better understanding of the realities of dimension. )

My great-grandfather worked with Daguerre; my grandfather and my father, as photographers, were in constant experimentation, and all of them were deeply absorbed in the phenomenon of light. When I was a child, my father had me make my first camera out of a black box with a pin-hole for a lens. Ever since, I have felt that the camera was a sort of cage for light, that controlled and measured and predicted its effect. I often wondered what light was doing, unfettered by standard photographic procedure. There have been special studies and many experiments behind the pictures of which these are a small selection.

I wish to express my gratitude to Leo Katz who guided my first steps toward understanding in this field which is new to me.

(The (of these pictures)

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# SAN FRANCISCO MUSEUM OF ART

## PRESS RELEASE

WAR MEMORIAL  
CIVIC CENTER  
HEMLOCK 1-2040

FOR IMMEDIATE RELEASE

February 8, 1949

### IN AND OUT OF FOCUS (A large group photography show of contemporary work)

- Opening February 9, continuing through March 2 - This exhibition composed of one hundred and eighty-five prints by fifty-five photographers is the first major photography exhibition organized by EDWARD J. STEICHEN, internationally known photographer and Director of the Department of Photography at the Museum of Modern Art in New York. The exhibition includes works by many of the most well-known photographers in the United States, and also a large number of prints by newer artists in this specialized field. One of the exhibitors has received a Museum of Modern Art fellowship, another a Julius Rosenwald Foundation fellowship, and several have been awarded Guggenheim fellowships.

Subject matter in this comprehensive view of today's creative photography ranges from meticulous realism to non-objective works, from electron micrographs for scientific uses to equally sensitive photographs of people. The freezing action of the strobe lights is shown in contrast to the blur or repetition of action in longer exposures; the crusading documentary photograph is presented as well as more objective work. In short, the exhibition places acclaimed conventional photographs by the side of the new and experimental.

"Since assuming charge of the Museum's Department of Photography, I have felt the need of an opportunity to see and study such an exhibition as this; and I hope photographers, editors, and directors, publishers and the public may find it as informative and inspiring as I do. There is evidence here of the rich fulfillment of experience among recognized photographers, and there is heartening encouragement in the achievements, the potentialities, the experiments and the aspirations of the newer and younger exhibitors."

- Edward J. Steichen

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**THE MUSEUM OF MODERN ART**  
**11 WEST 53 STREET, NEW YORK 19, N. Y.**

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 4845-19

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"IN AND OUT OF FOCUS" PHOTOGRAPHY SHOW AT THE MUSEUM OF MODERN ART

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This exhibition continues a series begun last fall with a showing of the work of three young photographers done on special theme assignments. The series, the purpose of which is to indicate directions, tendencies and phases in contemporary photography, will continue with future Museum exhibitions in special fields.

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A wide survey of photography today, including prints by <sup>80</sup>78 photographers from many parts of the country, the first large exhibition organized by Captain Edward J. Steichen, Director of the Museum's Department of Photography, will open to the public today, April 7, in the entire first floor of the Museum of Modern Art. The photographs will remain on view until July 11.

This exhibition continues a series begun last fall with a showing of the work of three young photographers done on special theme assignments. The series, the purpose of which is to indicate directions, tendencies and phases in contemporary photography, will continue with future Museum exhibitions in special fields.

The exhibition includes many well-known names and also presents a large number of newer photographers seldom or never seen here before; it includes acclaimed and accepted photographs as well as the new and experimental. Subject matter in this comprehensive view of today's creative photography ranges from meticulous realism to complete abstraction, from electron micrographs for scientific uses to highly sensitive mental or emotional concepts. The frozen action of the strobe lights is shown contrasted with the blur or repetition of action in longer exposure, the crusading documentary photograph is here with purely objective reportage. One of the photographers exhibiting has received a Museum of Modern Art fellowship, six have received Guggenheim Fellowship awards and one a Julius Rosenwald Foundation fellowship.

Five mural size color transparencies have been made especially for this exhibition. An advance showing of some of the material for two book projects offers a new juxtaposition of texts and pictures. The installation was designed by Mr. Herbert Matter, well-known photographer.

Captain Steichen comments on the display of photography:

"Any rational evaluation of contemporary photography must be premised on an informed approach. Before we can evaluate we should know and compare all its phases and directions.

"Here for the first time, we are able to have an over-all look at a collection covering much of today's photography. These

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photographers claim attention by the evidence of their skill, imagination, aspiration, understanding and sincerity.

"The breathtaking effect of the large color transparencies represents a new outpost in naturalistic representation and possibly the ultimate solution of the term 'holding the mirror up to nature.'

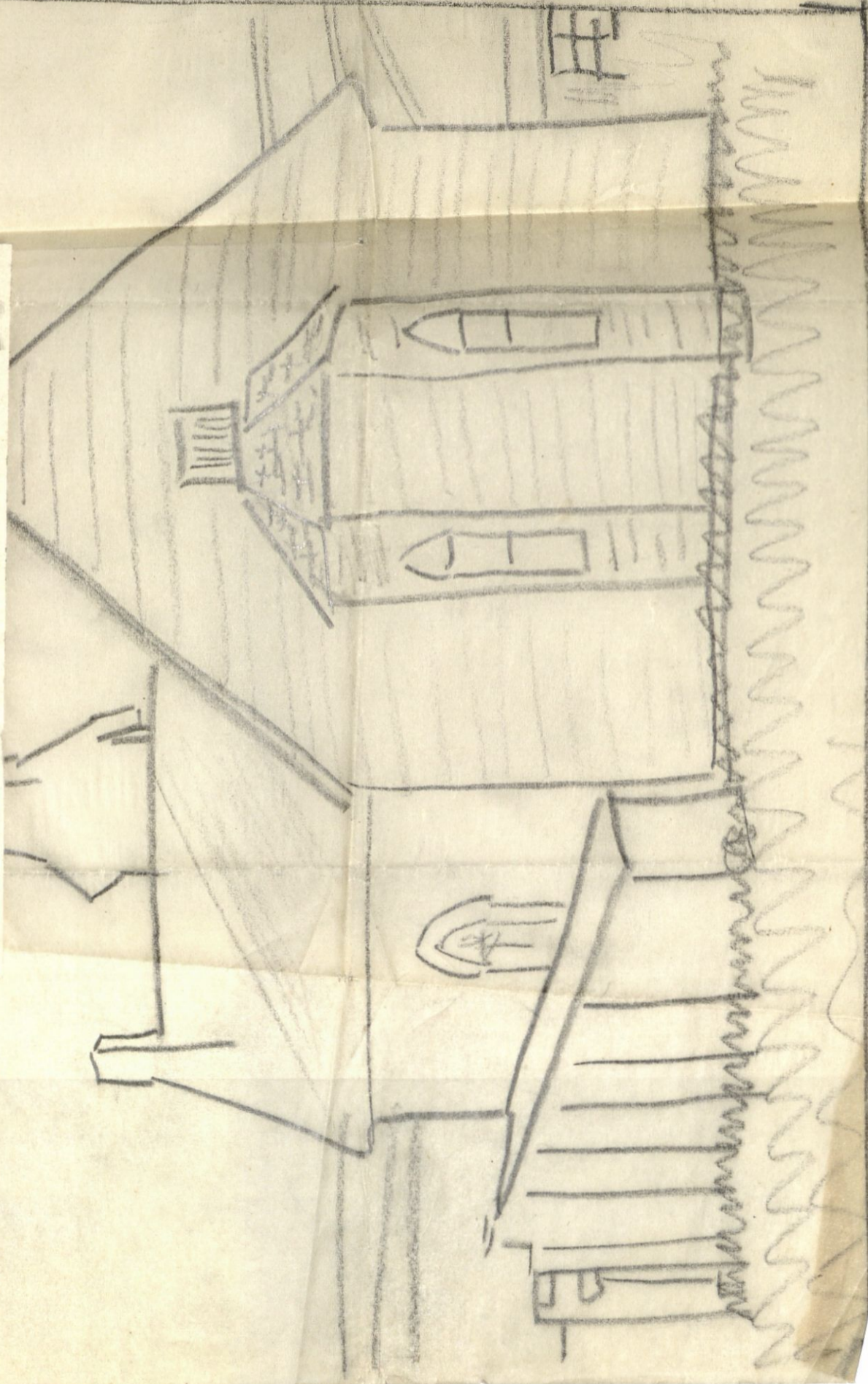
"At the very opposite pole, and in violent contradiction to all naturalistic photography, is the work of the abstractionists where all semblance of a representational nature has disappeared. Including and between these poles, today's creative photographers have found fruitful fields of exploration and experiment and at times remarkable and incisive achievement.

"Since assuming charge of the Museum's Department of Photography, I have felt the need of an opportunity to see and study such an exhibition as this; and I hope photographers, editors, art directors, publishers and the public may find it as informative and inspiring as I do. There is evidence here of the rich fulfilment of experience among recognized photographers, and there is heartening encouragement in the achievements, the potentialities, the experiments and the aspirations of the newer and younger exhibitors.

"There are certain phases of photography which will be considered further in future exhibitions of specialized kinds of illustrations and industrial photography as well as "The Great News Photographs" which will be the theme of the next large scale exhibition of photographs at the Museum."

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"Next reunion I didn't go to—" the old lady said. Her voice was high, and she clamped down on her teeth. "Went to the next one. Saw him over by himself. You're President Polzen reunion, aren't you? I says. I am, he says. I heard you said the oldest lady couldn't get up in the public and talk, I says, but you said the oldest lady there could get up and sing. He laughed and laughed. Then I said, If we're going to sing let us sing *Blest Be the Tie that Binds*. He didn't say anything. When the time came he stood up and said, Let us sing *Blest be the Tie that Binds*. So we did."



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U. S. CAMERA AND TRAVEL & CAMERA

420 Lexington Avenue, New York 17, N. Y.

LExington 2-0800

June 22, 1948

Mr. Edward Steichen  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Attention: Miss Knapp

Dear Miss Knapp:

Captain Steichen asked me to send you a list of photographs from the "In And Out of Focus" show which have yet to be obtained.

Abbott	"Fish", "Self Portrait"
✓ Matter	"Two Dancers"
✓ <del>Fliskin</del>	<del>"Hammock", "Street Car"</del>
✓ <del>Blumenfeld</del>	<del>"Legs" (reticulated)</del>
✓ <del>Callahan</del>	<del>"House With Fire Escapes" 7</del>
✓ <del>Bubley</del>	<del>"Group in Bus Terminal"</del>
McCombe	"Bird and Racing Car"
Grigsby	"Nude"
✓ <del>Page</del>	<del>"Counter Girl", "Rear View of Girl Walking"</del>
✓ <del>Croner</del>	<del>"Man in Snow", "Man in Restaurant"</del>
✓ <del>Engel</del>	<del>"Boy Chewing on Pencil in School"</del>
✓ <del>Deren</del>	<del>"People Standing in Doorways"</del>
✓ <del>Adams</del>	<del>other three pictures (we have Mt. Williamson with rocks in foreground)</del>
→ ✓ <del>Ryan</del>	<del>"Jewish Refugees"</del>
✓ <del>Seymour</del>	<del>"German Baby in Ruins"</del>
✓ <del>Penn</del>	<del>four portraits (we have still life and ballet group)</del>
→ <del>Mili</del>	<del>"Lewis-Walcott Fight"</del>
✓ <del>Jacobi</del>	<del>four pictures of studies in light</del>

Also the set of softer installation shots.

This is not the complete list but covers the layouts we have planned so far.

Sincerely yours,

U. S. CAMERA PUBLISHING CORP.

*C. J. Pelletier*  
C. J. Pelletier  
Book Editor

CJP/yd

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1. Marion Palfi: kid between 2 fence pickets
2. Cal Ryan re print of refugees
3. ~~Chick~~ David Seymour's baby in the ruins.
4. Left prints - Soyuzarni.
5. Get 4 Axel Abram's prints
6. Esther Bubly set (vertical)
7. Get snow scene from Croner.
8. Maya Deren
9. ~~Carl Felt~~
9. Shoshine - Mark Luge bag in school. -
10. Briggsby - milk
11. Sid Grossman (Sumner photo <sup>the</sup> strip
12. Lotte Jacobi " " the set together
13. Hella Lewitt (?) ask permission, girl with milk bottles
14. Herbert Matter - 1 print of Sumner photo set. dance showing between bottom
15. ~~Mc Combe~~
15. Mili - prize fight
16. Newman: Stravinski + Whitney
17. Page: gal's behind + counter girl. (got prints made later crop)

(more on back)

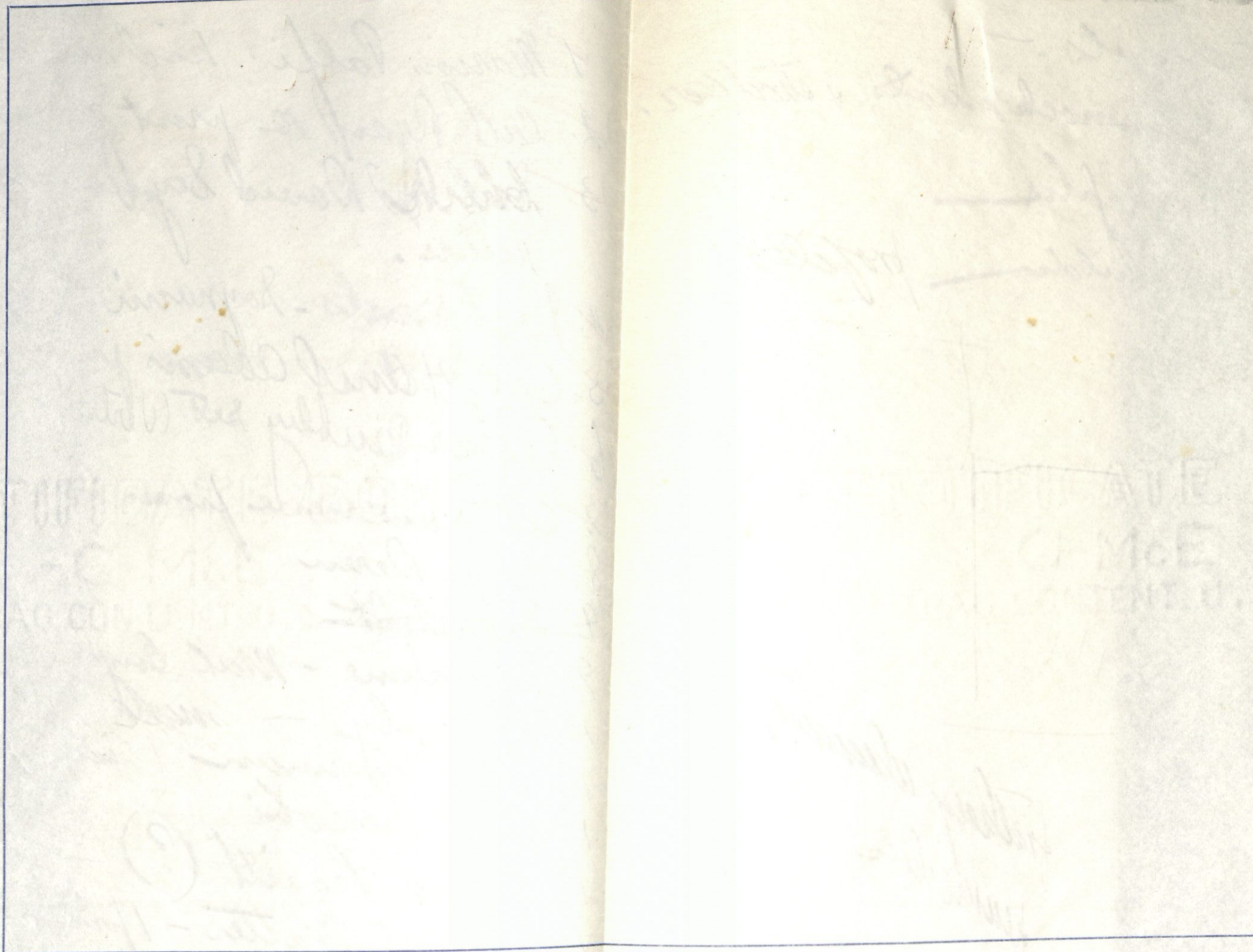
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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U. S. CAMERA ANNUAL—

Bleed.....9<sup>5</sup>/<sub>16</sub>" x 12<sup>3</sup>/<sub>4</sub>"  
Trim.....9" x 12"  
Inside Type.....8" x 10<sup>3</sup>/<sub>4</sub>"

BLEED  
TRIM



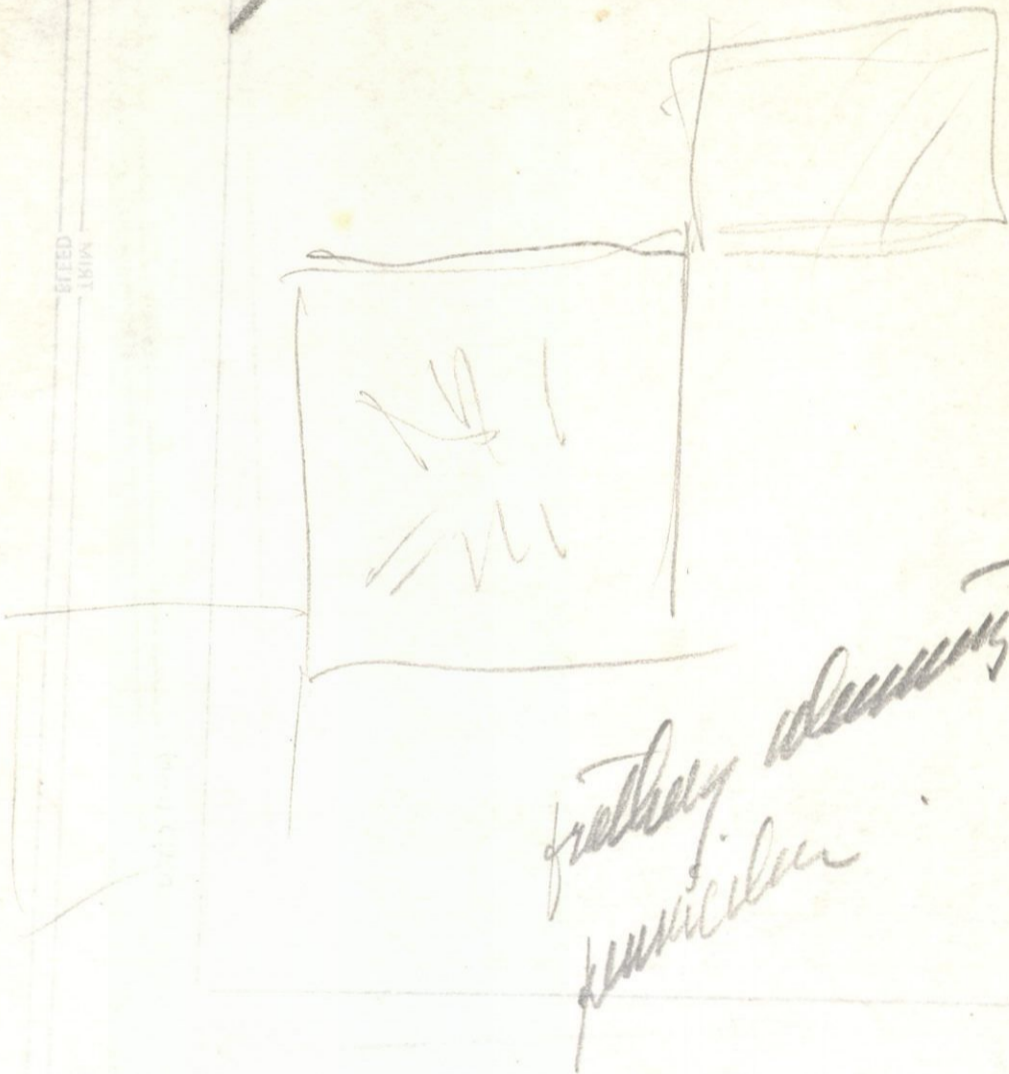
.....FOLIO (even)

TRIM  
BLEED

BLEED  
TRIM

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Peem: 4 portraits.  
Plishin: 2 hammock photos + street car.  
Scientific photographs  
Neyman: 2 negro children profiles



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ROSE GREENBAUM 144-42 70 AVENUE KEW GARDEN HILLS, NEW YORK

Photography has long been a medium of visible representation, whether it was soft focus, sharp focus or deliberately out of focus. Few have dared to venture into fantasy or <sup>believe</sup> acknowledge that the medium <sup>is</sup> capable of delving into the realm of the intangibles. We are accustomed to represent the reality of visible things. Yet here with lens, light and emulsion, we can reveal the unseen, the unreal and to give them broader meaning, with objects, events, people ~~and~~ assuming emotional symbols of subconscious promptings.

March 24, 1948.

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ARMOUR RESEARCH FOUNDATION

OF ILLINOIS INSTITUTE OF TECHNOLOGY

TECHNOLOGY CENTER, CHICAGO 16

APPLIED MECHANICS RESEARCH

IN REPLY  
REFER TO:

*Steichen*  
August 23, 1948

Mr. Edgar Kaufmann, Jr.  
Museum of Modern Art  
N.W. 53rd Street  
New York 19, N.Y.

Dear Edgar,

Enclosed are two photographs which may interest Mr. Steichen and you. They have dynamic compositions. It is too bad that the prints are not better than they are as the white areas should be clear.

The following are notes on the photographs:

Zinc Oxide

This picture is a magnification produced by an electron microscope of common zinc burned in air. Though light or common optical microscopes can show the crystals generally, the clear quality and structural nature are shown in a manner never seen before the use of the electron microscope. This type of crystal deposition requires no support and thus is quite easy to make, being used commonly for electron microscope demonstrations. The above picture is however quite unique in that it shows a wide variety of spikes, panels, and flukes as well as spikes showing abnormalities and other artifacts.

A person interested in structures and design can hardly fail to be interested in the possibilities of structures like these. This is in itself another argument for a closer relation between design and scientific research.

Lead Iodide

Though the picture cannot show it, the crystals shown were constantly changing under observation in the electron microscope. The image on the phosphor screen is 2 x 2 inches which is the same size as the plate taking the picture from within the high vacuum. Further enlargement from the plate completes the magnification to 28,500. Either 500 or 5,000 magnification may be used to make the plate originally.

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# LIFE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20

EDITORIAL OFFICES

Fritz Goro

Captions for photos at Museum of Modern Art exhibit:

MAN MADE ELEMENTS  
magnified 100 times

- 1) Compound of PLUTONIUM (Element 94) inside the tip of a microcone. The shiny curve to the right of the Plutonium crystals is the surface of the solution out of which the new element was precipitated ~~by a centrifuge~~.
- (null) 2) Compound of ~~NEPT~~ NEPTUNIUM (Element 93). In the center a glass pipette has been inserted into the precipitation-~~cell~~ cell of the microcone to draw off remaining ~~precipitated~~ solution.
- 3) A microcone less than an inch long is loaded with ~~chemical~~ solution out of a long, thin pipette. Microcone and pipette are mounted on micromanipulators to bring them together with extreme caution.

MICROCONES are the testtubes of ultramicrochemistry.

Ultramicrochemical methods made it possible ~~1942~~ to isolate Plutonium <sup>in 1942</sup> (and to discover the chemical reactions with which to separate Plutonium from Uranium. The amounts of Plutonium available for these crucial investigations at the beginning of the atomic Bomb project were infinitesimally small, but amplified ten billion times from the laboratory scale led directly ~~1944~~ to the Plutonium producing piles <sup>at</sup> ~~in~~ Hanford ~~in~~ 1944 — and a year later to the atomic Bomb.

Photographs taken by F.W. GORO for LIFE Magazine at the New Chemistry Laboratory of the University of ~~XXX~~ Chicago.

Technical notes: Photomicrographs taken on 5x7 panchromatic film with 32mm Bausch & Lomb coated Micro-Tessar. Photo of chemist Dr. Burris B. Cunningham, taken with Rolleiflex on Super-XX.

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UKRAINE

Harvest in Russia

27c  
32. Interior of a Ukrainian house during the evening meal. On the table paper flowers, on the windows embroidery, on the walls icons surrounded with fresh flowers, and in a black frame the picture of the son who was studied in Kiev University and was killed in the battle of Kiev.

Kiev

27a  
9. Fruit lemonade and ice cream stands are very popular. They are on nearly every street corner of the city.

Stalingrad

27  
15. The center of Stalingrad, *and the new pioneer monument* where there are no houses standing and the only thing rebuilt is the Pioneer monument. The ruins of the old railway station are covered with the pictures of the central committee of the Communist Party.

Moscow Today

24. The museums are crowded *and* too. For paintings the most famous and best is the Titjarkov Gallery where the Russian icons of today are exhibited. Painting was never an outstanding accomplishment of the Russian soul and the best Russian paintings are the religious icons of the 14th and 15th centuries, but the Moscovites are curious and eager and spend hours and hours looking at pictures of the old masters.

Sunday in Moscow

27b  
4. There are three selected guards near Lenin's tomb day and night. The relief of the guards is followed and enjoyed by the visiting Soviet children who run alongside the stiff-walking guards until they disappear through the Kremlin gates.

*in the background the walls of the Kremlin*

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SIBLING RIVALRY

Statement of Philosophy:

".....to record the dynamics of realities that reflect

the basic needs and strivings of ordinary people; clearly to see

and allowed to be seen the forest despite the trees."

FONS IANNELLI

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THE HOME PLACE  
Wright Morris

Lewis Mumford:

"I began THE HOME PLACE on my own home place in Dutchess County, and I finished the book in Iowa, not far from the scene of Wright Morris's double-barrelled work of art. The stuff of which he has composed his book is so genuine it almost hurts: full of the real folk-spirit of America, which so rarely gets into our synthetic and self-conscious "folk-art". I am going to broadcast THE HOME PLACE widely to my friends in Europe, for in this book they will find an America that few foreigners—and unfortunately too few urban Americans likewise—will ever find at first hand by themselves, nor even in the pages of a Steinbeck, a Faulkner, a Caldwell. Wright Morris's writing has the density of an experience that has been lived and re-lived in the mind, until the depths of a lifetime can come forth in a single casual episode. As for his photographs, they are as poignant in feeling as they are skillful in technique. Morris makes the rubbish left by past lives or the grass a human foot has walked on more poignant with human experience than most photographers are capable of making the human face: in the most desolate and bleak of rooms he records the seconds, minutes, and days of a whole lifetime. This book will live on, I have little doubt, as Huckleberry Finn and Winesburg, Ohio, will live on: because, though it is rooted in our folkways, its meanings and directions are universal ones. In Wright Morris's THE HOME PLACE, we have one of the most original works of art our generation is likely to see."

Lewis Mumford

Amenia, New York  
30 June, 1942

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STATEMENTS

Breitenbach, Joseph                      COFFEE BEAN

The design surrounding the coffee bean is produced by the emanating ~~from the bean~~ coffee aroma. It forms a monomolecular layer, 1/10,000,000 of an inch thick on a surface of liquid mercury.

Jacobi, Lotte *refines her abstractions as follows:*  
ABSTRACTIONS

The subject of these pictures is light and light alone. Carefully planned in their composition, they represent an effort within the world of light to reach a better understanding of the realities of dimension.

Greenbaum, Rose                      ABSTRACTIONS (Color produced by multiple toning of print)

Photography has long been a medium of visible representation. I believe that the medium is capable of delving into the realm of the intangibles, the unseen, the unreal, and give them broader meaning with objects, events, people assuming emotional symbols of subconscious promptings.

Samuels, Ralph                      EARTH PATTERNS

This is the way parts of the earth look from above. If the earth from close quarters appeared to have anything but order in its relationships, from the air there emerges a geometry of forms and shapes that should convince the most skeptical that an abstraction is, after all, a kind of reality.

Aerial photography has provided a dramatic and unprecedented extension of man's visual experience which has immeasurably enriched our concept of the nature of things.

*Ralph Samuels*

Fitzsimmons, James                      ABSTRACTIONS

I am concerned with the transmission of symbols of an archetypal character as the outward expression of an inner experience.

These prints are multiple dye transfer montages printed in whatever colors fit the concept I have in mind. There is no handwork involved.

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March 29th

Mr. Sid Mautner

Releasing of negative

Edward Steichen  
Director of Department of Photography

We would greatly appreciate the loan of your negative of the tight-rope walker over the ruins in Germany. We will use this negative for a mural size blow-up for our forthcoming exhibition of post war photography.

Your kind cooperation in this matter is sincerely appreciated.

Yours sincerely,

Edward Steichen

Sid Mautner, Editor

Inter-national News Photos  
235 East 45th Street  
New York City

Robert Yarrow  
Special Agent

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 29, 1948

Dear Mr. McNally:

Thank you so much for your very kind willingness to cooperate.

Since we did not hear from you, I gathered that you must be away and we had to use a substitute picture. I am returning your negative to you under separate cover.

We probably will be able to use this photograph later in the Great News Photograph show. In the meantime, I hope the original negative will turn up as it is almost impossible to get good print quality from a copy negative.

Sincerely yours,

Edward Steichen

Lawrence McNally  
Photo Department  
Baltimore News Post  
Baltimore, Md.

ES:d

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# THE MUSEUM OF MODERN ART

Date March 19, 1948

To:

Re: \_\_\_\_\_

From:

\_\_\_\_\_

## Estimate on Photography Exhibit "In & Out of Focus"

### Carpentry

Labor	\$400.
Material	200.

### Painting

Labor	380.
Material	50.

Installation 150.

Electrical 50.  
*1/30*

Re-erecting and repainting 800.

---

Total 2,030.