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Post-War European Photo

May 26 - Aug 26, 1953

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1 -

✓ = not in circulating to be returned

POST-WAR EUROPEAN PHOTOGRAPHY

CHECK LIST:

ret'd - already returned

VILEM KRIZ. Czechoslovakia, now U.S.A.

VISION OF THE TIMES
from a series

Returned 7-17-58

"Documents of Past, Lost, Useless and Cruel Times"

4 exp 53.741 & see Home in sc

1. "No More Tears" (carved woman's head; paint peeling off) 53.740
2. "Poor Home" (baleful eyes)
3. "Neighbor" (statue showing muscular construction) (1 extra)
4. (2 dolls in cardboard box)
5. (doll in wreath) publicity photo.

DAVID LEES. Florence, Italy 53.745-755 (.45-48 in c/E)

4

H. Gordon Craig - photographed at Tourettes sur Loup, Alpes Maritimes, in 1950
11 prints 7 c not to go 6-

ERNST SCHEIDIGGER. Zurich, Switzerland 53.756-769 c/e 757-9 761-7, 769

Joan Miro - photographed in his Spanish garden and studio. 14 prints
exc 53.757 & 53.766 2 of Them 5 publicity prints

DAVID MOORE. London

1. (little boy in rubble looking toward light) 53.770
2. (woman nursing baby - older woman and child at foot of bed) 53.771

PAUL HUF. Amsterdam, Holland (2 extra)

1. (3 doorways, man in last) 53.772
2. (baby yawning, man reading) 53.773
3. (stacks of wooden crates) 53.774

NIGEL HENDERSON. London (6 extra)

1. (2 dolls in window - view down street) 53.775
2. (child, toy telephone, CARE package) .776
3. (man in cafe window - texture glass) .777
4. (delivery bicycle - distortion) .778 .780 (small print)
5. (abstraction, photostat paper) .779 ✓ manipulated paper of #7)
6. (photostat; negative of above) 781

ROBERT FRANK. Zurich, Switzerland, now U.S.A. ALL RETURNED 11.6.58

1. (street - white strip) Returned 11.6.58
2. (cellist) Returned 11.6.58
3. (Mrs. Frank and baby) " 53.784
4. (idyll in the woods) Spain "
5. (heroine in the mist) London, 1952 " 53.786

WALES: 8 prints (Welsh miners) " 53.791 another? no #

(✓✓✓ 3 c out)

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2

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

ROBERT FRANK. Zurich, Switzerland, now U.S.A. (continued)

14. ~~(old horse and boys) Paris~~ Returned 11.6.58 53.795 SC
VALENCIA: ~~3 prints (cafe table at night)~~ 53.796 PC
(procession) " PC
~~(children in street) 1952~~ " 53.798
LONDON: 5 prints (English bankers) 1952 Returned (man in bowler hat white diagonal over) 53.803 53.800 SC

ZDANEK PIVECKA. Munich, now U.S.A.

1. (sculpture and tombstones) 53.804
2. (bombed-out building) 53.805 } Returned to Dept. für Bildjournalismus 6.12.54

LEONTI PLANSKOY. London

1. (stout Negro woman, loaded with beads) 53.806
2. ~~(girls dance)~~ 53.807 RIO DE JANEIRO, 1952
3. (girls in white dresses, plumed hats) 53.808
4. (man tickling girl's midriff) 53.809
5. (3 Angels) Ouro Preto, Minas Gerais, Brazil, 1952 53.810 also unmounted - (only This group christ)
6. (Negro mother and baby) " " " " 53.811
7. (two women fish sellers) Rianjo, La Coruna, Spain, 1951 53.812 and a duplicate
8. (old woman, basket on head)" " " " 53.813
9. (2 women in pub) London, 1951 53.814 also unmounted
10. (Negro dance) Rio de Janeiro, 1952 MC
11. (at deathbed of child) Rianjo, La Coruna, Spain, 1951 MC

LISELOTTE STRELOW, Dusseldorf

1. R. Gualinger, Mayor of Cologne
2. Prof. Dominikus Bohm .818
3. Prof. Edwin Scharff-Bildhäser
4. Carol Read
5. (workman) .820

} 53.817-821

JAKOB TUGGENER. Zurich

1. (workers' shoulders and arms driving in wedge) .822
2. (workman firing furnace)
3. (couple dancing in evening clothes)
4. (Finger with ring)
5. (couple in evening clothes - confidential conversation)
6. (close-up, couple dancing)
7. (woman with head on arms @ rope of hair)
8. ("S" hooks)
9. (woman running up stairs - row of houses on left)
10. (man in glasses removing newspaper from coat)

} 53.822-831

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3

POST-WAR PHOTOGRAPHY, Check List, continued

EVA BESNYO. Amsterdam

1. (mother holding baby in lap)
2. (old lady crocheting)
3. (woman nursing baby)
4. (two old ladies at a table)

53.832-835 (babyhead)

FOR

BERT HARDY. London

1. Gorbals Slum Area in Glasgow, Scotland (child at table)
2. Kashmir (cow in room with child in bed)
3. Scottish Pub Scene (man and woman with beer)
4. German refugees (mother and child)
5. Children of the Gorbals, Scotland (two boys crossing gutter)
6. The French Village Storyteller
7. Korea, 1950 (old Korean man and children)

53.836-842

SABINE WEISS. (Rapho-Guillamette) Paris

1. (silhouette through cafe window)
2. (cat walking in empty room toward light)
3. (performer in white gloves and derby)
4. (cat on nude sculpture)
5. (cat jumping from fence)
6. (large head of pensive child)
7. (cat at trash can)

53.843-49

EMMY ANDRIESSE.(deceased) Amsterdam

No card present?

1. (window with lamp - man outside wheeling bicycle)
2. (hand holding fish) 53.851
3. (portrait of woman with tea cup)
4. (child sucking thumb)
5. (child in communion clothes)
6. (children coming out of school)

OTTO STEINERT. Saarbruck

Bildnis mit Plastiken '53
Bildnis halb-dunkel '52

1. (in street - "disembodied" foot) 53.586
2. (affriches) 53.587
3. (automobiles) 53.588
4. (original photogram;- ballet motif) 53.589

KIGARDA RECH. Munich, Germany

(beheaded sculpture holding horn) - owned from Wiez. 6/7/54

PAL-NILS NILSSON. Lidingo, Sweden 53.861 (and 60.406-08 #159)

(child in corner during party - man at piano)

MARIA AUSTRIA. Amsterdam, Holland

(girl skipping rope in sabots) 53.862 4 others

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4

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

YVAN-DALAIN. Fribourg, Switzerland (2 extra)

(children in communion clothes parading with religious flag) 53.863

FEDERICO VENDER. Milan, Italy 53.864

(sheets and clothing lines)

GEORGE ODDNER. Sweden 53.865

(man with nose against glass case)

OLLE SEIJBOLD. Sweden 53.866 — TRACK RUNNERS

(horse with wicked eye - man boarding tram)

K.W. GUILLERS. Stockholm (Magnum) 53.867

(weaving - woman's head, and hand in loom)

RIWKIN BRICK. Stockholm, Sweden

LAPLAND: (4 prints of young, blond child) 53.868-871 (1 Perhaps?)
ISRAEL: (woman with raised arm) 53.872

EDOUARD BOUBAT. (Rapho-Guillamette. Paris)

1. (child on balcony) 53.873
2. (young girls in a boat) 53.874
3. (Mrs. Frank and Pablo) 875
4. (self portrait with Lolla) 1951 .876
5. (Little girl in dead leaves) 1946 .877
6. (Mrs. Frank on bridge) 1951 878
7. (chicken and tree) 1951 879
8. (children - 2 girls and a boy in background) 1951 .880
9. (girl in slip) 881
10. (little boy with flowers. Spain) 1951 882
11. (cafe table) 883

PIERO DI BLASI. Milan, Italy 53.884-887

1. (Casablanca, 'la ville defendue', soldier kissing girl, 2nd soldier looking away
2. (" " " " , high white wall, children dancing on corner)
3. (laundry hung out of shuttered windows)
4. (manhole in forground, couple walking in background

DAVID POTTS. London

1. (Carnival swings in motion - tent in background) 53.888
2. (Negro man in white straw hat) 53.889

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

5

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

TORE JOHNSON.-Sweden (eighth)

1. (children's group by water - old man shaving in foreground)
2. (children distorted in mirror)
3. (legs distorted in mirror) 53.890-894
4. (close-up of cafe table - Vichy-water bottle)
5. (young boy running in snow)

STEN DIDRIK BELLANDER. Stockholm

1. (chair and shadow foreground - dog background)
2. (man walking upper left - man with newspaper [illegible] foreground - child balancing on white line)
3. (dummy with driftwood, broken white plaster, [illegible] background) 53.895-898

(on mirror) 4. (Hammarskiölds in wedding regalia)

ROMAINE URHAUSEN. Luxembourg

1. (infra red print, trees and road with tracks) 53.899-902
2. ("Ici le sourire est de rigeur")
3. (ballet slippers and hats on rods)
4. (woman reading - dark glasses)

BRYAN HESELTINE. London
Series of large Negro heads:

1. (eyes through fence)
2. (woman leaning on arms) 53.903-902
3. (woman in beret)
4. (old woman)

CLARI DAVIDE, Milan, Italy (another - Landscape)

(on mirror)(Abstraction with palette and face) 53.907

ROSEMARIE FLEISCHER. Munich. Germany

(on mirror) 1.(distorted man on bicycle)
2.(man's distorted foot)

CAROLINE HEBBE-HAMMARSKIÖLD. Stockholm

1. Pavelle dye transfer print. (paint abstraction) used - to photog. Dept.
2. (furry leaves) 53.910-912
3. (burlap sack and bars) 53.912

BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY. Munich 53.913-22

1. GABRIELE DOERFLER

abstraction: (fluid shapes - white circle upper [illegible])

.913

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6

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

2. ELIZABETH NICGENEYER

(park bench foreground - lamppost, boy to right) 4 others 53.914

3. INGEBORG OPPE

abstraction: (sticks of wood - cement surface)
(old couple - woman, hat with plume, cameo - man in carved chair)

4. SIGRID NEUBERT

abstraction: (diagonal glass tube - water - circle)

5. HELGA von ELBENG

(white profile - black spot over eye - wood grain diagonal)

6. DORIS ADRIAN

(Negro children kissing) 53.919

7. MARGARETE ENGELBERT

(water background - leaves - milkweed - glass tube) 53.920

8. GERTRUD HEYDE

(man and dog walking in snow) 53.921

9. ADA HOEFFNER

(2 men, umbrellas and large pig)

CAS OORTHUYS. Amsterdam, Holland

(hands and toes with sand on them) 53.923

GOTTHARD SCHUH. Zurich, Switzerland

1. (skaters, pond, village in background) 53.924
2. (Javanese boy playing with marble) 53.925

ERNST HAAS. Vienna, Austria 1 pc

3 prints: Homecoming Prisoners of War, Vienna, 1945 53.926-28 all mounted in cardboard cut
(LIFE) (Magnum)

5 prints: The Miracle, Island of Tinos, Greece 53.929-33
(VOGUE) (Magnum)

5 prints: Sandhogs Under the Harlem River, N.Y. 934-38
(Argosy) (Magnum) 53.936

3 prints: Displaced Persons, Ellis Island, N.Y. 939-941
(Magnum)

6 prints: New Mexico 942-947
(LIFE) (Magnum) 53.943

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7

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

K. HELMER-PETERSEN. Copenhagen, Denmark

no card ? 6 extra

1. (weaving gloves on wire fence)
2. (black on white study) .949
3. Chicago Elevated Railroad pattern (black - white windows) 53.948.49-50

CLAUDE R. MICHAELIDES. Paris 53.951-52

1. (telephone on stand)
2. (design - black and white cement blocks)

GUISEPPE CAVALLI. Senigallia, Italy [clothing model]

("La Pallina" - white ball in LR corner, 1949) 53.953

JEAN ROUCHER. Paris

(mannequin and stairs) 53.954

AART KLEIN. Holland 53.955

(boys and bicycle on beach)

CAREL BLAZER. Amsterdam, Holland 53.956-958

1. (three nuns crossing a square)
2. (pipes in pyramids)
3. (children playing against wall. Corsica)

LUICI VERONESI. Milan, Italy

1. Abstraction: (mesh and circles) 53.959-962
2. Abstraction: (photogram)
3. Abstraction: (objects - lens, cigarette holder, flashlight, etc)
4. Abstraction: (feather)

HANS HAMMARSKIÖLD. Stockholm, Sweden 53.963-969

1. (Fences in snow. 1951)
2. (Sweden dancer, Brigit Akesson and Calder Stabile)
3. (snow on slats - bush) - 53.965 - museum collection
4. (4 broken windows)
5. (portrait of Caroline Hebbe-Hammarskiold)
6. (street lights - snow)
7. (portrait of Pablo Picasso)

LENNART OISSON. Sweden 53.670-673 (40.409-10 - 3 of 5?)

1. (traffic clover in snow)
2. (abstraction, white and gray diagonals - slightly blurred)
3. (arches)
4. (abstraction - black and white diagonals)

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F

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

EXTRA - PEOPLE IN BAR

WALTER STUDER. Bern, Switzerland 53.974

(people walking across marble floor)

LEONARD. Berlin

(swing - design of metal tubing) 53.975

KURT BLUM. Bern, Switzerland 3 EXTRA

(room with broken glass - wooden tubs on floor) 53.976

FERNAND RAUSSER. Bern, Switzerland 53.977 5 others

(two donkeys)

HANS KNUSEL, Bern, Switzerland 53.978 stunt child man chasing stunt lamp

(plants in bottles on wall)

WERNER BISCHOF. Zurich, Switzerland

4 prints, miscellaneous
1. (London hospital, 1950. Workman visits injured colleague
2. (flower buds)
3. (fish fins)
4. (rooster in snow)

53.979-994

INDO-CHINA, 1952:(Magnum)
1. (3 children sifting wheat)
2. (babies against wall)
3. (2 children asleep on mat)
4. (children climbing stile)

KOREA, 1951:
1. (boy sitting on mat, chocolate bar in lap)
2. (soldiers and Korean family)
3. (little girl eating out of canteen)(New York Times) (Magnum)

FAMINE IN INDIA, (LIFE) (Magnum) 1951:
1. (man in wheat)
2. (old woman standing with staff)
3. (women at train window)
4. (group of women, one with headdress over mouth)
5. (old woman sitting - hands up, mouth open)

FAMINE IN INDIA,(LOOK) (Magnum) 1952:
1. (seated crowd of people)
2. (woman with baby - hands of both outstretched)

BRASSAI, Paris (Rapho-Guillumette)

(shepherd with lamb, in church) 53.997 - museum collection graffiti 56.1132-1273 142 phs

WILLY RONIS. Paris

(boy flying toy airplane) 53.998

IZIS. Paris (Rapho-Guillumette)

P2 (young boy in cemetary) 53.999 ? ~~Anne Cook~~ under IZIS Bidermanas

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POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued --

HENRI CARTIER-BRESSON. Paris (Harper's Bazaar) (Magnum) 53.1000

(old couple of Scanno, Italy, at Christmas)

ROBERT DOISNEAU. Paris

(Picasso in studio) 53.1001 - Museum Collection

BILL BRANDT. London (Harper's Bazaar)

PC ([illegible] eggs) 53.1002 Museum Collection

ED VAN DER ELSKEN. Amsterdam (now in Paris)

ST. GERMAIN-DES-PRES: 18 prints E.L.59.372 ? no Newspt date

1. (Girl in turtle-neck sweater - close-up)
2. (man asleep in girl's arms in corner)
3. (man pushing girl's head to wine glass)
4. (girl at bar, reading 'psychologie') No 51953 date
5. (girl looking through rain on glass)
6. (girl applying make-up)
7. (young boy kissing girl's cheek)
8. (three heads - Negro male in center)
9. (boy and girl - foreheads touching)
10. (girl clutching coat at throat)
11. (boy and girl standing outside cafe)
12. (girl in turtle neck sweater against wall)
13. (group of three in corner with mirrors)
14. (girl with head on hands, eyes closed)
15. (boy with girl's chin cupped in hand)
16. (people eating in cafe)
17. (girl and Negro man dancing)
18. (girl with striped collar - speaking agitatedly)

Purchase ?

HANS MALMBERG. Stockholm

(child on back of bullock) 53.1021 [Funeral?]

MAX C. SCHEUER. Germany (Magnum) 53.1022

(regamuffin asleep)

PIETRO DONZELLI. Milan

(man asleep) 53.1023

PETER SCHEIBLIN. Vienna

(man and wine glasses) 53.1024-1025 [child in wendover]
(man painting waves)

GUSTAV HANNSSON. Sweden

(elderly stout gentleman at country auction) 53.1026

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10

[illegible]-HER AUTOMAN PHOTOGRAPHY, Check List, continued

ANKER-SPANG LARSEN. Denmark

1. (3 dolls with toy gun) ← Retd 8/5/54 do send under Gelber
2. (doll on barbed wire) ← still circulating 8/5/54
3. (seated woman with broken doll) } retd. to mus. Chic. 8/5/54
4. (broken dolls' heads "conversing") } 4 retd 8/5/54 - under a reject - (dolls in foliage.)

ANITA NEISZ. Baden, Switzerland

(children asleep on grass) 53.1031

RUDOLF SPIEGEL. Vienna

1. (lovers and bicycle)
2. (two schoolboys walking) 53.1032 - 1037
3. (small child and woman carrying baby)
4. (man and woman pushing baby in carriage)
5. (man talking to women in window)
6. (girl and women on swings)

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V = send back to photog.?

POST-WAR EUROPEAN PHOTOGRAPHY 1954 - 55

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

- 178 photographs
- 1 Title Poster)
- 1 Introductory label) Box #2
- 52 Title labels)

* Titles in parentheses are for identification only and do not indicate actual titles of photographs.

Museum number	Photographer	Title	Box No.
		VISION OF THE TIMES from a series "Documents of Past, Lost, Useless and Cruel Times"	
sent ✓53.740	Vilem Kriz	"No More Tears"(carved woman's head;paint peeling off)	1
sent ✓53.741	" "	"Ecce Homo"(baleful eyes)	1
sent ✓53.742	" "	"Neighbor" (statue showing muscular construction)	1
✓53.745	DAVID LEES	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	2
✓53.746	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
✓53.747	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
✓53.748	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.757	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.758	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.759	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.762	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.761	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.763	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.764	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
✓53.765	" "	JOAN MIRO-photographed in his Spanish garden and studio	1

(Continued, Page #2)

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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.766	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.767	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.769	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.770	David Moore	(little boy in rubble looking toward light)	1
53.771	" "	(woman nursing baby-older woman and child at foot of bed)	1
53.772	Paul Huf	(3 doorways, man in last)	2
53.773	" "	(baby yawning, man reading)	1
53.775	Nigel Henderson	(2 dolls in window-view down street)	1
53.776	" "	(child, toy telephone, CARE package)	1
53.777	" "	(man in cafe window-texture glass)	1
53.778	" "	(delivery bicycle-distortion)	1
53.783	Robert Frank	(cellist)	2
53.784	" "	(Mrs. Frank and baby)	2
53.785	" "	(idyll in the woods) Spain	2
53.788	" "	(WELSH miners)	2
53.789	" "	" "	2
53.790	" "	" "	2
53.791	" "	" "	2
53.793	" "	" "	2
53.796	" "	VALENCIA (cafe table at night)	2
53.797	" "	" (procession)	2
53.798	" "	" (children in street) 1952	2
53.799	" "	LONDON (English bankers) 1952	2
53.800	" "	" " " "	1
53.803	" "	" " " "	2
53.807	Leonti Planskoy	RIO DE JANEIRO , 1952 (white dance)	2
53.808	" "	" " " " (girls in white dresses, plumed hats)	1

(Continued, Page #3)

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POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

53.809	Leonti Planskoy	RIO DE JANEIRO, 1952 (man tickling girl's midriff)	2
✓53.811	" "	(Negro mother and baby)Minas Gerais,Brazil,1952	2
53.815	" "	(negro dance)Rio de Janeiro, 1952	2
53.816	" "	(at deathbed of child)Rianjo, La Coruna, Spain,1951	2
✓53.817	Liselotte Strelow	R. GOALINGER, Mayor of Cologne	2
53.821	" "	(workman)	2
53.822	Jakob Tuggener	(workers' shoulders and arms driving in wedge)	2
53.823	" "	(workman firing furnace)	2
✓53.825	" "	(finger with ring)	2
✓53.826	" "	(couple in evening clothes-confidential conversation	2
✓53.827	" "	(close-up, couple dancing)	2
53.830	" "	(woman running up stairs-row of houses on left)	2
✓53.833	Eva Besnyo	(old lady crocheting)	2
✓53.837	Bert Hardy	KASHMIR(cow in room with child in bed)	1
✓53.839	" "	GERMAN REFUGEES(mother and child)	1
✓53.840	" "	CHILDREN OF THE GORBALS, SCOTLAND(two boys crossing gutter)	1
✓53.841	" "	THE FRENCH VILLAGE STORYTELLER	2
53.842	" "	KOREA, 1950(old Korean man and children)	2
53.843	Sabine Weiss	(silhouette through cafe window)	1
✓53.844	" "	(cat walking in empty room toward light)	1
53.845	" "	(performer in white gloves and derby)	1
53.846	" "	(cat on nude sculpture)	1
✓53.847	" "	(cat jumping from fence)	1
✓53.848	" "	(large head of pensive child)	1
✓53.849	" "	(cat at trash can)	1
53.850	Emmy Andriesse	(window with lamp-man outside wheeling bicycle)	1
53.851	" "	(hand holding fish)	1
✓53.853	" "	(child sucking thumb)	1

(Continued, Page #4)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.854	Emmy Andriesse	(child in communion clothes)	1
53.856	Otto Steinert	(in street - "disembodied" foot)	2
53.857	" "	(affriches)	2
53.858	" "	(automobiles)	2
53.859	" "	(original photogram; ballet motif)	2
53.861	Pal-Nils Nilsson	(child in corner during party - man at piano)	1
53.865	George Oddner	(man with nose against glass case)	1
53.866	Olle Seijbold	(horse with wicked eye - man boarding tram)	1
53.872	Riwkin Brick	ISRAEL: (woman with raised arm)	1
53.873	Edouard Boubat	(child on balcony)	2
53.874	" "	(young girls in a boat)	2
53.875	" "	(Mrs. Frank and Pablo)	2
53.876	" "	(self portrait with Lella) 1951	2
53.877	" "	(little girl in dead leaves) 1946	2
53.878	" "	(Mrs. Frank on bridge) 1951	2
53.879	" "	(chicken and tree) 1951	2
53.880	" "	(children - 2 girls and a boy in background) 1951	2
53.882	" "	(little boy with flowers. Spain) 1951	2
53.883	" "	(cafe table)	2
53.885	Piero Di Blasi	(Casablanca,'la ville defendue', high white wall, children dancing on corner)	2
53.887	" " "	(manhole in foreground, couple walking in background)	2
53.888	David Potts	(Carnival swings in motion - tent in background)	1
53.889	" "	(Negro man in white straw hat)	1
53.892	Tore Johnson	(legs distorted in mirror)	1
53.893	" "	(close-up of cafe table - Vichy-water bottle)	1
53.894	" "	(young boy running in snow)	1
53.897	Sten Didrik Bellander	(dummy with driftwood, broken white plaster, black background)	2
53.898	" " "	(Hammarskiolds in wedding regalia)	1

(Continued, Page #5)

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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.899	Romaine Urhausen	(infra red print, trees and road with tracks)	2
53.900	" "	("Ici le sourire est de rigeur")	2
53.901	" "	(ballet slippers and hats on rods)	2
53.902	" "	(woman reading - dark glasses)	2
	SERIES OF LARGE NEGRO HEADS:		
53.903	Bryan Heseltine	(eyes through fence)	2
53.904	" "	(woman leaning on arms)	2
53.905	" "	(woman in beret)	2
53.906	" "	(old woman)	2
53.907	Clari Davide	(abstraction with palette and face)	2
53.908	Rosemarie Fleischer	(distorted man on bicycle)	1
53.909	" "	(man's distorted foot)	1
	BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY:		
53.913	Gabriele Doerfler	abstraction:(fluid shapes - white circle upper right)	2
53.915	Ingeborg Oppe	abstraction:(sticks of wood - cement surface)	2
53.917	Sigrid Neubert	abstraction:((diagonal glass tube - water - circle)	2
53.918	Helga von Elberg	(white profile - black spot over eye - wood grain diagonal)	2
53.923	Cas Oorthuys	(hands and toes with sand on them)	1
53.924	Gotthard Schuh	(skaters, pond, village in background)	1
53.925	" "	(Javanese boy playing with marble)	1
53.927	Ernst Haas	HOME COMING PRISONERS OF WAR, Vienna, 1945	2
53.928	" "	" " " " " " "	2
53.929	" "	THE MIRACLE, ISLAND OF TINOS, GREECE	2
53.930	" "	" " " " " "	2
53.931	" "	" " " " " "	2
53.932	" "	" " " " " "	2
53.933	" "	" " " " " "	2
53.934	" "	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	2

(Continued, Page #6)

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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

✓53.935	Ernst Haas	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	1
53.937	" "	" " " " " "	2
53.938	" "	" " " " " "	1
✓53.940	" "	DISPLACED PERSONS, ELLIS ISLAND, N.Y.	2
53.941	" "	" " " " "	2
✓53.944	" "	NEW MEXICO	2
53.945	" "	" "	2
53.946	" "	" "	2
53.948	K. Helmer-Petersen	(morning glory on wire fence)	1
53.949	" " "	(black on white study)	1
53.950	" " "	CHICAGO ELEVATED RAILROAD PATTERN(black-white windows)	1
✓53.951	Claude R. Michaelides	(telephone on stand)	1
✓53.952	" " "	(design-black and white cement blocks)	2
✓53.954	Kean Boucher	(mannequin and stairs)	1
✓53.955	Aart Klein	(boys and bicycle on beach)	1
✓53.956	Carel Blazer	(three nuns crossing a square)	1
✓53.957	" "	(pipes in pyramids)	1
✓53.958	" "	(children playing against wall, Corsica)	2
✓53.959	Luigi Veronesi	abstraction: (mesh and circles)	2
✓53.962	" "	abstraction: (feather)	2
✓53.963	Hans Hammarskiold	(fences in snow, 1951)	2
53.965	" "	(snow on slats - bush)	2
53.970	Lennart Olsson	(traffic clover in snow)	2
53.973	" "	(abstraction-black and white diagonals)	2
✓53.979	Werner Bischof	(London hospital, 1950. Workman visits injured colleague)	1
53.980	" "	(flower buds)	1
53.981	" "	(fish fins)	1
53.982	" "	(rooster in snow)	1

(Continued, Page #7)

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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.983	Werner Bischof	INDO-CHINA, 1952(3 children sifting wheat)	2
53.985	" "	" " " (2 children asleep on mat)	2
√53.989	" "	KOREA, 1951,(little girl eating out of canteen)	2
53.991	" "	FAMINE IN INDIA,(old woman standing with staff)1951	2
53.992	" "	" " " (women at train window) "	1
53.994	" "	" " " (old woman sitting-hands up,mouth open) 1951	2
53.997	Brassai	(shepherd with lamb, in church)	1
53.998	Willy Ronis	(boy flying toy airplane)	1
√53.999	Izis	(young boy in cemetary)	1
53.1000	Henri Cartier-Bresson	(old couple of Scanno, Italy, at Christmas)	2
53.1001	Robert Doisneau	(Picasso in studio)	1
53.1002	Bill Brandt	("Midsummer Night, Skye", nest with bird's eggs)	2
ST. GERMAIN-DES-PRES:			
√53.1003	Ed Van Der Elsken	(girl in turtle-neck sweater - close-up)	1
√53.1008	" " " "	(girl applying make-up)	1
√53.1009	" " " "	(young boy kissing girl's ckeek)	1
√53.1010	" " " "	(three heads;-Negro male in center)	1
53.1011	" " " "	(boy and girl - foreheads touching)	1
53.1012	" " " "	(girl clutching coat at throat)	1
√53.1013	" " " "	(boy and girl standing outside cafe)	1
53.1014	" " " "	(girl in turtle neck sweater against wall)	1
√53.1015	" " " "	(group of three in corner with mirrors)	1
√53.1018	" " " "	(people eating in cafe)	1
√53.1019	" " " "	(girl and Negro man dancing)	1
53.1021	Hans Malmberg	(child on back of bullock)	1
√53.1022	Max G. Scheler	(ragamuffin asleep)	1
√53.1028	Anker-Spang Larsen	(doll on barbed wire)	1

1/20/54

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

530522-45

PRESS PREVIEW: TUESDAY
May 26, 2-5 p.m.

FOR RELEASE: WEDNESDAY
May 27, 1953

POSTWAR EUROPEAN PHOTOGRAPHY TO BE SHOWN AT MUSEUM

The first large exhibition of postwar European photography at the Museum of Modern Art, 11 West 53 Street, will be on view from May 27 through August 2 in the Auditorium Gallery. More than 300 photographs, including portraits, documentary work, abstract and surrealist compositions, by 78 photographers from 11 countries and working all over the world were selected for the exhibition by Edward Steichen, Director of the Museum's Department of Photography, on a recent European tour.

Postwar European Photography is being presented in recognition of the achievement of these photographers who were severely hampered by lack of materials and equipment and by the fact that during the war years creative photography was practically suppressed in most countries It is a sampling of important work rather than an all-inclusive survey. After the showing at the Museum of Modern Art the exhibition will be circulated to other museums, schools, colleges and art associations throughout the U.S.A.

The exhibition includes a group of the famous series on returning prisoners of war taken by the Austrian Ernst Haas in his native Vienna and a series taken in Greece showing crowds of people waiting in anticipation of a much-heralded miracle. Some of Mr. Haas' work done in America will also be shown including a series on "sand hog" construction workers and photographs taken in New Mexico.

Dramatic photographs of a famine in India by Werner Bischof of Zurich will be shown along with some of his early work. Robert Frank, also from Zurich, who works in New York as well as Europe and was one of the prize-winners in Life Magazine's Young Photographers Contest, is represented by a series of photographs of miners in Wales and bankers in London.

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Unusually intimate portrayals of student life in the cafes of St. Germain des Pres in Paris taken by Ed van der Elsken of Holland will be shown. Ernst Scheidigger of Switzerland has photographed a series showing Joan Miro, the famous modern artist, at work in his studio and in his garden.

Tender, gentle dancing movements are contrasted with frenzied, frantic dancing in a series of photographs of couples in South America by Leonti Planskoy who now lives in England and is being shown in this country for the first time. Reports from Great Britain, Kashmir and the war in Korea are shown in photographs by Bert Hardy, English photographer whose work reveals a sympathetic human understanding. Jakob Tuggener of Switzerland photographed pertinent contrasts between industry and nightclub life on the Riviera. Luigi Veronesi of Italy is represented by a series of abstract photographs, as is Hans Hammarskiöld, an outstanding young photographer from Stockholm. Sten Didrik Bellander, also from Stockholm, is represented by surrealist photographs tinged with Scandinavian wit.

Recent portraits, taken in Italy, of 81-year E. Gordon Craig, the great pioneer innovator in the art of the theatre, will be shown as a credit to the photographer David Lees of Florence and a tribute to Mr. Craig's genius.

A haunting series by Vilem Kriz, a Czech now living in the U.S., is called "Vision of the Times through Documents of the Past". Mr. Kriz, like several other photographers in the exhibition, also uses broken dolls as a recurring subject. Anker-Spang Larsen of Denmark, for example, shows dolls caught high in the air in barbed wire and lying dismembered in open fields. Six of the photographers included in the exhibition have only a token representation of one picture each as they have been shown extensively in exhibitions at the Museum since the war. They are Brassai, Cartier-Bresson, Doisneau, Ronis and Izis. whose work was shown in "Five French Photographers" in 1952, and Bill Brandt, the English photographer, whose work was shown at the Museum in 1949.

Mr. Steichen comments on the exhibition as follows:

I believe this exhibition shows that postwar Europe has made a significant contribution to the art of photography. New names are here added to the list of top-flight contemporary photographers. The work of these 78 men and women is a persuasive demonstration that photography of today overrides frontiers and language differences, has become a universal medium of expression. In this exhibition we find the same wide range of fruitful probings and experiments in various directions characteristic of American work today. Their weaknesses and strength, their foibles and borrowings from other mediums also parallel our own. The clear cut demonstration by those of fuller experience show how uniquely photography is qualified to record the image of the world we live in.

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POST-WAR EUROPEAN PHOTOGRAPHY. Checklist May 26-Aug. 2, 1953

Doris Adrian (Germany)
Emmy Andriesse (Holland)
Maria Austria (Holland)
Sten Didrik Bellander (Sweden)
Eva Besnyö (Holland)
Werner Bischof (Switzerland)
Carel Blazer (Holland)
Kurt Blum (Switzerland)
Edouard Boubat (France)
Jean Boucher (France)
Bill Brandt (England)
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POST-WAR EUROPEAN PHOTOGRAPHY 1954 - 55

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

- 178 photographs
- 1 Title Poster)
- 1 Introductory label) Box #2
- 52 Title labels)

* Titles in parentheses are for identification only and do not indicate actual titles of photographs.

Museum number	Photographer	Title	Box No.
VISION OF THE TIMES from a series "Documents of Past, Lost, Useless and Cruel Times"			
53.740	Vilem Kriz	"No More Tears"(carved woman's head;paint peeling off)	1
53.741	" "	"Ecce Homo"(baleful eyes)	1
53.742	" "	"Neighbor" (statue showing muscular construction)	1
53.745	DAVID LEES	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	2
53.746	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.747	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.748	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.757	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.758	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.759	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.762	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.761	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.763	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.764	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.765	" "	JOAN MIRO-photographed in his Spanish garden and studio	1

(Continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.766	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.767	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.769	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.770	David Moore	(little boy in rubble looking toward light)	1
53.771	" "	(woman nursing baby-older woman and child at foot of bed)	1
53.772	Paul Huf	(3 doorways, man in last)	2
53.773	" "	(baby yawning, man reading)	1
53.775	Nigel Henderson	(2 dolls in window-view down street)	1
53.776	" "	(child, toy telephone, CARE package)	1
53.777	" "	(man in cafe window-texture glass)	1
53.778	" "	(delivery bicycle-distortion)	1
53.783	Robert Frank	(cellist)	2
53.784	" "	(Mrs. Frank and baby)	2
53.785	" "	(idyll in the woods) Spain	2
53.788	" "	(WELSH miners)	2
53.789	" "	" "	2
53.790	" "	" "	2
53.791	" "	" "	2
53.793	" "	" "	2
53.796	" "	VALENCIA (cafe table at night)	2
53.797	" "	" (procession) scuffed	2
53.798	" "	" (children in street) 1952	2
53.799	" "	LONDON (English bankers) 1952	2
53.800	" "	" " " "	1
53.803	" "	" " " "	2
53.807	Leonti Planskoy	RIO DE JANEIRO , 1952 (white dance)	2
53.808	" "	" " " " (girls in white dresses, plumed hats)	1

(Continued, Page #3)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

53.809	Leonti Planskoy	RIO DE JANEIRO, 1952 (man tickling girl's midriff)	2
53.811	" "	(Negro mother and baby)Minas Gerais,Brazil,1952	2
53.815	" "	(negro dance)Rio de Janeiro, 1952	2
53.816	" "	(at deathbed of child)Rianjo, La Coruna, Spain,1951	2
53.817	Liselotte Strelow	R. GOALINGER, Mayor of Cologne	2
53.821	" "	(workman)	2
53.822	Jakob Tuggener	(workers' shoulders and arms driving in wedge)	2
53.823	" "	(workman firing furnace)	2
53.825	" "	(finger with ring)	2
53.826	" "	(couple in evening clothes-confidential conversation	?
53.827	" "	(close-up, couple dancing)	2
53.830	" "	(woman running up stairs-row of houses on left)	2
53.833	Eva Besnyo	(old lady crocheting)	2
53.837	Bert Hardy	KASHMIR(cow in room with child in bed)	1
53.839	" "	GERMAN REFUGEES(mother and child)	1
53.840	" "	CHILDREN OF THE GORBALS, SCOTLAND(two boys crossing gutter)	1
53.841	" "	THE FRENCH VILLAGE STORYTELLER	2
53.842	" "	KOREA, 1950(old Korean man and children)	2
53.843	Sabine Weiss	(silhouette through cafe window)	1
53.844	" "	(cat walking in empty room toward light)	1
53.845	" "	(performer in white gloves and derby)	1
53.846	" "	(cat on nude sculpture)	1
53.847	" "	(cat jumping from fence)	1
53.848	" "	(large head of pensive child)	1
53.849	" "	(cat at trash can)	1
53.850	Emmy Andriesse	(window with lamp-man outside wheeling bicycle)	1
53.851	" "	(hand holding fish)	1
53.853	" "	(child sucking thumb)	1

(Continued, Page #4)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.854	Emmy Andriesse	(child in communion clothes)	1
53.856	Otto Steinert	(in street - "disembodied" foot)	2
53.857	" "	(affriches)	2
53.858	" "	(automobiles)	2
53.859	" "	(original photogram; ballet motif)	2
53.861	Pal-Nils Nilsson	(child in corner during party - man at piano)	1
53.865	George Oddner	(man with nose against glass case)	1
53.866	Olle Seijbold	(horse with wicked eye - man boarding tram)	1
53.872	Riwkin Brick	ISRAEL: (woman with raised arm)	1
53.873	Edouard Boubat	(child on balcony)	2
53.874	" "	(young girls in a boat)	2
53.875	" "	(Mrs. Frank and Pablo)	2
53.876	" "	(self portrait with Lella) 1951	2
53.877	" "	(little girl in dead leaves) 1946 brown spatters	2
53.878	" "	(Mrs. Frank on bridge) 1951	2
53.879	" "	(chicken and tree) 1951	2
53.880	" "	(children - 2 girls and a boy in background) 1951	2
53.882	" "	(little boy with flowers. Spain) 1951	2
53.883	" "	(cafe table)	2
53.885	Piero Di Blasi	(Casablanca, 'la ville defendue', high white wall, children dancing on corner)	2
53.887	" " "	(manhole in foreground, couple walking in background)	2
53.888	David Potts	(Carnival swings in motion - tent in background)	1
53.889	" "	(Negro man in white straw hat)	1
53.892	Tore Johnson	(legs distorted in mirror)	1
53.893	" "	(close-up of cafe table - Vichy-water bottle)	1
53.894	" "	(young boy running in snow)	1
53.897	Sten Didrik Bellander	(dummy with driftwood, broken white plaster, black background)	2
53.898	" " "	(Hammarskiolds in wedding regalia)	1

(Continued, Page #5)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.899	Romaine Urhausen	(infra red print, trees and road with tracks)	2
53.900	" "	("Ici le sourire est de rigeur")	2
53.901	" "	(ballet slippers and hats on rods)	2
53.902	" "	(woman reading - dark glasses)	2
SERIES OF LARGE NEGRO HEADS:			
53.903	Bryan Heseltine	(eyes through fence)	2
53.904	" "	(woman leaning on arms)	2
53.905	" "	(woman in beret)	2
53.906	" "	(old woman)	2
53.907	Clari Davide	(abstraction with palette and face)	2
53.908	Rosemarie Fleischer	(distorted man on bicycle)	1
53.909	" "	(man's distorted foot)	1
BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY:			
53.913	Gabriele Doerfler	abstraction:(fluid shapes - white circle upper right)	2
53.915	Ingeborg Oppe	abstraction:(sticks of wood - cement surface)	2
53.917	Sigrid Neubert	abstraction:((diagonal glass tube - water - circle)	2
53.918	Helga von Elberg	(white profile - black spot over eye - wood grain diagonal)	2
53.923	Cas Oorthuys	(hands and toes with sand on them)	1
53.924	Gotthard Schuh	(skaters, pond, village in background)	1
53.925	" "	(Javanese boy playing with marble)	1
53.927	Ernst Haas	HOME COMING PRISONERS OF WAR, Vienna, 1945	2
53.928	" "	" " " " " " "	2
53.929	" "	THE MIRACLE, ISLAND OF TINOS, GREECE	2
53.930	" "	" " " " " "	2
53.931	" "	" " " " " "	2
53.932	" "	" " " " " "	2
53.933	" "	" " " " " "	2
53.934	" "	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	2

(Continued, Page #6)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.935	Ernst Haas	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	1
53.937	" "	" " " " " "	2
53.938	" "	" " " " " "	1
53.940	" "	DISPLACED PERSONS, ELLIS ISLAND, N.Y.	2
53.941	" "	" " " " "	2
53.944	" "	NEW MEXICO	2
53.945	" "	" "	2
53.946	" "	" "	2
53.948	K. Helmer-Petersen	(morning glory on wire fence)	1
53.949	" " "	(black on white study)	1
53.950	" " "	CHICAGO ELEVATED RAILROAD PATTERN(black-white windows)	1
53.951	Claude R. Michaelides	(telephone on stand)	1
53.952	" " "	(design-black and white cement blocks)	2
53.954	Kean Boucher	(mannequin and stairs)	1
53.955	Aart Klein	(boys and bicycle on beach)	1
53.956	Carel Blazer	(three nuns crossing a square)	1
53.957	" "	(pipes in pyramids)	1
53.958	" "	(children playing against wall, Corsica)	2
53.959	Luigi Veronesi	abstraction: (mesh and circles)	2
53.962	" "	abstraction: (feather)	2
53.963	Hans Hammarskiold	(fences in snow, 1951)	2
53.965	" "	(snow on slats - bush)	2
53.970	Lennart Olsson	(traffic clover in snow)	2
53.973	" "	(abstraction-black and white diagonals)	2
53.979	Werner Bischof	(London hospital, 1950. Workman visits injured colleague)	1
53.980	" "	(flower buds)	1
53.981	" "	(fish fins)	1
53.982	" "	(rooster in snow)	1

(Continued, Page #7)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.983	Werner Bischof	INDO-CHINA, 1952(3 children sifting wheat)	2
53.985	" "	" " " (2 children asleep on mat)	2
53.989	" "	KOREA, 1951,(little girl eating out of canteen)	2
53.991	" "	FAMINE IN INDIA,(old woman standing with staff)1951	2
53.992	" "	" " " (women at train window) "	1
53.994	" "	" " " (old woman sitting-hands up,mouth open) 1951	2
53.997	Brassai	(shepherd with lamb, in church)	1
53.998	Willy Ronis	(boy flying toy airplane)	1
53.999	Izis	(young boy in cemetary)	1
53.1000	Henri Cartier-Bresson	(old couple of Scanno, Italy, at Christmas)	2
53.1001	Robert Doisneau	(Picasso in studio)	1
53.1002	Bill Brandt	("Midsummer Night, Skye", nest with bird's eggs)	2

ST. GERMAIN-DES-PRES:

53.1003	Ed Van Der Elsken	(girl in turtle-neck sweater - close-up)	1
53.1008	" " " "	(girl applying make-up)	1
53.1009	" " " "	(young boy kissing girl's ckeek)	1
53.1010	" " " "	(three heads;-Negro male in center)	1
53.1011	" " " "	(boy and girl - foreheads touching)	1
53.1012	" " " "	(girl clutching coat at throat)	1
53.1013	" " " "	(boy and girl standing outside cafe)	1
53.1014	" " " "	(girl in turtle neck sweater against wall)	1
53.1015	" " " "	(group of three in corner with mirrors)	1
53.1018	" " " "	(people eating in cafe)	1
53.1019	" " " "	(girl and Negro man dancing)	1
53.1021	Hans Malmberg	(child on back of bullock)	1
53.1022	Max G. Scheler	(ragamuffin asleep)	1
53.1028	Anker-Spang Larsen	(doll on barbed wire)	1

1/20/54

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY 1954 - 55 Photog

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

- 178 photographs
- 1 Title Poster)
- 1 Introductory label) Box #2
- 52 Title labels)

* Titles in parentheses are for identification only and do not indicate actual titles of photographs.

Museum number	Photographer	Title	Box No.
		VISION OF THE TIMES from a series "Documents of Past, Lost, Useless and Cruel Times"	
53.740	Vilem Kriz	"No More Tears"(carved woman's head;paint peeling off)	1
53.741	" "	"Ecce Homo"(baleful eyes)	1
53.742	" "	"Neighbor" (statue showing muscular construction)	1
53.745	DAVID LEES	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	2
53.746	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.747	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.748	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.757	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.758	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.759	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.762	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.761	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.763	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.764	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.765	" "	JOAN MIRO-photographed in his Spanish garden and studio	1

(Continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.766	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.767	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.769	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.770	David Moore	(little boy in rubble looking toward light)	1
53.771	" "	(woman nursing baby-older woman and child at foot of bed)	1
53.772	Paul Huf	(3 doorways, man in last)	2
53.773	" "	(baby yawning, man reading)	1
53.775	Nigel Henderson	(2 dolls in window-view down street)	1
53.776	" "	(child, toy telephone, CARE package)	1
53.777	" "	(man in cafe window-texture glass)	1
53.778	" "	(delivery bicycle-distortion)	1
53.783	Robert Frank	(cellist)	2
53.784	" "	(Mrs. Frank and baby)	2
53.785	" "	(idyll in the woods) Spain	2
53.788	" "	(WELSH miners)	2
53.789	" "	" "	2
53.790	" "	" "	2
53.791	" "	" "	2
53.793	" "	" "	2
53.796	" "	VALENCIA (cafe table at night)	2
53.797	" "	" (procession)	2
53.798	" "	" (children in street) 1952	2
53.799	" "	LONDON (English bankers) 1952	2
53.800	" "	" " " "	1
53.803	" "	" " " "	2
53.807	Leonti Planskoy	RIO DE JANEIRO , 1952 (white dance)	2
53.808	" "	" " " " (girls in white dresses, plumed hats)	1

(Continued, Page #3)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

53.809	Leonti Planskoy	RIO DE JANEIRO, 1952 (man tickling girl's midriff)	2
53.811	" "	(Negro mother and baby)Minas Gerais,Brazil,1952	2
53.815	" "	(negro dance)Rio de Janeiro, 1952	2
53.816	" "	(at deathbed of child)Rianjo, La Coruna, Spain,1951	2
53.817	Liselotte Strelow	R. GOALINGER, Mayor of Cologne	2
53.821	" "	(workman)	2
53.822	Jakob Tuggener	(workers' shoulders and arms driving in wedge)	2
53.823	" "	(workman firing furnace)	2
53.825	" "	(finger with ring)	2
53.826	" "	(couple in evening clothes-confidential conversation	2
53.827	" "	(close-up, couple dancing)	2
53.830	" "	(woman running up stairs-row of houses on left)	2
53.833	Eva Besnyo	(old lady crocheting)	2
53.837	Bert Hardy	KASHMIR(cow in room with child in bed)	1
53.839	" "	GERMAN REFUGEES(mother and child)	1
53.840	" "	CHILDREN OF THE GORBALS, SCOTLAND(two boys crossing gutter)	1
53.841	" "	THE FRENCH VILLAGE STORYTELLER	2
53.842	" "	KOREA, 1950(old Korean man and children)	2
53.843	Sabine Weiss	(silhouette through cafe window)	1
53.844	" "	(cat walking in empty room toward light)	1
53.845	" "	(performer in white gloves and derby)	1
53.846	" "	(cat on nude sculpture)	1
53.847	" "	(cat jumping from fence)	1
53.848	" "	(large head of pensive child)	1
53.849	" "	(cat at trash can)	1
53.850	Emmy Andriesse	(window with lamp-man outside wheeling bicycle)	1
53.851	" "	(hand holding fish)	1
53.853	" "	(child sucking thumb)	1

(Continued, Page #4)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.854	Emmy Andriesse	(child in communion clothes)	1
53.856	Otto Steinert	(in street - "disembodied" foot)	2
53.857	" "	(affriches)	2
53.858	" "	(automobiles)	2
53.859	" "	(original photogram; ballet motif)	2
53.861	Pal-Nils Nilsson	(child in corner during party - man at piano)	1
53.865	George Oddner	(man with nose against glass case)	1
53.866	Olle Seijbold	(horse with wicked eye - man boarding tram)	1
53.872	Riwkin Brick	ISRAEL: (woman with raised arm)	1
53.873	Edouard Boubat	(child on balcony)	2
53.874	" "	(young girls in a boat)	2
53.875	" "	(Mrs. Frank and Pablo)	2
53.876	" "	(self portrait with Lella) 1951	2
53.877	" "	(little girl in dead leaves) 1946	2
53.878	" "	(Mrs. Frank on bridge) 1951	2
53.879	" "	(chicken and tree) 1951	2
53.880	" "	(children - 2 girls and a boy in background) 1951	2
53.882	" "	(little boy with flowers. Spain) 1951	2
53.883	" "	(cafe table)	2
53.885	Piero Di Blasi	(Casablanca, 'la ville defendue', high white wall, children dancing on corner)	2
53.887	" " "	(manhole in foreground, couple walking in background)	2
53.888	David Potts	(Carnival swings in motion - tent in background)	1
53.889	" "	(Negro man in white straw hat)	1
53.892	Tore Johnson	(legs distorted in mirror)	1
53.893	" "	(close-up of cafe table - Vichy-water bottle)	1
53.894	" "	(young boy running in snow)	1
53.897	Sten Didrik Bellander	(dummy with driftwood, broken white plaster, black background)	2
53.898	" " "	(Hammarskiolds in wedding regalia)	1

(Continued, Page #5)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.899	Romaine Urhausen	(infra red print, trees and road with tracks)	2
53.900	" "	("Ici le sourire est de rigeur")	2
53.901	" "	(ballet slippers and hats on rods)	2
53.902	" "	(woman reading - dark glasses)	2
SERIES OF LARGE NEGRO HEADS:			
53.903	Bryan Heseltine	(eyes through fence)	2
53.904	" "	(woman leaning on arms)	2
53.905	" "	(woman in beret)	2
53.906	" "	(old woman)	2
53.907	Clari Davide	(abstraction with palette and face)	2
53.908	Rosemarie Fleischer	(distorted man on bicycle)	1
53.909	" "	(man's distorted foot)	1
BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY:			
53.913	Gabriele Doerfler	abstraction:(fluid shapes - white circle upper right)	2
53.915	Ingeborg Oppe	abstraction:(sticks of wood - cement surface)	2
53.917	Sigrid Neubert	abstraction:((diagonal glass tube - water - circle)	2
53.918	Helga von Elberg	(white profile - black spot over eye - wood grain diagonal)	2
53.923	Cas Oorthuys	(hands and toes with sand on them)	1
53.924	Gotthard Schuh	(skaters, pond, village in background)	1
53.925	" "	(Javanese boy playing with marble)	1
53.927	Ernst Haas	HOME COMING PRISONERS OF WAR, Vienna, 1945	2
53.928	" "	" " " " " " "	2
53.929	" "	THE MIRACLE, ISLAND OF TINOS, GREECE	2
53.930	" "	" " " " " "	2
53.931	" "	" " " " " "	2
53.932	" "	" " " " " "	2
53.933	" "	" " " " " "	2
53.934	" "	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	2

(Continued, Page #6)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.935	Ernst Haas	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	1
53.937	" "	" " " " " "	2
53.938	" "	" " " " " "	1
53.940	" "	DISPLACED PERSONS,ELLIS ISLAND, N.Y.	2
53.941	" "	" " " " "	2
53.944	" "	NEW MEXICO	2
53.945	" "	" "	2
53.946	" "	" "	2
53.948	K. Helmer-Petersen	(morning glory on wire fence)	1
53.949	" " "	(black on white study)	1
53.950	" " "	CHICAGO ELEVATED RAILROAD PATTERN(black-white windows)	1
53.951	Claude R. Michaelides	(telephone on stand)	1
53.952	" " "	(design-black and white cement blocks)	2
53.954	Kean Boucher	(mannequin and stairs)	1
53.955	Aart Klein	(boys and bicycle on beach)	1
53.956	Carel Blazer	(three nuns crossing a square)	1
53.957	" "	(pipes in pyramids)	1
53.958	" "	(children playing against wall, Corsica)	2
53.959	Luigi Veronesi	abstraction: (mesh and circles)	2
53.962	" "	abstraction: (feather)	2
53.963	Hans Hammarskiold	(fences in snow, 1951)	2
53.965	" "	(snow on slats - bush)	2
53.970	Lennart Olsson	(traffic clover in snow)	2
53.973	" "	(abstraction-black and white diagonals)	2
53.979	Werner Bischof	(London hospital, 1950. Workman visits injured colleague)	1
53.980	" "	(flower buds)	1
53.981	" "	(fish fins)	1
53.982	" "	(rooster in snow)	1

(Continued, Page #7)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.983	Werner Bischof	INDO-CHINA, 1952(3 children sifting wheat)	2
53.985	" "	" " " (2 children asleep on mat)	2
53.989	" "	KOREA, 1951,(little girl eating out of canteen)	2
53.991	" "	FAMINE IN INDIA,(old woman standing with staff)1951	2
53.992	" "	" " " (women at train window) "	1
53.994	" "	" " " (old woman sitting-hands up,mouth open) 1951	2
53.997	Brassai	(shepherd with lamb, in church)	1
53.998	Willy Ronis	(boy flying toy airplane)	1
53.999	Izis	(young boy in cemetary)	1
53.1000	Henri Cartier-Bresson	(old couple of Scanno, Italy, at Christmas)	2
53.1001	Robert Doisneau	(Picasso in studio)	1
53.1002	Bill Brandt	("Midsummer Night, Skye", nest with bird's eggs)	2
ST. GERMAIN-DES-PRES:			
53.1003	Ed Van Der Elsken	(girl in turtle-neck sweater - close-up)	1
53.1008	" " " "	(girl applying make-up)	1
53.1009	" " " "	(young boy kissing girl's ckeek)	1
53.1010	" " " "	(three heads;-Negro male in center)	1
53.1011	" " " "	(boy and girl - foreheads touching)	1
53.1012	" " " "	(girl clutching coat at throat)	1
53.1013	" " " "	(boy and girl standing outside cafe)	1
53.1014	" " " "	(girl in turtle neck sweater against wall)	1
53.1015	" " " "	(group of three in corner with mirrors)	1
53.1018	" " " "	(people eating in cafe)	1
53.1019	" " " "	(girl and Negro man dancing)	1
53.1021	Hans Malmberg	(child on back of bullock)	1
53.1022	Max G. Scheler	(ragamuffin asleep)	1
53.1028	Anker-Spang Larsen	(doll on barbed wire)	1

1/20/54

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ART

JAMES FITZSIMMONS

When Edward Steichen, director of the Museum of Modern Art's photography department, returned from Europe a few months ago, he brought with him 300 photographs which are now on display in the museum's auditorium gallery. "Post-War European Photography," as the exhibition is called, is the work of 78 photographers from 11 countries. Because the different styles and tendencies represented in Steichen's survey may also be found in American, Japanese and Indian photography—in photography everywhere—as I walked through the gallery I found myself thinking about the medium generally: its relations with the other arts, and the nature of the creative process in this particular art.

As in most large exhibitions of contemporary painting, many of the photographs at the Modern are competently executed but uninspired. There are enough first-rate works on hand, however, to suggest that more and more people capable of producing a strongly felt, thought and organized work of art are using photography as their medium. They are using it moreover to produce a kind of art that today, at least, is seldom found in painting. (Although in recent years photography has influenced painting as much as it has been influenced by it, the effect the two disciplines have had on each other has not been especially beneficial to either.) Photography has its own complex esthetic, the roots of which are usually sought in painting. I propose to show that a more meaningful connection exists between photography and poetry.

First, however, I would like to touch on the difficulty many people still have in thinking of photography as a medium of expression. Common sense tells us that verse is not necessarily poetry, that prose is not always "Literature," and that not every painting is "Art." Some of the finest prose in the English language is to be found in Sir Henry Maine's *Ancient Law*, but few of us will think of this great work as "literature": certainly, our experience of it differs in kind from our experience of *Tristram Shandy* or *The Magic Mountain*. As for painting, a medical illustration may be executed with art; still, it is not what we mean by "Art." All of which is sufficiently obvious.

When we come to photography our ability to make these simple logical distinctions seems to break down. We refer to the limitations of the medium, repeating the truism that the camera only sees what is in front of it and forgetting that in art it is the "how" and not the "what" that matters; we acknowledge the usefulness of photography in science and journalism; we think of the meretriciousness of most "art photography"; finally we concede that a few photographers may have succeeded in producing works of art. (In making this concession, of course, we cut the ground from under our feet.)

Certainly photography has its limitations—which many photographers, like tradition-minded artists in other media, regard less as limitations than as characteristics. And certainly among the hundreds of thousands of photographers who litter the world's parks with film spools and flash bulbs, few are artists. (Of those who are, some of the most gifted take a perverse pleasure, possibly defensive, in denying that they are.) Then, too, our attitude to photography is often adversely affected by the popular haphazard uses to which the medium is put, by the propaganda of the snapshot, and by the ubiquitous and generally tasteless advertising photograph.

But there is a subtler reason for the difficulty many of us have with photography. Despite numerous correspondences between the photographer's vision and the painter's, many of the most moving, perceptive photographs are essentially poems. A photograph is a collocation of images, of course, and not a concatenation of words and sounds, but its images are poetic and the photographer's *method* closely resembles the poet's. The net content, the meaning of his work is of a kind we find in poetry more often than in painting. Inevitably the experience afforded by the poem-photograph (and that is the only kind I am discussing) is complex, involving as it does two levels of our sensibility, the poetic and the plastic.

Both creative photography and poetry are products of a mental activity which condenses and transmutes impressions.* During the process of composition the words a poet uses and the objects for which they stand are modified. Words acquire enlarged meanings; latent, even totally new meanings arise. The image a particular word ordinarily brings to mind becomes fused with other images. Words and images together undergo a sea-change, as it were, in the poet's unconscious (or at the deeper levels of thought and feeling: the process is obscure) and are reborn. The new, poetically transvalued image may be contained by two or three words or even by a single word in an unfamiliar context. The reader's eye absorbs it in a flash, but in the mind it sets off a chain-reaction of echoes, memories, feelings, intuitions and associations of indefinite duration. Precisely the same thing happens in photography when a familiar object is charged with a new meaning or multiplicity of meanings.**

If photography is, as I contend, poetry precipitated in silver bromide, it is a poetry of concrete images. Its analogies are with the poetry of the French *imagistes*, their English and American successors and, above all, with Chinese and Japanese poetry. (The possibility that some poet-photographers may never have read a line of imagist verse does not invalidate this contention.)

Perhaps Ernest Fenollosa was the first to point out (in his classic essay, *The Chinese Written Character*) that the characters in which a Chinese poem is written are themselves pictures, that the character does not merely signify, it depicts. That is what the image in a photograph does, except that here we might alter the construction to read: the image does not merely depict, it signifies.

Two poems which might easily be photographs may serve to clarify and clinch the point. The first is a *hokku* by Shiki:

"Around the ruined mansion,
Hens wander;
Rose mallows are blooming."

The second is by Ezra Pound:

"The apparition of these faces in the crowd;
Petals on a wet, black bough."

But we are concerned with the use of imagery in photography. A photographer might show us a bottle of Perrier standing in the sun on a small round marble-topped table. In the background: a misty gray boulevard and the indistinct figures of two or three passersby. All the technical controls at the photographer's disposal—his use of light, his choice of angle, focus and exposure; the contrasts, the tonal values of his print—are coordinated to focus our attention on the bottle by investing it with a more than usual vividness. The bottle is the central image, the pivot of the composition. But the background and the other elements in the picture are important, too, for it is in the cunning juxtaposition of these with each other and with the central image that a poetic reality is caught and communicated.

The Philistine would insist that the photograph depicted a bottle on a table and nothing more. Of course, he could be right. But a more developed (or less blocked) sensibility might find in it an ambience, an atmosphere, an evocation of a way of life.

In a single highly charged image or cluster of images, it is sometimes possible to discern such a wealth of meanings that in a flash one senses the significance of a particular situation, city, class, even of a whole civilization.

In the exhibition of post-war European photography at the Museum of Modern Art there is a photograph of a dispirited urchin dressed in rags and festooned with dead leaves which has a good deal to say about all children who live in poverty, close to nature and death. There are many other remarkable photographs: faces, people walking in the streets, a table, chairs, a lamppost; a girl leaning against the railing of a bridge in the twilight and smiling as the wind blows her hair—commonplace objects and situations brought to life by art. To rediscover meaning in the objects with which man surrounds himself, makes into extensions of his personality and then forgets; to reveal the miraculous in the banal, that seems to be one of the perennial tasks of art. It is a task which might be compared to the alchemical transmutation of "base metal" into gold, and which photographers like Jean Boucher, Brassai and Sabine Weiss of France, Piero di Blasi of Italy, Robert Frank and Werner Bischof of Switzerland, Bert Hardy and Bill Brandt of England and Hans Hammarskiold of Sweden perform with great distinction.

Equally remarkable are three series of candid photographs. Considered individually, these pictures too are like imagist poems; in series they might be called "imagist novels"—novels, that is, in which plot is unimportant, is only a string like the string in a pearl necklace. Ed van der Elsken's photographs of student life in the cafés of the Boulevard St. Michel; pictures of well-dressed business men walking briskly along city streets, and Jacob Tuggener's photographs of middle-aged nightclubbers on the Riviera—they tell us as much about people in a certain time and place as a good novel of manners does (Isherwood's *Berlin Stories*, for example) and tell it more vividly than most.

*While it is unnecessary (and impossible) to draw a hard and fast line between photography and painting, it is important to distinguish the mental activity of the poet-photographer from that of the modern painter who abstracts. What we are discussing is not abstraction but compression.

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HAAS -
CAPTION MATERIAL

Dear Miss Thayer:

Enclosed are a few notes on Ernst. I think they are accurate and I am sorry that I had to write them up in a hurry and consequently mkke my typing inaccurate. Anyway, if you need anything more, do let me know.

June

June Herman

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Jack rabbits grow big in New Mexico, but not as big as these stuffed models which Mr. Haas found on a New Mexican highway.

These abstract photographs of car oil on a cement road and sunlight on a tattered wooden wall, were taken by Mr. Haas on a recent trip to New Mexico.

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New Mexico - Indian dance.

The crown dance is a form of worship for Apache Indians and also a form of defiance of the white civilization.

Telephone poles with extended arms follow an empty road to endless horizons. Under the burden of a great loneliness, men try to conquer space with speed.

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THE MIRACLE

On the tiny island of Tinos, one of the olive green islands of the Grecian archipelago in the Aegean Sea, Mr. Haas photographed the story of a religious pilgrimage, an annual affair famous for the miracles that occur there every year. The strong atmosphere of faith dominated the town during the three big days, at which time thousands of sick, paralyzed, crippled, mentally deranged people arrived in overcrowded boats from all over the country to pray for health. When Mr. Haas photographed these pictures, a blind child regained her sight. A completely paralyzed girl had a vision of the Holy Virgin and raised and pointed an arm that had been motionless for several years. The miracle of this paralyzed girl is told in these pictures through the other miracle, that of Mr. Haas, who with his camera, was present when it happened.

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It is the moment of joy, and of unadcountable terror. The displaced persons, flotsam of Europe, have arrived at New York, Ellis Island, doorstep to the United States. Hapless years of waiting in the camps are ended, and the D.P. is no longer just a number in a register of wretchedness. Yet, in a different way, he is a number again: one in a nation of 150,000,000. America is very far from the native village in Estonia, a Ghetto in Poland, or the small town in Eastern Germany. This new world is known only through films and camp lectures. So the immigrant is afraid; courage numbed by long despair. Perhaps some formality will mean rejection even now? Will the job waiting be beyond half-forgotten skill? Uneasiness id hard to shake off, despite the promise that refugees are put in touch with people of their own race whenever possible, and that 330,000 others have gone before to happiness. This journey's end for the displaced persons means to each the slow rewakening from a nightmare made by war.

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These pictures by Ernst Haas were taken at the Harlem River at 134th Street and Park Avenue, New York, where the Walsh-Connolly-Senior & Palmer Company is building five new concrete piers to reroute a New York Central railroad bridge. Mr. Haas managed to capture the atmosphere of mounting tension, under which the sandhogs work against the tight deadline set by the limits of their physical endurance, by subjecting himself to the dangers they face as a part of their daily routine in the bedlam of a work chamber. Under 31 pounds of compressed air, men in rubber boots, heavy sweaters, gloves and woolen caps were photographed climbing down into a manshaft, digging, chipping, prying, and blasting out the bottom of the river and shovelling up the excavated material known as muck.

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These early pictures by Ernst Haas were taken in war torn Vienna, a few months after the end of the war in 1945. The story, called HOMECOMING PRISONERS, depicts the realistic human emotions experienced by those who returned from the war and the anxieties and tensions of those who waited in vain.

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NEW YORK TIMES, SUNDAY, MAY 31, 1953.

EUROPEAN PICTURES

Modern Museum Presents Collection by Steichen

By JACOB DESCHIN

Of the seventy-nine photographers from eleven countries represented in the show, "Post-War European Photography," which opened last week in the Auditorium Gallery of the Museum of Modern Art, only a small handful are known in this country. The pictures, which will hang through Aug. 2, therefore provide the first large group indication of what European photographers have been doing in the last few years.

The pictures were selected by Edward Steichen, head of the Department of Photography at the museum, during a recent European tour, and constitute a spot check rather than a comprehensive survey. Following the exhibition at the museum the show will be circulated to other museums, schools, colleges and art associations throughout the United States.

Although dominated by documentary material, the more than 300 prints in the show also include portraits and a large number of abstract and surrealist pictures. In so far as the exhibition may be said to have one, the key to whatever over-all European goals one may detect in the show will perhaps be found in the alcove of the gallery. Here on facing walls are displayed familiar work by the Austrian Ernst Haas (returning prisoners of war in Vienna, the "miracle series" taken in Greece, and American "sand hog" construction workers) and the Swiss Werner Bischof's series of a famine in India.

New Trends Suggested

Included in both groups are pictures made by Mr. Bischof in an earlier phase of his career and by Mr. Haas recently (scenes in New Mexico), the spirit of which "blends" with a large number of abstract and experimental pictures on the end wall. Whether this points to a striving by European photographers toward a freer use of the medium and deeper communication than that possible by the straight documentary approach is a question the show can only suggest, but cannot answer conclusively. It was assembled too hurriedly and sketchily for that.

Other signs of this attitude are present elsewhere in the show, as in the abstracts of Luigi Veronesi of Italy, and Hans Hammarskiold of Stockholm, the witty surrealism of Sten Didrik Bellander of Stockholm and the work of Vilem Kriz, a Czech now living in the United States, whose "Vision of the Times through Documents of the Past," a group of three pictures of heads, is strangely disquieting.

In the main, however, the theme of the show is people and how they react to a wide assortment of environments and situations. Probably the most exciting single instance of this approach is the eighteen-print group of candid shots by Ed van der Elsken of Holland, a young student whom Mr. Steichen met by chance in Paris. His pictures of student life in the cafes of the Boulevard St. Michel are rollicking documents of carefree youth, the subjects as uninhibited as Weegee's.

A comparatively large group of pictures by Robert Frank of Zurich, a photojournalist who works in New York as well as in Europe, fills a wall with examples of his work that provide the most extensive cross-section of a single photographer's output in the show. A small wall is devoted to one picture each by photographers who have been included in other shows at the museum—nameyl, the Frenchmen Brassai, Henri Cartier-Bresson, Robert Doisneau, Willy Ronis and Izis, and Bill Brandt of London.

Series of pictures portraying a noted individual are David Lees' (Florence, Italy) on eighty-one-year-old Gordon Craig, the theatrical designer, and Swiss Ernest Scheidigger's on Joan Miro, the artist, who is shown at work in his studio and in his garden.

Group Displays

Other outstanding groups are the distinctively personal impressions of his native environment by Edouard Boubat, of France; contrasting dance moods of couples in South America by Leonti Planskoy, of England; the English Bert Hardy's shots of cockney London and Korean war scenes and Swiss Jakob Tuggener's pictures of nightclub life on the Riviera.

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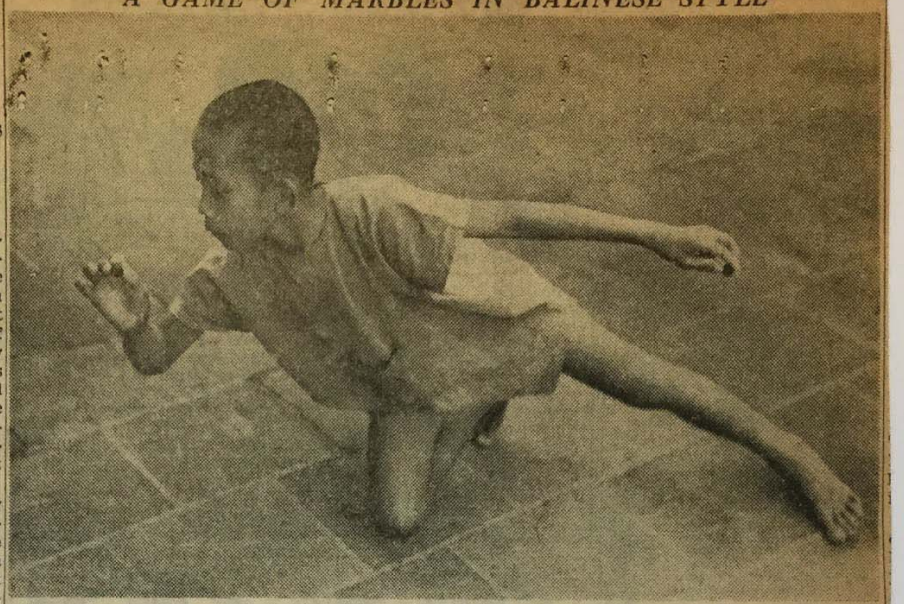
A GAME OF MARBLES IN BALINESE STYLE



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American Society of Magazine Photographers Aug. - Sept. 1953

INFINITY

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INFINITY

Aug.-Sept. 1953

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Published monthly by the
American Society of Magazine Photographers, Inc.
1476 Broadway, New York 36, N. Y. Tel. LO 4-6213

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by Gloria Hoffman

COVER by A. Duchesne, circa 1880, *see page 8.*

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Prolix, Perhaps?

Dear Editor—

Ostensibly to settle the age-old debate over the comparative literacy of lens-men over brush-women, a trio of distinguished ASMP orthographers, Dick Litwin, Ray Shorr, and Paul Weller, plus one unorganized commercial type, who remains nameless in this recounting, convened in mid-July to record on tape the substance of an encounter between them and four lady artists, said affray occurring under the aegis of a radio presentation entitled "The Baron and The Bee". The Baron, needless to say, was the durable Munchausen and the bee, a spelling one, not to be found in the hymenopterous classifications of any standard entomology.

Nothing if not prompt, on the night in question, the doughty three arrived at the station where they were quickly presented with scripts individually red-pencilled in the areas each wrangler was to memorize. Due to some bloc, Shorr had difficulty memorizing his three lines (possibly because of his repugnance to having anyone else write his material). Weller and Litwin experienced some confusion in that each tended to memorize the other's lines. A kindly and patient station aide clarified this situation for them.

At this point, one of the ASMPers (who pleaded that his name be withheld) was observed to be in a jittery condition, and a quick examination showed conclusively that he was in the throes of a violent spasm of incipient mikefright. Weller and Shorr, whose backgrounds include years at Heidelburg, gave quick, incisive shakes of each of their respective heads, and gently escorted their hapless confrere out of the studio and down to a commercial parlor in the environs, where all three proceeded to ingest formidable quantities of a diaphanous liquid formula served in glasses of a truncated inverted conical shape. Shorr and Weller felt the wisdom of partaking of the formula purely as preventive therapy, though they are well-known teetotallers and temperance enthusiasts.

After several of these potions, it was perceived that a strong anaesthetic effect had been achieved. Although all three have enjoyed cordial relations for years, some pretty hot words were exchanged: Weller got *passacaglia* for *syzygy*, Shorr made a killing with *brummagem* for *triptych*, and Litwin broke even with *eleemosynary* for *phthisis*. With the help of a local patrolman, who was possibly a trifle brusque, they made their way back to the studio, where they were guided to the microphone. Soon, after some effort, they were properly girt to meet the lady artists in literal combat at words' point.

The early portion of the half-hour broadcast was consumed in a series of anaemically diverting contretemps between the Baron, his stooge, and each of the

continued on page 13

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Marty Forscher

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The Female Nude *cont. from pp. 6 and 7*

NUS D'AUTREFOIS

The model market at Pigalle took the place of the model agency in those days. On Monday morning the liveliest business was done. At night, many models frequented the dance-halls seeking work. The popularity of the Latins, who were thought to have better figures, lasted until the end of the century. But the Paris mannequins knew better how to dress—and be undressed—and were considered more chic. (Photographic forerunner of the strip-tease is found here in a series of six shots of a girl undressing at the beach.)

In 1893 a riot at the Quat 'z' Arts Ball started when a young lady posed nude under a golden veil. Students in the Latin Quarter defied the gendarmes, an onlooker was killed by a hurled match box. Result of all this—figleaf morality bore down upon theatres and studios. Photographers, who had just begun to come out of their anonymity, had to dress "nude" models in bathing suits.

The book has flavor and is a charming sartorial commentary. It strikes me as innocent of pornographic intent. There is a slightly long-winded French preface. The pictures are warmly reproduced.

Willa Percival

FIGURE FROM U. S. CAMERA

Two pictures stand out from the rest of the book; Willy Ronis and William Witt have made unbeautified statements worth seeing. These are sandwiched between dozens of pages which leave one with the impression that unclothed women are given to cavorting in sand dunes or weaving narcissistic patterns against no-seam paper. See page 9, lower left.

An introduction to this book speaks strong words for the "photographer, editor, or publisher who stoutly defends the right to study, photograph and reproduce the female figure;" then it goes on to cite Thomas Eakins, a painter, as one who used the camera in his figure studies. The line of reasoning forgets that Eakins, as well as all the earlier masters of painting, concerned themselves equally with the male figure. It also does not recognize that the interest of the old masters in the human figure paralleled the historical process of medical discovery and increased knowledge about the wonderful mechanism of the human body, its bone and muscle structure and articulation. That study has long since been assimilated in the general storehouse of human knowledge, and no photographer or painter can claim that he is serving a new field in portraying the nude (male or female).

At the risk of being typed a narrow minded censor, I'll say I have had enough of the female nude photo books.

Paul Weller

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ART

JAMES FITZSIMMONS

When Edward Steichen, director of the Museum of Modern Art's photography department, returned from Europe a few months ago, he brought with him 300 photographs which are now on display in the museum's auditorium gallery. "Post-War European Photography," as the exhibition is called, is the work of 78 photographers from 11 countries. Because the different styles and tendencies represented in Steichen's survey may also be found in American, Japanese and Indian photography—in photography everywhere—as I walked through the gallery I found myself thinking about the medium generally: its relations with the other arts, and the nature of the creative process in this particular art.

As in most large exhibitions of contemporary painting, many of the photographs at the Modern are competently executed but uninspired. There are enough first-rate works on hand, however, to suggest that more and more people capable of producing a strongly felt, thought and organized work of art are using photography as their medium. They are using it moreover to produce a kind of art that today, at least, is seldom found in painting. (Although in recent years photography has influenced painting as much as it has been influenced by it, the effect the two disciplines have had on each other has not been especially beneficial to either.) Photography has its own complex esthetic, the roots of which are usually sought in painting. I propose to show that a more meaningful connection exists between photography and poetry.

First, however, I would like to touch on the difficulty many people still have in thinking of photography as a medium of expression. Common sense tells us that verse is not necessarily poetry, that prose is not always "Literature," and that not every painting is "Art." Some of the finest prose in the English language is to be found in Sir Henry Maine's *Ancient Law*, but few of us will think of this great work as "literature": certainly, our experience of it differs in kind from our experience of *Tristram Shandy* or *The Magic Mountain*. As for painting, a medical illustration may be executed with art; still, it is not what we mean by "Art." All of which is sufficiently obvious.

When we come to photography our ability to make these simple logical distinctions seems to break down. We refer to the limitations of the medium, repeating the truism that the camera only sees what is in front of it and forgetting that in art it is the "how" and not the "what" that matters; we acknowledge the usefulness of photography in science and journalism; we think of the meretriciousness of most "art photography"; finally we concede that a few photographers may have succeeded in producing works of art. (In making this concession, of course, we cut the ground from under our feet.)

Certainly photography has its limitations—which many photographers, like tradition-minded artists in other media, regard less as limitations than as characteristics. And certainly among the hundreds of thousands of photographers who litter the world's parks with film spools and flash bulbs, few are artists. (Of those who are, some of the most gifted take a perverse pleasure, possibly defensive, in denying that they are.) Then, too, our attitude to photography is often adversely affected by the popular haphazard uses to which the medium is put, by the propaganda of the snapshot, and by the ubiquitous and generally tasteless advertising photograph.

But there is a subtler reason for the difficulty many of us have with photography. Despite numerous correspondences between the photographer's vision and the painter's, many of the most moving, perceptive photographs are essentially poems. A photograph is a collocation of images, of course, and not a concatenation of words and sounds, but its images are poetic and the photographer's *method* closely resembles the poet's. The net content, the meaning of his work is of a kind we find in poetry more often than in painting. Inevitably the experience afforded by the poem-photograph (and that is the only kind I am discussing) is complex, involving as it does two levels of our sensibility, the poetic and the plastic.

Both creative photography and poetry are products of a mental activity which condenses and transmutes impressions.* During the process of composition the words a poet uses and the objects for which they stand are modified. Words acquire enlarged meanings; latent, even totally new meanings arise. The image a particular word ordinarily brings to mind becomes fused with other images. Words and images together undergo a sea-change, as it were, in the poet's unconscious (or at the deeper levels of thought and feeling: the process is obscure) and are reborn. The new, poetically transvalued image may be contained by two or three words or even by a single word in an unfamiliar context. The reader's eye absorbs it in a flash, but in the mind it sets off a chain-reaction of echoes, memories, feelings, intuitions and associations of indefinite duration. Precisely the same thing happens in photography when a familiar object is charged with a new meaning or multiplicity of meanings.**

If photography is, as I contend, poetry precipitated in silver bromide, it is a poetry of concrete images. Its analogies are with the poetry of the French *imagistes*, their English and American successors and, above all, with Chinese and Japanese poetry. (The possibility that some poet-photographers may never have read a line of imagist verse does not invalidate this contention.)

Perhaps Ernest Fenollosa was the first to point out (in his classic essay, *The Chinese Written Character*) that the characters in which a Chinese poem is written are themselves pictures, that the character does not merely signify, it depicts. That is what the image in a photograph does, except that here we might alter the construction to read: the image does not merely depict, it signifies.

Two poems which might easily be photographs may serve to clarify and clinch the point. The first is a *hokku* by Shiki:

"Around the ruined mansion,
Hens wander;
Rose mallows are blooming."

The second is by Ezra Pound:

"The apparition of these faces in the crowd;
Petals on a wet, black bough."

But we are concerned with the use of imagery in photography. A photographer might show us a bottle of Perrier standing in the sun on a small round marble-topped table. In the background: a misty gray boulevard and the indistinct figures of two or three passersby. All the technical controls at the photographer's disposal—his use of light, his choice of angle, focus and exposure; the contrasts, the tonal values of his print—are coordinated to focus our attention on the bottle by investing it with a more than usual vividness. The bottle is the central image, the pivot of the composition. But the background and the other elements in the picture are important, too, for it is in the cunning juxtaposition of these with each other and with the central image that a poetic reality is caught and communicated.

The Philistine would insist that the photograph depicted a bottle on a table and nothing more. Of course, he could be right. But a more developed (or less blocked) sensibility might find in it an ambience, an atmosphere, an evocation of a way of life.

In a single highly charged image or cluster of images, it is sometimes possible to discern such a wealth of meanings that in a flash one senses the significance of a particular situation, city, class, even of a whole civilization.

In the exhibition of post-war European photography at the Museum of Modern Art there is a photograph of a dispirited urchin dressed in rags and festooned with dead leaves which has a good deal to say about all children who live in poverty, close to nature and death. There are many other remarkable photographs: faces, people walking in the streets, a table, chairs, a lamppost; a girl leaning against the railing of a bridge in the twilight and smiling as the wind blows her hair—commonplace objects and situations brought to life by art. To rediscover meaning in the objects with which man surrounds himself, makes into extensions of his personality and then forgets; to reveal the miraculous in the banal, that seems to be one of the perennial tasks of art. It is a task which might be compared to the alchemical transmutation of "base metal" into gold, and which photographers like Jean Boucher, Brassai and Sabine Weiss of France, Piero di Blasi of Italy, Robert Frank and Werner Bischof of Switzerland, Bert Hardy and Bill Brandt of England and Hans Hammarskiold of Sweden perform with great distinction.

Equally remarkable are three series of candid photographs. Considered individually, these pictures too are like imagist poems; in series they might be called "imagist novels"—novels, that is, in which plot is unimportant, is only a string like the string in a pearl necklace. Ed van der Elsken's photographs of student life in the cafés of the Boulevard St. Michel; pictures of well-dressed business men walking briskly along city streets, and Jacob Tuggener's photographs of middle-aged nightclubbers on the Riviera—they tell us as much about people in a certain time and place as a good novel of manners does (Isherwood's *Berlin Stories*, for example) and tell it more vividly than most.

*While it is unnecessary (and impossible) to draw a hard and fast line between photography and painting, it is important to distinguish the mental activity of the poet-photographer from that of the modern painter who abstracts. What we are discussing is not abstraction but compression.

**This is not a roundabout way of saying that one picture is worth a thousand words: it is not the picture, it is the poetic image that is so valuable.

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THE NEW YORK TIMES, SUNDAY, MAY 31, 1953.

EUROPEAN PICTURES

Modern Museum Presents Collection by Steichen

By JACOB DESCHIN

OF the seventy-nine photographers from eleven countries represented in the show, "Post-War European Photography," which opened last week in the Auditorium Gallery of the Museum of Modern Art, only a small handful are known in this country. The pictures, which will hang through Aug. 2, therefore provide the first large group indication of what European photographers have been doing in the last few years.

The pictures were selected by Edward Steichen, head of the Department of Photography at the museum, during a recent European tour, and constitute a spot check rather than a comprehensive survey. Following the exhibition at the museum the show will be circulated to other museums, schools, colleges and art associations throughout the United States.

Although dominated by documentary material, the more than 300 prints in the show also include portraits and a large number of abstract and surrealist pictures. In so far as the exhibition may be said to have one, the key to whatever over-all European goals one may detect in the show will perhaps be found in the alcove of the gallery. Here on facing walls are displayed familiar work by the Austrian Ernst Haas (returning prisoners of war in Vienna, the "miracle series" taken in Greece, and American "sand hog" construction workers) and the Swiss Werner Bischof's series of a famine in India.

New Trends Suggested

Included in both groups are pictures made by Mr. Bischof in an earlier phase of his career and by Mr. Haas recently (scenes in New Mexico), the spirit of which "blends" with a large number of abstract and experimental pictures on the end wall. Whether this points to a striving by European photographers toward a freer use of the medium and deeper communication than that possible by the straight documentary approach is a question the show can only suggest, but cannot answer conclusively. It was assembled too hurriedly and sketchily for that.

Other signs of this attitude are present elsewhere in the show, as in the abstracts of Luigi Veronesi of Italy, and Hans Hammarskiold of Stockholm, the witty surrealism of Sten Didrik Bellander of Stockholm and the work of Vilem Kriz, a Czech now living in the United States, whose "Vision of the Times through Documents of the Past," a group of three pictures of heads, is strangely disquieting.

In the main, however, the theme of the show is people and how they react to a wide assortment of environments and situations. Probably the most exciting single instance of this approach is the eighteen-print group of candid shots by Ed van der Elsken of Holland, a young student whom Mr. Steichen met by chance in Paris. His pictures of student life in the cafes of the Boulevard St. Michel are rollicking documents of carefree youth, the subjects as uninhibited as Weegee's.

A comparatively large group of pictures by Robert Frank of Zurich, a photojournalist who works in New York as well as in Europe, fills a wall with examples of his work that provide the most extensive cross-section of a single photographer's output in the show. A small wall is devoted to one picture each by photographers who have been included in other shows at the museum—nameyl, the Frenchmen Brassai, Henri Cartier-Bresson, Robert Doisneau, Willy Ronis and Izis, and Bill Brandt of London.

Series of pictures portraying a noted individual are David Lees' (Florence, Italy) on eighty-one-year-old Gordon Craig, the theatrical designer, and Swiss Ernest Scheidigger's on Joan Miro, the artist, who is shown at work in his studio and in his garden.

Group Displays

Other outstanding groups are the distinctively personal impressions of his native environment by Edouard Boubat, of France; contrasting dance moods of couples in South America by Leonti Pianskoy, of England; the English Bert Hardy's shots of cockney London and Korean war scenes and Swiss Jakob Tuggener's pictures of nightclub life on the Riviera.

A wall devoted to ten pictures representative of the work of students of the Bavarian State School for Photography in Munich offers excellent proof of a teaching approach geared to individual capacity and the development of the student's potential.

A GAME OF MARBLES IN BALINESE STYLE

This picture by Gotthard Schuh, of Zurich, is from "Postwar European Photography," an exhibition of more than 300 photographs in the Auditorium Gallery of the Museum of Modern Art through Aug. 2. Seventy-nine photographers represent eleven countries in the show.

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'U.S. CAMERA' AT LARGE

The 1954 Issue Is Notable For Foreign Content

By JACOB DESCHIN

TOM MALONEY'S annual report on the state of contemporary photography, "U. S. Camera, 1954" (New York: Duell, Sloan & Pearce; Boston: Little, Brown. $7.95), to be published tomorrow, has a distinctly international air. Not only is most of the space devoted to pictures taken abroad, by American as well as foreign photographers, but photography of the American scene is on the whole less notable than in probably any previous issue of this annual. A remarkable exception is Arthur Leipzig's six-picture story of a cancer victim's reactions during examination in a hospital, her growing anxiety and the final confirmation of her worst fears.

The issue opens with a large selection of prints from the "Post-War European Photography" show assembled by Edward Steichen for the Museum of Modern Art. Presented as a cross-section of European activity as Mr. Steichen found it during his tour last year, the selection high-lights the work of three Swiss photographers, Jakob Tuggener, Werner Bischof and Robert Frank, the latter now living in New York; Ernst Haas, Austria; Ed Van Der Elsken, Holland, and Edouard Boubat, France. There follows a small group of pictures by Japanese photographers, of which only Gen Otsuka's snowfall gives some hint of what the truly native talent may be like; and a miscellany of pictures by foreign photographers.

Magnum Group

A forty-page section illustrates the work of the Magnum cooperative, the unique picture agency with headquarters in New York City. Prefaced by John Morris, editorial director, with a brief history of the organization and a characterization of its members as individualists who see "things as they are" and who like to travel, the group opens with a large selection from Henri Cartier-Bresson's story of "Christmas in Scanno," an isolated Italian town. This has become one of the most celebrated picture stories in contemporary photo-journalism and provides a fine example of this photographer's approach. Other pictures in the section are Eve Arnold's candid series on Marlene Dietrich in a recording studio, Ernst Haas' "Girl Bullfighter" series, and representative photographs by David Seymour, Robert Capa, George Rodger, Werner Bischof, Ted Castle, Dennis Stock, Elliot Erwitt and Erich Hartmann.

IN FRANCE'S "WILD WEST"

This picture by Denys de Daunant is one of a series on fighting horses in "U. S. Camera 1954."

An eight-page pullout reproduces on one side Denys de Daunant's pictures of an exciting fight between two wild stallions in France's "Wild West", and on the other Carter Jones' novel candid sequence of a street beggar, photographed through the grillwork of a Paris flat. By including the grillwork in his picture, Jones invites the observer to share his experience.

The principal feature of the American section are Eliot Elisofon's records of his African trip, in black-and-white and in color, some of them quite beautiful and exciting. Accompanying text by Elisofon includes the story of his photographic problems and adventures on the trip. Ray Atkeson prefaces the portfolio of his highly competent snow pictures with a discussion of how he made them. An admirable example of the photographer at his best is the peaceful snowscape on pages 190-191. Ansel Adams is represented in a portfolio selected from his University of Rochester project, mostly with portraits of leading professors. Brett Weston shows his impressions of New York City. In a group of imaginative pictures taken in the course of regular assignment, Don Ultang of The Des Moines Register & Tribune demonstrates how press photography can strive toward creative levels.

The book concludes with a group of Korean combat pictures by Armed Forces photographers and a large selection of news pictures of international interest. The volume also announces a U. S. Camera Achievement Award to the United States Marine Corps, the only award made this year, "in recognition of its jet photographic reconnaissance in the Korean War."

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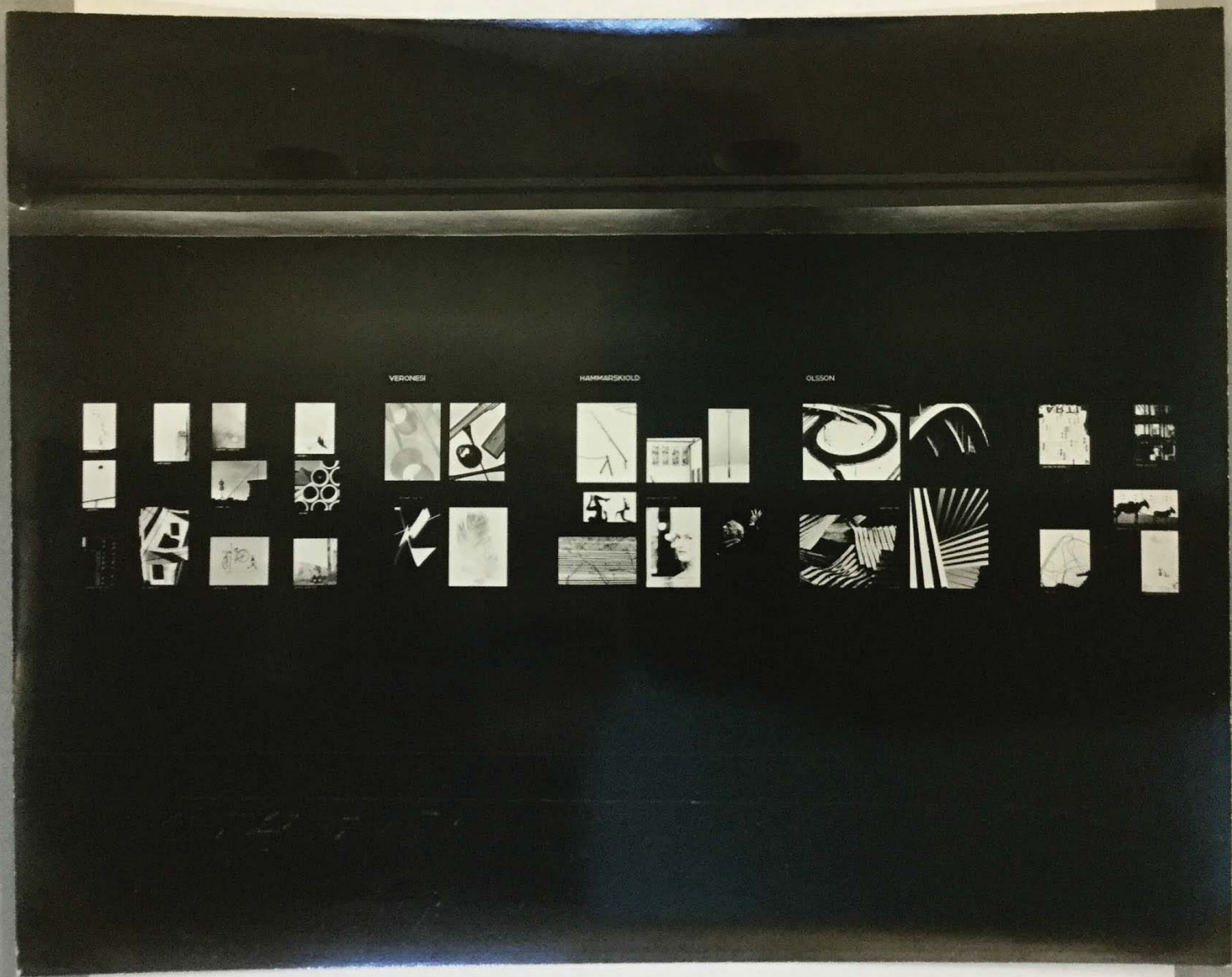

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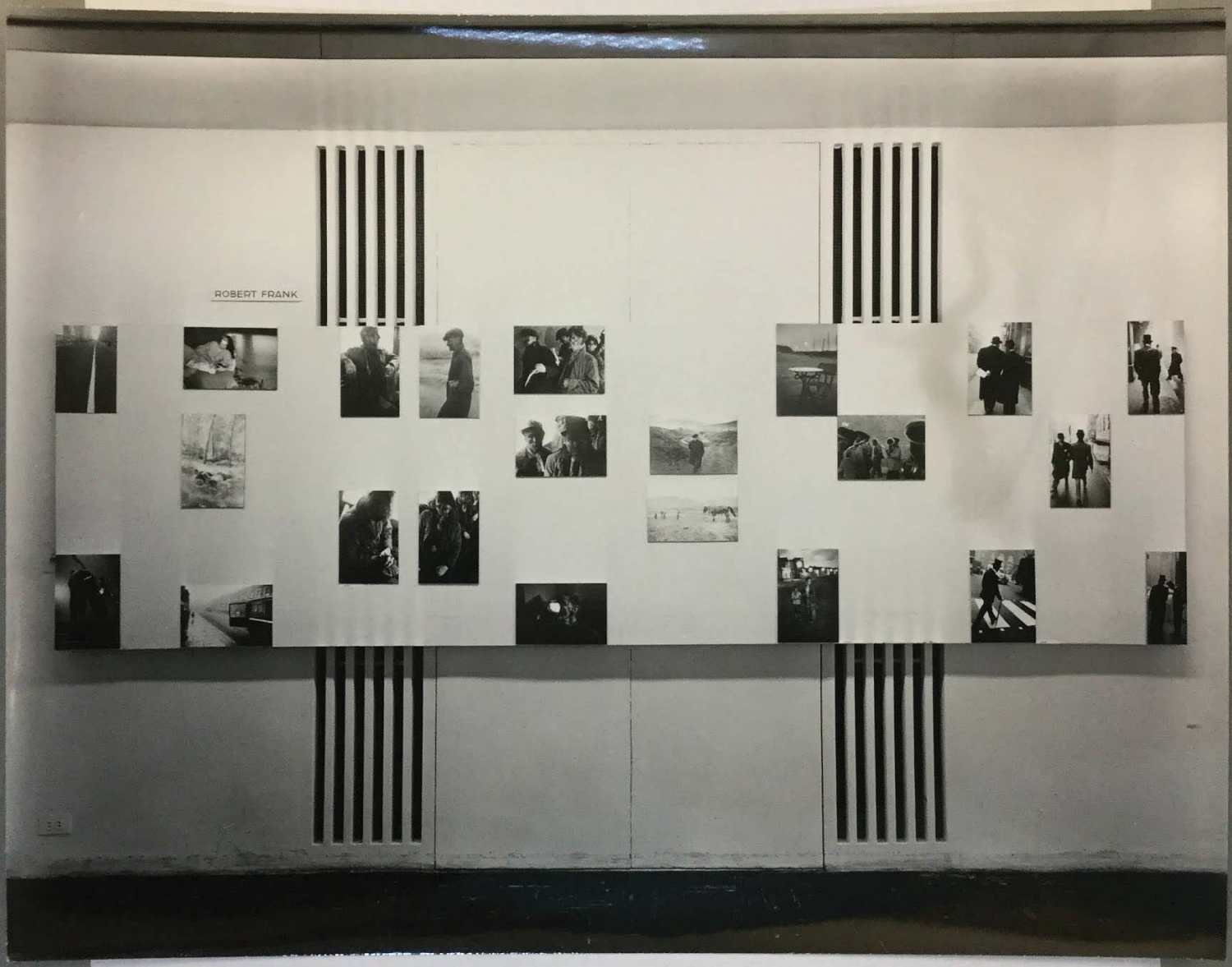

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TORE JOHNSON

BELLANDER

URHAUSEN

HESELTINE

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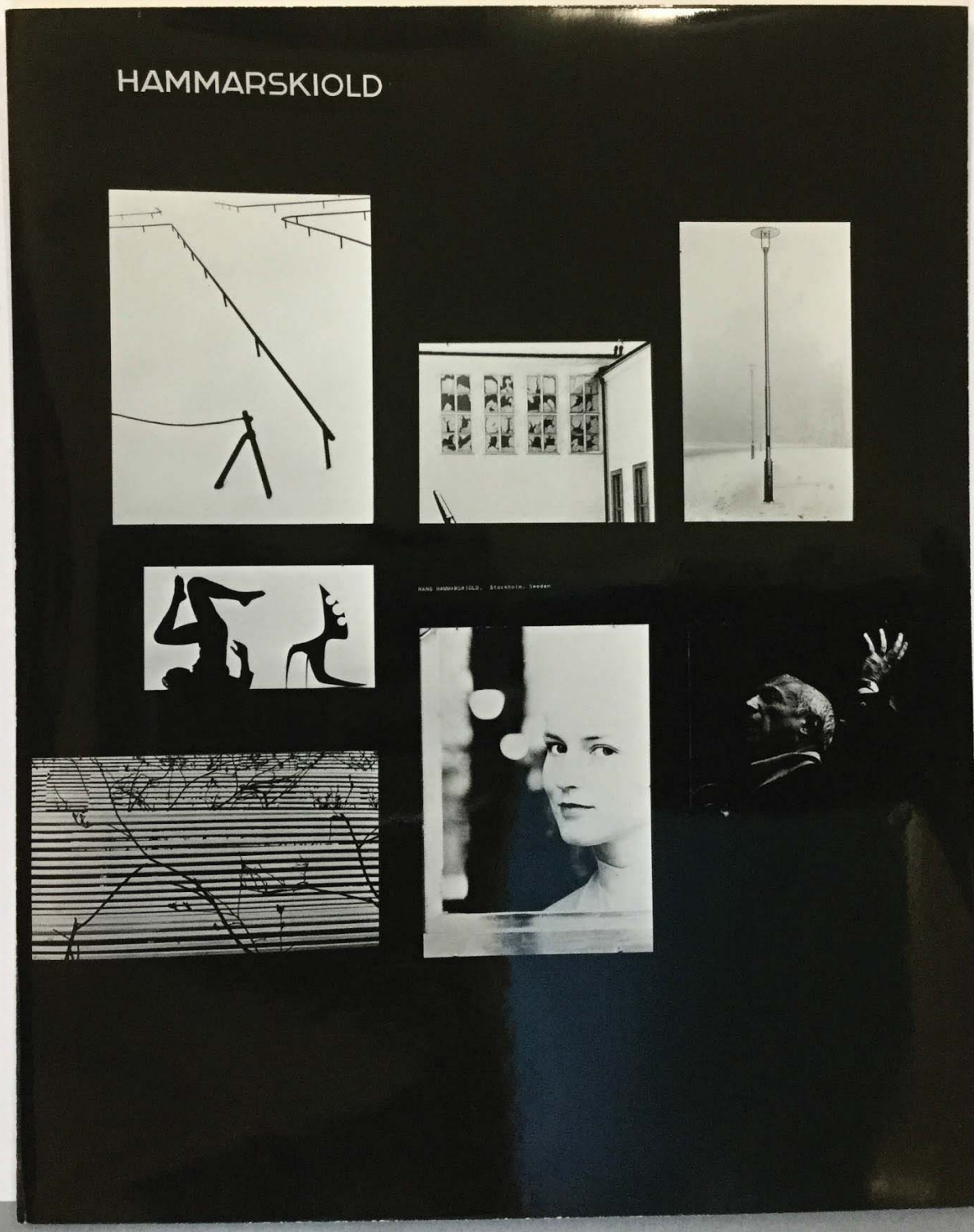

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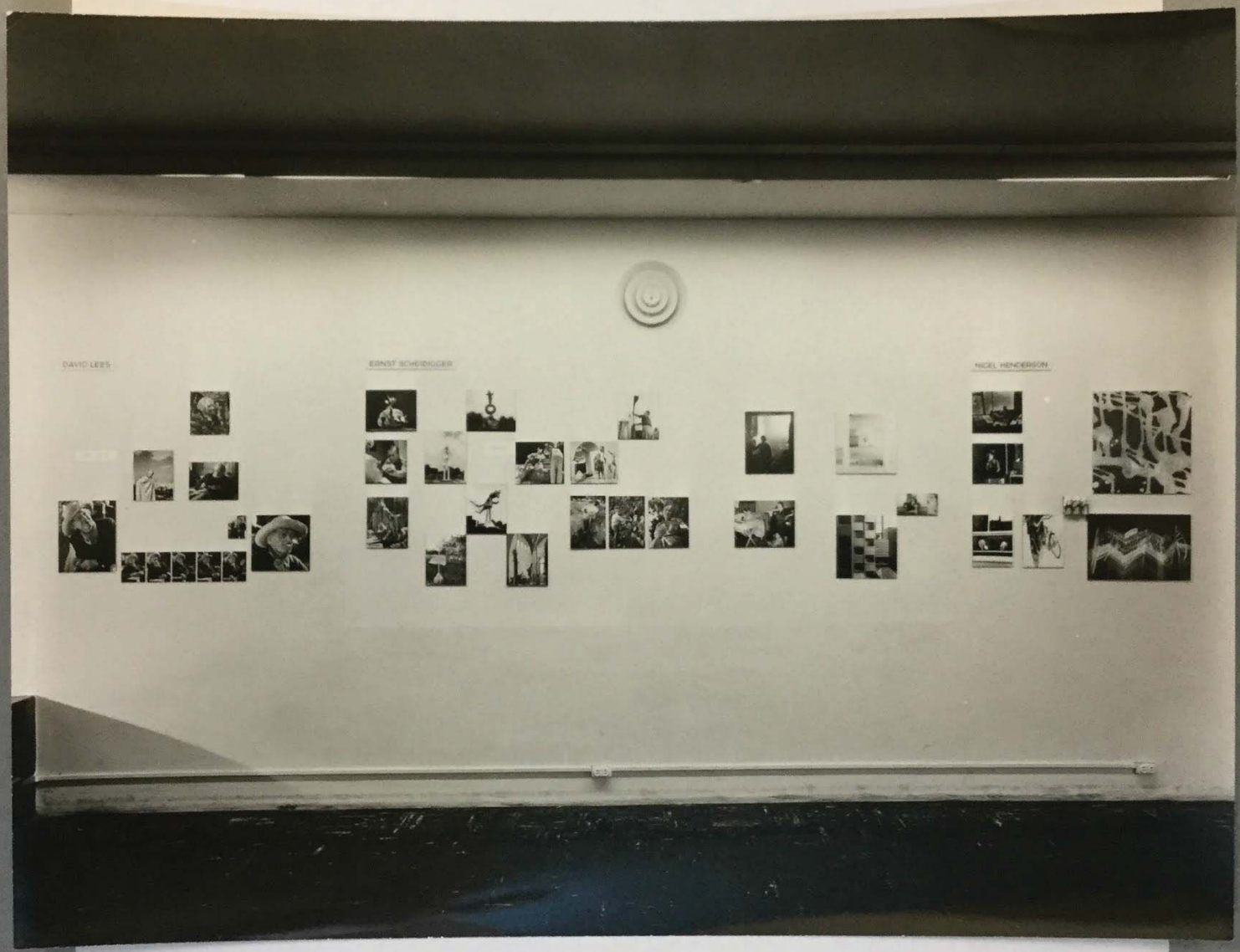

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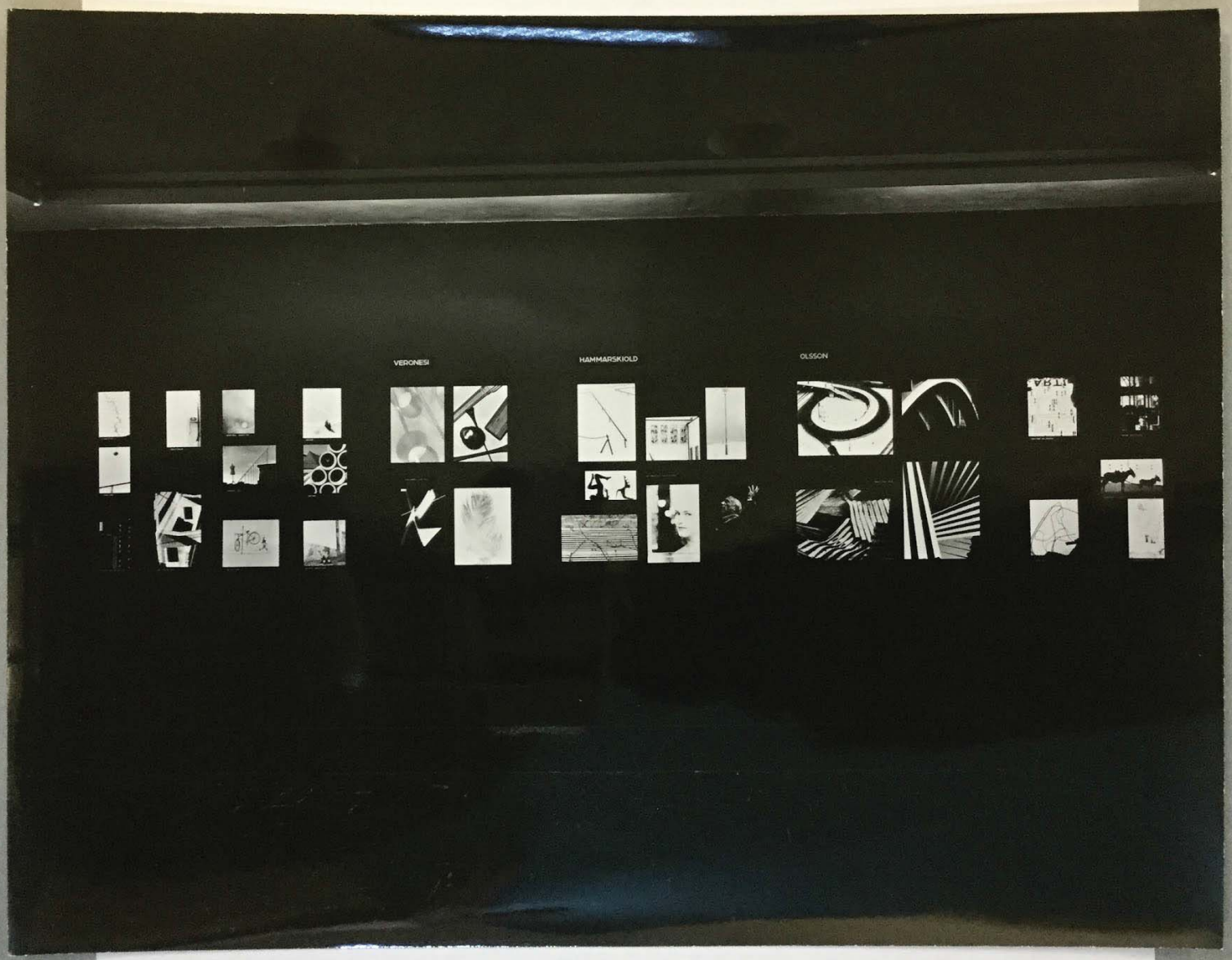

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1954	Feb. 4 - 25	J. B. Speed Art Museum Louisville, Ky.
	Mar. 11 - Apr. 1	Louisiana State University Baton Rouge, La.
	Sept. 19 - Oct. 10	University of Michigan Museum of Art Ann Arbor, Mich.
1955	Feb. 1 - Mar. 1	Cedar Rapids Art Association Cedar Rapids, Iowa
	Apr.1 - 22	Contemporary Arts Center Cincinnati Art Museum Cincinnati, O.
	May 6 - 27	Ohio University Center Athens, O.
1956	May 5 - 26	Atlanta Public Library Atlanta, Ga.

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POST-WAR EUROPEAN PHOTOGRAPHY

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

All loans? - S. to look + check.

- 178 photographs
- 1 Title Poster)
- 1 Introductory label) Box #2
- 52 Title labels)

* Titles in parentheses are for identification only and do not indicate actual titles of photographs.

Museum number	Photographer	Title	Box No.
		VISION OF THE TIMES from a series "Documents of Past, Lost, Useless and Cruel Times"	
53.740	Vilem Kris	"No More Tears"(carved woman's head;paint peeling off)	1
53.741	" "	"Ecce Homo"(baleful eyes)	1
53.742	" "	"Neighbor" (statue showing muscular construction)	1
53.745	DAVID LEES	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	2
53.746	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.747	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.748	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.757	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.758	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.759	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.762	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.761	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.763	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.764	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.765	" "	JOAN MIRO-photographed in his Spanish garden and studio	1

(Continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

all stored in darkroom. 3/21/57. mounted on masonite + boxed.

dupe list to S. with note 1954 - 55 from V. Pearson about insurance which has been transferred to Photo.

POST-WAR EUROPEAN PHOTOGRAPHY

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

All loans? - S. to look + check.

- 178 photographs
- 1 Title Poster)
- 1 Introductory label) Box #2
- 52 Title labels)

* Titles in parentheses are for identification only and do not indicate actual titles of photographs.

Museum number	Photographer	Title	Box No.
		VISION OF THE TIMES from a series "Documents of Past, Lost, Useless and Cruel Times"	
53.740	Vilem Kriz	"No More Tears"(carved woman's head;paint peeling off)	1
53.741	" "	"Ecce Homo"(baleful eyes)	1
53.742	" "	"Neighbor" (statue showing muscular construction)	1
53.745	DAVID LEES	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	2
53.746	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.747	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.748	" "	E. GORDON CRAIG-photographed at Tourettes sur Loup, Alpes Maritimes, in 1950	1
53.757	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.758	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.759	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.762	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.761	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.763	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.764	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.765	" "	JOAN MIRO-photographed in his Spanish garden and studio	1

(Continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.766	Ernst Scheidigger	JOAN MIRO-photographed in his Spanish garden and studio	1
53.767	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.769	" "	JOAN MIRO-photographed in his Spanish garden and studio	1
53.770	David Moore	(little boy in rubble looking toward light)	1
53.771	" "	(woman nursing baby-older woman and child at foot of bed)	1
53.772	Paul Huf	(3 doorways, man in last)	2
53.773	" "	(baby yawning, man reading)	1
53.775	Nigel Henderson	(2 dolls in window-view down street)	1
53.776	" "	(child, toy telephone, CARE package)	1
53.777	" "	(man in cafe window-texture glass)	1
53.778	" "	(delivery bicycle-distortion)	1
53.783	Robert Frank	(cellist)	2
53.784	" "	(Mrs. Frank and baby)	2
53.785	" "	(idyll in the woods) Spain	2
53.788	" "	(WELSH miners)	2
53.789	" "	" "	2
53.790	" "	" "	2
53.791	" "	" "	2
53.793	" "	" "	2
53.796	" "	VALENCIA (cafe table at night)	2
53.797	" "	" (procession) photo scuffed	2
53.798	" "	" (children in street) 1952	2
53.799	" "	LONDON (English bankers) 1952	2
53.800	" "	" " " "	1
53.803	" "	" " " "	2
53.807	Leonti Planskoy	RIO DE JANEIRO , 1952 (white dance)	2
53.808	" "	" " " " (girls in white dresses, plumed hats)	1

(Continued, Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

53.809	Leonti Planskoy	RIO DE JANEIRO, 1952 (man tickling girl's midriff)	2
53.811	" "	(Negro mother and baby)Minas Gerais,Brazil,1952	2
53.815	" "	(negro dance)Rio de Janeiro, 1952	2
53.816	" "	(at deathbed of child)Rianjo, La Coruna, Spain,1951	2
53.817	Liselotte Strelow	R. GOALINGER, Mayor of Cologne	2
53.821	" "	(workman)	2
53.822	Jakob Tuggener	(workers' shoulders and arms driving in wedge)	2
53.823	" "	(workman firing furnace)	2
53.825	" "	(finger with ring)	2
53.826	" "	(couple in evening clothes-confidential conversation	2
53.827	" "	(close-up, couple dancing)	2
53.830	" "	(woman running up stairs-row of houses on left)	2
53.833	Eva Besnyo	(old lady crocheting)	2
53.837	Bert Hardy	KASHMIR(cow in room with child in bed)	1
53.839	" "	GERMAN REFUGEES(mother and child)	1
53.840	" "	CHILDREN OF THE GORBALS, SCOTLAND(two boys crossing gutter)	1
53.841	" "	THE FRENCH VILLAGE STORYTELLER	2
53.842	" "	KOREA, 1950(old Korean man and children)	2
53.843	Sabine Weiss	(silhouette through cafe window)	1
53.844	" "	(cat walking in empty room toward light)	1
53.845	" "	(performer in white gloves and derby)	1
53.846	" "	(cat on nude sculpture)	1
53.847	" "	(cat jumping from fence)	1
53.848	" "	(large head of pensive child)	1
53.849	" "	(cat at trash can)	1
53.850	Emmy Andriesse	(window with lamp-man outside wheeling bicycle)	1
53.851	" "	(hand holding fish)	1
53.853	" "	(child sucking thumb)	1

(Continued, Page #4)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check List, continued

53.809	Leonti Planskoy	RIO DE JANEIRO, 1952 (man tickling girl's midriff)	2
53.811	" "	(Negro mother and baby)Minas Gerais,Brazil,1952	2
53.815	" "	(negro dance)Rio de Janeiro, 1952	2
53.816	" "	(at deathbed of child)Rianjo, La Coruna, Spain,1951	2
53.817	Liselotte Strelow	R. GOALINGER, Mayor of Cologne	2
53.821	" "	(workman)	2
53.822	Jakob Tuggener	(workers' shoulders and arms driving in wedge)	2
53.823	" "	(workman firing furnace)	2
53.825	" "	(finger with ring)	2
53.826	" "	(couple in evening clothes-confidential conversation	2
53.827	" "	(close-up, couple dancing)	2
53.830	" "	(woman running up stairs-row of houses on left)	2
53.833	Eva Besnyo	(old lady crocheting)	2
53.837	Bert Hardy	KASHMIR(cow in room with child in bed)	1
53.839	" "	GERMAN REFUGEES(mother and child)	1
53.840	" "	CHILDREN OF THE GORBALS, SCOTLAND(two boys crossing gutter)	1
53.841	" "	THE FRENCH VILLAGE STORYTELLER	2
53.842	" "	KOREA, 1950(old Korean man and children)	2
53.843	Sabine Weiss	(silhouette through cafe window)	1
53.844	" "	(cat walking in empty room toward light)	1
53.845	" "	(performer in white gloves and derby)	1
53.846	" "	(cat on nude sculpture)	1
53.847	" "	(cat jumping from fence)	1
53.848	" "	(large head of pensive child)	1
53.849	" "	(cat at trash can)	1
53.850	Emmy Andriesse	(window with lamp-man outside wheeling bicycle)	1
53.851	" "	(hand holding fish)	1
53.853	" "	(child sucking thumb)	1

(Continued, Page #4)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.854	Emmy Andriesse	(child in communion clothes)	1
53.856	Otto Steinert	(in street - "disembodied" foot)	2
53.857	" "	(affriches)	2
53.858	" "	(automobiles)	2
53.859	" "	(original photogram; ballet motif)	2
53.861	Pal-Nils Nilsson	(child in corner during party - man at piano)	1
53.865	George Oddner	(man with nose against glass case)	1
53.866	Olle Seijbold	(horse with wicked eye - man boarding tram)	1
53.872	Riwkin Brick	ISRAEL: (woman with raised arm)	1
53.873	Edouard Boubat	(child on balcony)	2
53.874	" "	(young girls in a boat)	2
53.875	" "	(Mrs. Frank and Pablo)	2
53.876	" "	(self portrait with Lella) 1951	2
53.877	" "	(little girl in dead leaves) 1946 brown spots	2
53.878	" "	(Mrs. Frank on bridge) 1951	2
53.879	" "	(chicken and tree) 1951	2
53.880	" "	(children - 2 girls and a boy in background) 1951	2
53.882	" "	(little boy with flowers. Spain) 1951	2
53.883	" "	(cafe table)	2
53.885	Piero Di Blasi	(Casablanca,'la ville defendue', high white wall, children dancing on corner)	2
53.887	" " "	(manhole in foreground, couple walking in background)	2
53.888	David Potts	(Carnival swings in motion - tent in background)	1
53.889	" "	(Negro man in white straw hat)	1
53.892	Tore Johnson	(legs distorted in mirror)	1
53.893	" "	(close-up of cafe table - Vichy-water bottle)	1
53.894	" "	(young boy running in snow)	1
53.897	Sten Didrik Bellander	(dummy with driftwood, broken white plaster, black background)	2
53.898	" " "	(Hammarskiolds in wedding regalia)	1

(Continued, Page #5)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.899	Romaine Urhausen	(infra red print, trees and road with tracks)	2
53.900	" "	("Ici le sourire est de rigeur")	2
53.901	" "	(ballet slippers and hats on rods)	2
53.902	" "	(woman reading - dark glasses)	2
	SERIES OF LARGE NEGRO HEADS:		
53.903	Bryan Heseltine	(eyes through fence)	2
53.904	" "	(woman leaning on arms)	2
53.905	" "	(woman in beret)	2
53.906	" "	(old woman)	2
53.907	Clari Davide	(abstraction with palette and face)	2
53.908	Rosemarie Fleischer	(distorted man on bicycle)	1
53.909	" "	(man's distorted foot)	1
	BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY:		
53.913	Gabriele Doerfler	abstraction:(fluid shapes - white circle upper right)	2
53.915	Ingeborg Oppe	abstraction:(sticks of wood - cement surface)	2
53.917	Sigrid Neubert	abstraction:((diagonal glass tube - water - circle)	2
53.918	Helga von Elberg	(white profile - black spot over eye - wood grain diagonal)	2
53.923	Cas Oorthuys	(hands and toes with sand on them)	1
53.924	Gotthard Schuh	(skaters, pond, village in background)	1
53.925	" "	(Javanese boy playing with marble)	1
53.927	Ernst Haas	HOME COMING PRISONERS OF WAR, Vienna, 1945	2
53.928	" "	" " " " " " "	2
53.929	" "	THE MIRACLE, ISLAND OF TINOS, GREECE	2
53.930	" "	" " " " " "	2
53.931	" "	" " " " " "	2
53.932	" "	" " " " " "	2
53.933	" "	" " " " " "	2
53.934	" "	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	2

(Continued, Page #6)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.935	Ernst Haas	SANDHOGS UNDER THE HARLEM RIVER, N.Y.	1
53.937	" "	" " " " " "	2
53.938	" "	" " " " " "	1
53.940	" "	DISPLACED PERSONS, ELLIS ISLAND, N.Y.	2
53.941	" "	" " " " "	2
53.944	" "	NEW MEXICO	2
53.945	" "	" "	2
53.946	" "	" "	2
53.948	K. Helmer-Petersen	(morning glory on wire fence)	1
53.949	" " "	(black on white study)	1
53.950	" " "	CHICAGO ELEVATED RAILROAD PATTERN(black-white windows)	1
53.951	Claude R. Michaelides	(telephone on stand)	1
53.952	" " "	(design-black and white cement blocks)	2
53.954	Kean Boucher	(mannequin and stairs)	1
53.955	Aart Klein	(boys and bicycle on beach)	1
53.956	Carel Blazer	(three nuns crossing a square)	1
53.957	" "	(pipes in pyramids)	1
53.958	" "	(children playing against wall, Corsica)	2
53.959	Luigi Veronesi	abstraction: (mesh and circles)	2
53.962	" "	abstraction: (feather)	2
53.963	Hans Hammarskiold	(fences in snow, 1951)	2
53.965	" "	(snow on slats - bush)	2
53.970	Lennart Olsson	(traffic clover in snow)	2
53.973	" "	(abstraction-black and white diagonals) scraped	2
53.979	Werner Bischof	(London hospital, 1950. Workman visits injured colleague)	1
53.980	" "	(flower buds)	1
53.981	" "	(fish fins)	1
53.982	" "	(rooster in snow)	1

(Continued, Page #7)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY, Check list, continued

53.983	Werner Bischof	INDO-CHINA, 1952(3 children sifting wheat)	2
53.985	" "	" " " (2 children asleep on mat)	2
53.989	" "	KOREA, 1951,(little girl eating out of canteen)	2
53.991	" "	FAMINE IN INDIA,(old woman standing with staff)1951	2
53.992	" "	" " " (women at train window) "	1
53.994	" "	" " " (old woman sitting-hands up,mouth open) 1951	2
53.997	Brassai	(shepherd with lamb, in church)	1
53.998	Willy Ronis	(boy flying toy airplane)	1
53.999	Izis	(young boy in cemetary)	1
53.1000	Henri Cartier-Bresson	(old couple of Scanno, Italy, at Christmas)	2
53.1001	Robert Doisneau	(Picasso in studio)	1
53.1002	Bill Brandt	("Midsummer Night, Skye", nest with bird's eggs)	2
ST. GERMAIN-DES-PRES:			
53.1003	Ed Van Der Elsken	(girl in turtle-neck sweater - close-up)	1
53.1008	" " " "	(girl applying make-up)	1
53.1009	" " " "	(young boy kissing girl's ckeek)	1
53.1010	" " " "	(three heads;-Negro male in center)	1
53.1011	" " " "	(boy and girl - foreheads touching)	1
53.1012	" " " "	(girl clutching coat at throat)	1
53.1013	" " " "	(boy and girl standing outside cafe)	1
53.1014	" " " "	(girl in turtle neck sweater against wall)	1
53.1015	" " " "	(group of three in corner with mirrors)	1
53.1018	" " " "	(people eating in cafe)	1
53.1019	" " " "	(girl and Negro man dancing)	1
53.1021	Hans Malmberg	(child on back of bullock)	1
53.1022	Max G. Scheler	(ragamuffin asleep)	1
53.1028	Anker-Spang Larsen	(doll on barbed wire)	1

1/20/54

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	MoMA Exhs.	537.3

These copies of the Loan Forms represent the master records for this exhibition. It appears that the traveling C/E version was destroyed upon completition of the tour in 1957. Thus the notation "lost" or destroyed in 1957 on the Registrar records. Other prints given in consideration have been seledtively placed in the Study Collection along with some of those assigned loan numbers. All other material has been destroyed, as of this date. There has been no specific correspondence with any of the photographers about this matter.

Peter Bunnell
4.4.67

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

THE MUSEUM OF MODERN ART

Date April 3, 1957

To: Photography - cc D.Dudley

From: V.Pearson

Re: POSTWAR EUROPEAN PHOTOGRAPHY

I have checked Registrar's records on this show which I returned to you recently and which you put in the Dark Room. They have loan receipts for the photographs - none of which have been returned. A few photographs which were not included in the C/E show are still in the Mezzanine and should be transferred to the Dark Room with the C/E portion of the show.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

THE MUSEUM OF MODERN ART

Date March 25, 1957

To: Mr. Steichen

Re: POSTWAR EUROPEAN PHOTOGRAPHY

From: Dorothy Dudley

Dear Mr. Steichen:

We understand the circulating exhibition POSTWAR EUROPEAN PHOTOGRAPHY has now returned to the museum. All of these photographs, as well as the stored photographs from the museum exhibition "Postwar European Photography" held in 1953, were borrowed from the photographers and loan receipts issued for them in May, 1953.

All of the photographs are now mounted on masonite. Can you tell us whether we are to take care of their return, and if so, whether they should be unmounted before they go. All have been put in the Dark Room.

DD

upon the accompnying photographs for which we no longer have any use. Thank you for your courtesy.

Sincerely yours,

Byron Dobell

Byron Dobell
Editor, Book Department

Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York

BD:sb

Publicity
6 Prints from Post War European Photography
FILED IN PUBLICITY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

U. S. CAMERA
420 LEXINGTON AVENUE
NEW YORK 17, NEW YORK
LEXINGTON 2-0800

April 6, 1954

Dear Sirs:

We have been going through our files in an attempt to bring them up to date and have come upon the accompnying photographs for which we no longer have any use. Thank you for your courtesy.

Sincerely yours,

Byron Dobell

Byron Dobell
Editor, Book Department

Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York

BD:sb

Publicity
6 Prints from Post War European Photographs
FILED IN PUBLICITY

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Leo?

1953

2 groups

One image or group

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist:

VILEM KRIZ. Czechoslovakia, now U.S.A.

VISION OF THE TIMES
from a series

"Documents of Past, Lost, Useless and Cruel Times"

1. "No More Tears" (carved woman's head; paint peeling off) ✓
2. "Ecce Homo" (baleful eyes)
3. "Neighbor" (statue showing muscular construction)
4. (2 dolls in cardboard box)
5. (doll in wreath)

DAVID LEES. Florence, Italy

E. Gordon Craig - photographed at Tourettes sur Loup, Alpes Maritimes, in 1950
11 prints

ERNST SCHEIDIGGER. Zurich, Switzerland

Joan Miro - photographed in his Spanish garden and studio. 14 prints

DAVID MOORE. London

1. (little boy in rubble looking toward light)
2. (woman nursing baby - older woman and child at foot of bed) ✓

PAUL HUF. Amsterdam, Holland

1. (3 doorways, man in last) ✓
2. (baby yawning, man reading)
3. (stacks of wooden crates)

NIGEL HENDERSON. London

1. (2 dolls in window - view down street)
2. (child, toy telephone, CARE package)
3. (man in cafe window - texture glass)
4. (delivery bicycle - distortion)
5. (abstraction, photostat paper)
6. (small print, manipulated paper)
7. (photostat; negative of above)

ROBERT FRANK. Zurich, Switzerland, now U.S.A.

1. (street - white strip)
2. (cellist)
3. (Mrs. Frank and baby) ✓
4. (idyll in the woods) Spain
5. (hearse in the mist) London, 1952

WALES: 8 prints (Welsh miners) ✓

Robert Frank

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Leo?

2 1953

POST-WAR EUROPEAN PHOTOGRAPHY

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1. (street - white strip)
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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist:

ROBERT FRANK. Zurich, Switzerland, now U.S.A. (continued)

14. (old horse and boys) Paris
VALENCIA: 3 prints (cafe table at night)
(procession)
(children in street) 1952
LONDON: 5 prints (English bankers) 1952

ZDANEK PIVECKA. Munich, now U.S.A.

1. (sculpture and tombstones)
2. (bombed-out building)

LEONTI PLANSKOY. London

1. (stout Negro woman, loaded with beads)
2. (white dance)
3. (girls in white dresses, plumed hats)
4. (man tickling girl's midriff)

RIO DE JANEIRO, 1952

5. (3 Angels) Ouro Preto, Minas Gerais, Brazil, 1952
6. (Negro mother and baby) " " " "
7. (two women fish sellers) Rianjo, La Coruna, Spain, 1951
8. (old woman, basket on head) " " " "

9. (2 women in pub) London, 1951

10. (Negro dance) Rio de Janeiro, 1952
11. (at deathbed of child) Rianjo, La Coruna, Spain, 1951

LISELOTTE STRELOW. Dusseldorf

1. K. Oöalinger, Mayor of Cologne
2. Prof. Dominikus Böhm
3. Prof. Edwin Scharff-Bildhaser
4. Carol Reed
5. (workman)

JAKOB TUGGENER. Zurich

1. (workers' shoulders and arms driving in wedge) US
2. (workman firing furnace)
3. (couple dancing in evening clothes)
4. (finger with ring)
5. (couple in evening clothes - confidential conversation) US
6. (close-up, couple dancing) US
7. (woman with head on arms - rope of hair)
8. ("S" hooks)
9. (woman running up stairs - row of houses on left) US
10. (man in glasses removing newspaper from coat)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist:

EVA BESNYÖ. Amsterdam

1. (mother holding baby in lap)
2. (old lady crocheting) ✓
3. (woman nursing baby)
4. (two old ladies at a table)

BERT HARDY. London

1. Gorbals Slum Area in Glasgow, Scotland (child at table)
2. Kashmir (cow in room with child in bed) ✓
3. Scottish Pub Scene (man and woman with beer)
4. German refugees (mother and child) ✓
5. Children of the Gorbals, Scotland (two boys crossing gutter)
6. The French Village Storyteller
7. Korea, 1950 (old Korean man and children) ✓

SABINE WEISS. (Rapho-Guillamette) Paris — X Berg type

1. (silhouette through café window)
2. (cat walking in empty room toward light)
3. (performer in white gloves and derby)
4. (cat on nude sculpture) ✓
5. (cat jumping from fence) ✓
6. (large head of pensive child)
7. (cat at trash can)
8.

EMMY ANDRIESSE. (deceased) Amsterdam

1. (window with lamp - man outside wheeling bicycle)
2. (hand holding fish) ✓ — US
3. (portrait of woman with tea cup)
4. (child sucking thumb) ✓
5. (child in communion clothes)
6. (children coming out of school)

OTTO STEINERT. Saarbruck

1. (in street - "disembodied" foot) ✓
2. (affiches)
3. (automobiles) ✓
4. (original photogram;- ballet motif)

RICARDA RECH. Munich, Germany

(beheaded sculpture holding horn)

Pal-Nils NILSSON. Lidingo, Sweden

(child in corner during party - man at piano) ✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST WAR EUROPEAN PHOTOGRAPHY

MARIA AUSTRIA. Amsterdam, Holland

(girl skipping rope in sabots)

YVAN DALAIN. Fribourg, Switzerland

(children in communion clothes parading with religious flag)

FEDERICO VENDER. Milan, Italy

(sheets and clothing on lines)

GEORGE ODDNER. Sweden

(man with nose against glass case)

OLLE SEIJBOLD. Sweden

(horse with wicked eye - man boarding tram) ——— US

K.W. GULLERS. Stockholm (Magnum)

(weaving - woman's head, and hand in loom)

A. RIWKIN BRICK. Stockholm, Sweden

LAPLAND:(4.prints of young, blond child)
ISRAEL: (woman with raised arm)

EDOUARD BOUBAT. (Rapho-Guillamette, Paris) ——— Bug type

1. (child on balcony)
2. (young girls in a boat)
3. (Mrs. Frank and Pablo) ——— US
4. (self portrait with Lella)1951
5. (little girl in dead leaves) 1946 ——— US
6. (Mrs. Frank on bridge) 1951
7. (chicken and tree) 1951 ——— US
8. (children- 2 girls and a boy in background) 1951
9. (girl in slip)
10. (little boy with flowers. Spain) 1951 ——— US
11. (cafe table)

PIERO DI BLASI. Milan, Italy

1.(Casablanca,'la ville defendue', soldier kissing girl, 2nd soldier looking away)
2. (" " " " , high white wall, children dancing on corner)
3. (laundry hung out of shuttered windows)
4. (manhole in forground, couple walking in background)

DAVID POTTS. London

1. (Carnival swings in motion - tent in background)
2. (Negro man in white straw hat)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist:

TORE JOHNSON. Sweden

1. (children's group by water - old man shaving in foreground)
2. (children distorted in mirror)
3. (legs distorted in mirror)
4. (close-up of cafe table - Vichy-water bottle)
5. (young boy running in snow) ✓

STEN DIDRIK BELLANDER. Stockholm

1. ((chair and shadow foreground - dog background)
2. (man walking upper left - man with newspaper center foreground - child balancing on white line)
3. (dummy with driftwood, broken white plaster, black background) — UC

(on mirror) 4. (Hammarskiölds in ~~wedding~~ regalia) ✓

ROMAINE URHAUSEN. Luxembourg

1. (infra red print, trees and road with tracks)
2. ("Ici le sourire est de rigeur")
3. (ballet slippers and hats on rods) ✓
4. (woman reading - dark glasses)

BRYAN HESELTINE. London

Series of large Negro heads:

1. (eyes through fence)
2. (woman leaning on arms)
3. (woman in beret)
4. (old woman)

CLARI DAVIDE. Milan, Italy

(on mirror)(Abstraction with palette and face)

ROSEMARIE FLEISCHER. Munich, Germany

(on mirror) 1. (distorted man on bicycle) ✓
2. (man's distorted foot)

CAROLINE HEBBE-HAMMARSKIÖLD. Stockholm

1. Pavelle dye transfer print. (paint abstraction)
2. (furry leaves)
3. (burlap sack and bars)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

Checklist:

BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY. Munich

1. GABRIELE DOERFLER

   abstraction: (fluid shapes - white circle upper right)

2. ELIZABETH NIEDERMEYER

   (park bench foreground - lampost, boy to right)

3. INGEBORG OPPE

   abstraction: (sticks of wood - cement surface)
   (old couple - woman, hat with plume, cameo - man in carved chair)

4. SIGRID NEUBERT

   abstraction: (diagonal glass tube - water - circle)

5. HEIGA von ELBERG

   (white profile - black spot over eye - wood grain diagonal)

6. DORIS ADRIAN

   (Negro children kissing)

7. MARGARETE ENGELBERT

   (water background - leaves - milkweed - glass tube)

8. GETRUD HOTOP

   (man and dog walking in snow)

9. ADA HOEPFFNER

   (2 men, umbrellas and large pig)

CAS OORTHUYS. Amsterdam, Holland

   (hands and toes with sand on them)

GOTTHARD SCHUH. Zurich, Switzerland

   1. (skaters, pond, village in background)
   2. (Javanese boy playing with marble)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Checklist:

ERNST HAAS. Vienna, Austria

3 prints: Homecoming Prisoners of War, Vienna, 1945 (LIFE) (Magnum)
5 prints: The Miracle, Island of Tinos, Greece (VOGUE) (Magnum)
5 prints: Sandhogs Under the Harlem River, N.Y. (Argosy) (Magnum)
3 prints: Displaced Persons, Ellis Island, N.Y. (Magnum)
6 prints: New Mexico (LIFE) (Magnum)

K. HELMER-PETERSEN. Copenhagen, Denmark

1. (morning glory on wire fence)
2. (black on white study) ——— U.S.
3. Chicago Elevated Railroad pattern (black - white windows)

CLAUDE R. MICHAELIDES. Paris

1. (telephone on stand)
2. (design - black and white cement blocks) ——— U.S.

GUISEPPE CAVALLI. Senigallia, Italy

("La Pallina" - white ball in LR corner. 1949)

JEAN BOUCHER. Paris

(mannequin and stairs)

AART KLEIN. Holland

(boys and bicycle on beach) ——— U.S.

CAREL BLAZER. Amsterdam, Holland

1. (three nuns crossing a square)
2. (pipes in pyramids)
3. (children playing against wall. Corsica)

LUIGI VERONESI. Milan, Italy

1. Abstraction: (mesh and circles)
2. Abstraction: (photogram)
3. Abstraction: (objects - lens, cigarette holder, flashlight, etc.)
4. Abstraction: (feather)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Checklist:

HANS HAMMARSKIÖLD. Stockholm, Sweden

1. (Fences in snow. 1951)
2. (Swedish dancer, Birgit Akesson and Calder stabile)
3. (snow on slats - bush)
4. (4 broken windows)
5. (portrait of Caroline Hebbe-Hammarskiöld)
6. (street lights - snow)
7. (portrait of Pablo Picasso)

LENNART OLSSON. Sweden

1. (traffic clover in snow)
2. (abstraction, white and gray diagonals- slightly blurred)
3. (arches)
4. (abstraction - black and white diagonals)

WALTER STUDER. Bern, Switzerland

(people walking across marble floor)

LEONARD. Berlin

(ruins - design of metal tubing)

KURT BLUM. Bern, Switzerland

(room with broken glass - wooden tubs on floor)

FERNAND RAUSSER. Bern, Switzerland

(two donkeys)

HANS KEUSEN. Bern, Switzerland

(plants in bottles on wall)

WERNER BISCHOF. Zurich, Switzerland

4 prints, miscellaneous: 1. (London hospital, 1950. Workman visits injured colleague) 2. (flower buds) 3. (fish fins) 4. (rooster in snow)
INDO-CHINA, 1952:(Magnum) 1. (3 children sifting wheat) 2. (babies against wall) 3. (2 children asleep on mat) 4. (children climbing stile)
KOREA, 1951: 1. (boy sitting on mat, chocolate bar in lap) 2. (soldiers and Korean family) 3. (little girl eating out of canteen) (New York Times) (Magnum)
FAMINE IN INDIA, (LIFE) (Magnum) 1951: 1. (man in wheat) 2. (old woman standing with staff) 3. (women at train window) 4. (group of women, one with headdress over mouth) 5. (old woman sitting - hands up, mouth open)
FAMINE IN INDIA, (LOOK) (Magnum) 1952: 1. (seated crowd of people) 2. (woman with baby - hands of both outstretched)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY

WERNER BISCHOF. Zurich, Switzerland

Misc.: 1. (London Hospital, 1950. Workman visits injured colleague)
2. (flower buds)
3. (fish fins)
4. (rooster in snow)

INDO-CHINA, 1952 (Magnum)
5. (3 children sifting wheat)
6. (babies against wall)
7. (2 children asleep on mat)
8. (children climbing stile)

KOREA, 1951 (New York Times) (Magnum)
9. (boy sitting on mat, chocolate bar in lap)
10. (soldiers and Korean family)
11. (little girl eating out of canteen)

FAMINE IN INDIA (LIFE)(Magnum) 1951
12. (man in wheat)
13. (old woman standing with satff)
14. (women at train window)
15. (group of women, one with headdress over mouth)
16. (old woman sitting - hands up, mouth open)

FAMINE IN INDIA (LOOK)(Magnum) 1952
17. (seated crowd of people)
18. (woman with baby - hands of both outstretched)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Checklist:

BRASSAI. Paris (Rapho-Guillamette)

(shepherd with lamb, in church) ✓

WILLY RONIS. Paris

(boy flying toy airplane) ✓

IZIS. Paris (Rapho-Guillamette)

(young boy in cemetary) ✓

HENRI CARTIER-BRESSON. Paris (Harper's Bazaar) (Magnum)

(old couple of Scanno, Italy, at Christmas) ✓

ROBERT DOISNEAU. Paris

(Picasso in studio) ✓ ——————— US.

BILL BRANDT. London (Harper's Bazaar)

("Midsummer Night, Skye" nest with bird's eggs) ✓

--------THESE PRINTS BY BRASSAI, CARTIER-BRESSON, BRANDT, DOISNEAU, IZIS AND RONIS ARE INCLUDED AS A TOKEN PRESENTATION SINCE GROUPS OF PRINTS BY THESE PHOTOGRAPHERS HAVE RECENTLY BEEN EXHIBITED AT THE MUSEUM OF MODERN ART.----------

ED VAN DER ELSKEN. Amsterdam (now in Paris)

ST. GERMAIN-DES-PRES: 18 prints

1. (Girl in turtle-neck sweater - close-up)
2. (man asleep in girl's arms in corner)
3. (man pushing girl's head to wine glass)
4. (girl at bar, reading 'psychologie)
5. (girl looking through rain on glass)
6. (girl applying make-up)
7. (young boy kissing girl's cheek)
8. (three heads;- Negro male in center)
9. (boy and girl - forheads touching)
10. (girl clutching coat at throat)
11. (boy and girl standing outside cafe)
12. (girl in turtle neck sweater against wall)
13. (group of three in corner with mirrors)
14. (girl with head on hands, eyes closed)
15. (boy with girl's chin cupped in hand)
16. (people eating in cafe)
17. (girl and Negro man dancing)
18. (girl with striped collar - speaking agitatedly)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date July 24, 1953

From Thayer Department Photog

For Post-War European

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

TO Photocolor Studios, Inc. DATE June 5, 1953

220 West 42nd Street **PURCHASE ORDER** No 60576

New York 19, New York

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
for		
180 prints furnished mounted on masonite, with sanded edges and marking back of each mount,		$310.00
DELIVERY CHARGE		2.70
		$312.70

ORDERED BY

AUTHORIZED BY

FOR European Photog. Edit.

Forwarded to Amount Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date July 24, 1953

From Thayer Department Photog

For Post-War European

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
	ED VAN DER ELSKEN	1
	S 12.088	1
	S 12.085	1
	12.079	1
	12.086	1

60¢ each - Made by Study in Director's absence

Forwarded to ..... Amount ..... Date Billed .....

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

Bernard
HOFFMAN
Laboratories, Inc.
350 W. 50th ST.
NEW YORK 19, N. Y. JU. 6-3240
JU. 6-3375

6/8/53

ORDER Nº 8214

PROMISED FOR: Tues Pm

To MUSEUM OF MODERN ART
11 W. 53 St
N.Y. 19, N.Y.

CASH
CHARGE
C.O.D.
DELIVER
WILL CALL

NO.		SIZE	PAPER	SPECIAL INSTRUCTIONS	PRICE	TOTAL
	35MM					
	Roll film					
	Film pack & cut film					
	Intensification or reduction			FOR REPRODUCTION		
	Contact sheets					
5	Enlargements	8x10	9/0554 DW	CROP AS INDIC	130	6 50
	Enlargements			ON CONTACT		
	Enlargements					
	Enlargements					
	Copy Negatives					
	Dry Mounting					
	Production Time					
				Messenger - pickup		70
				- delivery		70

TOTAL	7.90
SALES TAX	20
TOTAL	8.10

FOR THOSE WHO KNOW PHOTOGRAPHIC QUALITY AND DEMAND IT.

FOR THOSE WHO KNOW PHOTOGRAPHIC QUALITY AND DEMAND IT.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET

6.75
.25 total cost

Forwarded to..... Amount..... Date Billed.....

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

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

TO Bernard Hoffman Laboratories, Inc.
350 West 50th Street
New York 19, New York

Date Tuesday, May 26, 1953
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 51650

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO ASST. TREASURER'S OFFICE.

		Unit Price	Total
	Confirmation Order:		
2	Photographic Enlargements (11 x 14)	$ 1.85	$ 3.70
5	" " (8 x 10)	1.30	6.50
5	" " (5 x 7)	.85	4.25
1	" " (4 x 5)	.75	.75
			15.20
	Messenger (pick-up)		.70
	Messenger (del.)		.70
			$16.60

Ordered by

Authorized by

For Post War European Photography Exhibition

7/14/53

Dear Nika and Mr. Steichen:
Confirming our conversation of several weeks ago, concerning prices, I have billed U.S. Camera for the job at our regular mark-up rates the Museum charges a commerical company. For your information, their bill read as follows:

6/30/53
Post War Europeran Photography Show -(Steichen)
- for taking 49 shots, on special assignment, by Museum photographer (49) at $4.50 per neg. $220.50
49, 8x10 glossy prints..75¢ ea. . . 36.75
$257.25 total cost

Pearl.

Forwarded to..... Amount..... Date Billed.....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date July 10, '53

From Thayer Department Photog

For Re-Sale to U.S. Camera

PLEASE SEE NOTE BELOW

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
49 Negs		
49 Prints	material received.	

7/14/53

Dear Nika and Mr. Steichen:

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49, 8x10 glossy prints..75¢ ea. . . 36.75
$257.25 total cost

Pearl.

Forwarded to ..... Amount ..... Date Billed .....

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date July 29

From Thayer Department Photog

For Post-War European

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Installation	S12.084	4
	S12.084	4
	S12.084	2
	S12.083	4
	S12.082	3
	S12.090	2
	S12.088	1
	S12.086	2
	S12.079	2
	S12.085	2
	S12.080	6
	S12.084	2

35 @ 60 = 21.00

Printed by Studly

14 Samuels absence

Forwarded to ..... Amount ..... Date Billed .....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date May 15

From Thayer Department Photog

For European Show

PRINTS

Please supply 126 (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mount 124 prints on 1/8" cardboard Trim bleed Mount 2 prints on Upson Board Trim bleed	Costs $43.60 + 8.50 $52.10	+ less 20% discount

Forwarded to ..... Amount ..... Date Billed .....

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

PH

TO PHOTO SALES DEPT. May 21

From Thayer

For Curran

PRINTS PHOTOGRAPHS

Please supply ..... (Quantity) ..... (Photographer)

glossy ..... size .....

.... (Number of shots)

....

Date of completion ..... Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Ney stat Same size		

Cost
5.40
less 20%

Forwarded to ..... Amount ..... Date Billed .....

(27)
3
2 I Mount 1/8 inch board
6 - Small - mount on thinner cardboard

9 to be re-done
16-8-22

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date May 21

From Thayer Department Photog

For European Show

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Ny stat same size		Cost 5.40 less 20%

Forwarded to ..... Amount ..... Date Billed .....

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date July 29

From Thayer Department Photog

For Post-War European

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
15 positive stats from enclosed mag.		5.60 less 20% discount

Forwarded to ..... Amount ..... Date Billed .....

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

2-53-1200 SETS

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 9305

TO PRODUCTION MANAGER FROM ~~PHOTOGRAPHY~~ DEPT.

FOR REMOVAL AND REPLACEMENT OF PHOTOGRAPHS - AUDITORIUM DATE August 11, 1953

DETAILED INSTRUCTIONS overtime for dismantling twenty photographs in the Postwar European Photography show in Auditorium on Tuesday evening at 7:00 p.m. to be photographed for U.S. Camera Annual. Photos will be replaced the following a.m. at 11:00.

Bill: U. S. Camera Annual Att: Mr. Jack L. Terracciano

420 Lexington Avenue
New York 17, New York

DATE WORK MUST BE COMPLETED August 12, 1953

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT. NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ ASSISTANT TREASURER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
8/21	Overtime	2	6 20	

TOTAL LABOR 6 20

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH

TOTAL MATERIAL

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 6.20

APPROVED _____ PROD. MGR.

FOR ASSISTANT TREASURER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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2-53-1200 SETS

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 9078

TO PRODUCTION MANAGER FROM Photography DEPT.

FOR Postwar European Show DATE May 26, 1953

DETAILED INSTRUCTIONS Installation of photographs in Auditorium Gallery

DATE WORK MUST BE COMPLETED

COST LIMIT $50.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED DEPARTMENT HEAD ASSISTANT TREASURER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
~~5/29~~	~~Custodian~~	~~16~~	~~32 00~~	~~32 00~~
~~6/5~~	~~Overtime~~	~~15~~	~~38 89~~	~~38 89~~
TOTAL LABOR				70 89

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
TOTAL MATERIAL				

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 70.89

APPROVED PROD. MGR.

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CHGS. A/C

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THE MUSEUM OF MODERN ART

Date June 16, 1958

To: Dorothy Dudley

From: Kathleen Haven

Re: return to photographer Vilem Kriz photographs from Post War European Photography Exhib.

Dear Dorothy,

We will return from this department 4 photographs by Vilem Kriz from the exhibition Post-War European Photography. The numbers are as follows:

53.740 No More Tears
53.742 Neighbor
53.743 (2 dolls in cardboard box)
53.744 (doll in wreath) Insurance val. $15.00 each print

We are holding one photograph, No. 53.741 Ecce Homo, for the Study Collection, but will await permission from Mr. Kriz to keep it on extended loan. This I have written in a letter to Mr. Kriz, which I will hold here in the Department until I receive the release from you to enclose with it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KR12

Dear Sir,

I cannot find words to express my thanks, I am deeply touched by the understanding with which my work was received by you. There are in life very few occassions as happy as the one which led me to dear Mrs. Lange, to whose generosity I owe the fact that my photographs came into your hands.

Please accept also my sincere thanks for your financial contribution. That, together with the unusual friendliness of Mrs. Lange, have enabled me to do photographic work again.

Sincerely yours,

Vilem Kriz,
1432A Milvia, Berkeley,

January 14, 1953.

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(1) My Last day in Paris

(2) Ecce Homo

(3) Insatiable Ground

(4) Memento

(5) ~~Bolt~~ also Youth

(6) Deserted Bravery

(7) Inviolate

(8) lost

(9) misunderstood

(10) neighbor

(11) ~~Herod's Time~~ Time goes on

Penal Penates

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

(12) Once upon a Time . . .

(13) No more Tears

(14) To be

(15) Spring Festival

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VISION OF THE TIMES

DOCUMENTS OF
PAST
LOST
USELESS
AND CRUEL
TIMES

from
VILEM KRIZ
1432 A MILVIA
BERKELEY

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Aug 21

INTRODUCTION TO "POST-WAR EUROPEAN PHOTOGRAPHY"

This exhibition presents a cross-section of work by post-war European photographers. These men and women create a persuasive argument that today's photography overrides frontiers and language differences to become a universal medium of expression. New names are here added to the small list of top-flight contemporary photographers.

European camera workers have had to overcome economic problems bordering on the impossible, yet in this exhibition we find the same range of restless probings and experiments in various directions that are so characteristic of American work today. Their weakness and strength, their foibles and borrowings from other mediums parallel our own. There is evidence of the same rebellion against the inevitable discipline of the medium as there is in the work of many ~~afxthe~~ younger American photographers. Here are also clear-cut demonstrations that indicate how well photography serves as a means of recording, reporting and interpreting the world we live in.

The outstanding work of Bill Brandt, London, Cartier-Bresson, Doisneau, Izis and Brassai, France, is represented in this exhibition ~~without~~ by token examples, as their work has been exhibited extensively in previous exhibitions at the Museum and, are now in part, of the Museum's series of circulating exhibitions.

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	MoMA Exhs.	537.3

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The work of Bill Brandt, London, Cartier-Bresson, Doisneau, Izis and Brassai, France, is represented in this exhibition by token examples, as their work has been exhibited extensively in previous exhibitions at the Museum and are now part of the Museum's series of circulating exhibitions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

This exhibition present a cross-section of the work by postwar European photographers. These 78 men and women create a persuasive argument that today's photography overrides frontiers and language differences to become a univ ersal medium of expression. New names are added to the small list of top-flight ranking contemporary photographers.

European camera workers have had to overcome economic problems bordering on the impossible, yet in this exhibition we find the same wide range of fruitful probings and experiments in various directions that are so characteristic of American work today. Their weakness and strength, their foibles and borrowings from other mediums parallel our own. There is also evidence of the same rebellion against the inevitable discipline of the medium as flagrant as in the work of some of our younger photographers. The clear cut demonstrations by those of fuller experience clearly indicate how well photography serves as a means of recording and reporting the image of the world we live in.

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81 year E.Gordon Craig, photographed by David Lees in 1950 at Tourettes-sur-Loup, Alpes Maritimes.

Craig was the great pioneer innovator in the modern art of the theatre.

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red ✓ indicates U.S. Camera Annual 1954

M or C ✓ or ✗

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist: Marked for Masonite or Cardboard mount

VILEM KRIZ. Czechoslovakia, now U.S.A.

VISION OF THE TIMES
from a series

"Documents of Past, Lost, Useless and Cruel Times"

M 1. "No More Tears" (carved woman's head; paint peeling off)
C 2. "Ecce Homo" (baleful eyes)
M 3. "Neighbor" (statue showing muscular construction)
C 4. (2 dolls in cardboard box)
C 5. (doll in wreath)

DAVID LEES. Florence, Italy

4 M E. Gordon Craig - photographed at Tourettes sur Loup, Alpes Maritimes, in 1950
7 C 11 prints 5 Series of Craig in white cloak

ERNST SCHEIDEGGER. Zurich, Switzerland

14 M Joan Miro - photographed in his Spanish garden and studio. 14 prints

DAVID MOORE. London

M 1. (little boy in rubble looking toward light)
M 2. (woman nursing baby - older woman and child at foot of bed)

PAUL HUF. Amsterdam, Holland

M 1. (3 doorways, man in last)
M 2. (baby yawning, man reading)
C 3. (stacks of wooden crates)

NIGEL HENDERSON. London

M 1. (2 dolls in window - view down street)
M 2. (child, toy telephone, CARE package)
M 3. (man in cafe window - texture glass)
M 4. (delivery bicycle - distortion)
C 5. (abstraction, photostat paper)
frame 6. (small print, manipulated paper)
C 7. (photostat; negative of above)

ROBERT FRANK. Zurich, Switzerland, now U.S.A.

C 1. (street - white strip)
M 2. (cellist)
M 3. (Mrs. Frank and baby)
M 4. (idyll in the woods) Spain
C 5. (hearse in the mist) London, 1952

5 M, 3 C WALES: 8 prints (Welsh miners)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

Checklist:

ROBERT FRANK. Zurich, Switzerland, now U.S.A. (continued)

C 14. (old horse and boys) Paris
VALENCIA: M 3 prints (cafe table at night)
M (procession)
M (children in street) 1952
LONDON: 5 prints (English bankers) 1952
2 M
3 C

ZDANEK PIVECKA. Munich, now U.S.A.

C 1. (sculpture and tombstones)
C 2. (bombed-out building)

LEONTI PLANSKOY. London

C 1. (stout Negro woman, loaded with beads)
M 2. (white dance) RIO DE JANEIRO, 1952
M 3. (girls in white dresses, plumed hats)
M 4. (man tickling girl's midriff)

C 5. (3 Angels) Ouro Preto, Minas Gerais, Brazil, 1952
M 6. (Negro mother and baby) " " " "
C 7. (two women fish sellers) Rianjo, La Coruna, Spain, 1951
C 8. (old woman, basket on head) " " " "

C 9. (2 women in pub) London, 1951

M 10. (Negro dance) Rio de Janeiro, 1952
M 11. (at deathbed of child) Rianjo, La Coruna, Spain, 1951

LISELOTTE STRELOW. Dusseldorf

C 1. R. Göalinger, Mayor of Cologne
C 2. Prof. Dominikus Böhm
C 3. Prof. Edwin Scharff-Bildhaser
C 4. Carol Reed
M 5. (workman)

JAKOB TUGGENER. Zurich

M 1. (workers' shoulders and arms driving in wedge)
M 2. (workman firing furnace)
C 3. (couple dancing in evening clothes)
M 4. (finger with ring)
C 5. (couple in evening clothes - confidential conversation)
M 6. (close-up, couple dancing)
C 7. (woman with head on arms - rope of hair)
C 8. ("S" hooks)
M 9. (woman running up stairs - row of houses on left)
C 10. (man in glasses removing newspaper from coat)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

Checklist:

EVA BESNYÖ. Amsterdam

C 1. (mother holding baby in lap)
C 2. (old lady crocheting)
C 3. (woman nursing baby)
C 4. (two old ladies at a table)

BERT HARDY. London

C 1. Gorbals Slum Area in Glasgow, Scotland (child at table)
M 2. Kashmir (cow in room with child in bed)
C 3. Scottish Pub Scene (man and woman with beer)
C 4. German refugees (mother and child)
M 5. Children of the Gorbals, Scotland (two boys crossing gutter)
M 6. The French Village Storyteller
M 7. Korea, 1950 (old Korean man and children)

SABINE WEISS. (Rapho-Guillumette) Paris

M 1. (silhouette through café window)
M 2. (cat walking in empty room toward light)
M 3. (performer in white gloves and derby)
M 4. (cat on nude sculpture)
M 5. (cat jumping from fence)
M 6. (large head of pensive child)
M 7. (cat at trash can)
M 8.

EMMY ANDRIESSE. (deceased) Amsterdam

M 1. (window with lamp - man outside wheeling bicycle)
M 2. (hand holding fish)
C 3. (portrait of woman with tea cup)
C 4. (child sucking thumb)
M 5. (child in communion clothes)
C 6. (children coming out of school)

OTTO STEINERT. Saarbruck

M 1. (in street - "disembodied" foot)
M 2. (affiches)
M 3. (automobiles)
M 4. (original photogram;- ballet motif)

RIGANDA RECH. Munich, Germany

C (beheaded sculpture holding horn)

Pal-Nils NILSSON. Lidingo, Sweden

C (child in corner during party - man at piano)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

MARIA AUSTRIA. Amsterdam, Holland

C (girl skipping rope in sabots)

YVAN DALAIN. Fribourg, Switzerland

C (children in communion clothes parading with religious flag)

FEDERICO VENDER. Milan, Italy

C (sheets and clothing on lines)

GEORGE ODDNER. Sweden

M (man with nose against glass case)

OLLE SEIJBOLD. Sweden

✓M (horse with wicked eye - man boarding tram)

K.W. GUILLERS. Stockholm (Magnum)

C (weaving - woman's head, and hand in loom)

A. HIWKIN BRICK. Stockholm, Sweden

4C LAPLAND:(4.prints of young, blond child)
✓C ISRAEL: (woman with raised arm)

EDOUARD BOUBAT. (Rapho-Guillamette, Paris)

M 1. (child on balcony)
M 2. (young girls in a boat)
✓C 3. (Mrs. Frank and Pablo)
M 4. (self portrait with Lella)1951
✓M 5. (little girl in dead leaves) 1946
M 6. (Mrs. Frank on bridge) 1951
✓M 7. (chicken and tree) 1951
M 8. (children- 2 girls and a boy in background) 1951
C 9. (girl in slip)
✓M 10. (little boy with flowers. Spain) 1951
M 11. (cafe table)

PIERO DI BLASI. Milan, Italy

C 1.(Casablanca,'la ville defendue', soldier kissing girl, 2nd soldier looking away)
M 2. (" " " " , high white wall, children dancing on corner)
C 3. (laundry hung out of shuttered windows)
M 4. (manhole in forground, couple walking in background)

DAVID POTTS. London

M 1. (Carnival swings in motion - tent in background)
M 2. (Negro man in white straw hat)

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

TORE JOHNSON. Sweden

C 1. (children's group by water - old man shaving in foreground)
C 2. (children distorted in mirror)
M 3. (legs distorted in mirror)
M 4. (close-up of cafe table - Vichy-water bottle)
M 5. (young boy running in snow)

STEN DIDRIK BELLANDER. Stockholm

C 1. ((chair and shadow foreground - dog background)
C 2. (man walking upper left - man with newspaper center foreground - child balancing on white line)
M 3. (dummy with driftwood, broken white plaster, black background)

C (on mirror) 4. (Hammarskiölds in wedding regalia)

ROMAINE URHAUSEN. Luxembourg

M 1.(infra red print, trees and road with tracks)
M 2. ("Ici le sourire est de rigeur")
M 3. (ballet slippers and hats on rods)
M 4. (woman reading - dark glasses)

BRYAN HESELTINE. London
Series of large Negro heads:
M 1. (eyes through fence)
M 2. (woman leaning on arms)
M 3. (woman in beret)
M 4. (old woman)

CLARI DAVIDE. Milan, Italy

M (on mirror)(Abstraction with palette and face)

ROSEMARIE FLEISCHER. Munich, Germany

(on mirror) M1. (distorted man on bicycle)
M2. (man's distorted foot)

CAROLINE HEBBE-HAMMARSKIÖLD. Stockholm

C 1. Pavelle dye transfer print. (paint abstraction)
C 2. (furry leaves)
C 3. (burlap sack and bars)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

Checklist:

BAVARIAN STATE SCHOOL FOR PHOTOGRAPHY. Munich

1. GABRIELE DOERFLER

C abstraction: (fluid shapes - white circle upper right)

2. ELIZABETH NIGGEMEYER

C (park bench foreground - lampost, boy to right)

3. INGEBORG OPPE

M abstraction: (sticks of wood - cement surface)
C (old couple - woman, hat with plume, cameo - man in carved chair)

4. SIGRID NEUBERT

M abstraction: (diagonal glass tube - water - circle)

5. HELGA von ELBERG

M (white profile - black spot over eye - wood grain diagonal)

6. DORIS ADRIAN

C (Negro children kissing)

7. MARGARETE ENGELBERT

C (water background - leaves - milkweed - glass tube)

8. GETRUD HOTOP

C (man and dog walking in snow)

9. ADA HOEPFFNER

C (2 men, umbrellas and large pig)

CAS OORTHUYS. Amsterdam, Holland

C (hands and toes with sand on them)

GOTTHARD SCHUH. Zurich, Switzerland

M 1. (skaters, pond, village in background)
M 2. (Javanese boy playing with marble)

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Checklist:

ERNST HAAS. Vienna, Austria

2M, 1C 3 prints: Homecoming Prisoners of War, Vienna, 1945 - 1 woman embracing man
(LIFE) (Magnum) little girl w. flowers

4M, 1C 5 prints: The Miracle, Island of Tinos, Greece
(VOGUE) (Magnum) - entire set

4M, 1C 5 prints: Sandhogs Under the Harlem River, N.Y.
(Argosy) (Magnum) - man with pick raised
drinking

2M, 1C 3 prints: Displaced Persons, Ellis Island, N.Y.
(Magnum)

3M, 3C 6 prints: New Mexico
(LIFE) (Magnum)

K. HELMER-PETERSEN. Copenhagen, Denmark

M 1. (morning glory on wire fence)
✓M 2. (black on white study)
M 3. Chicago Elevated Railroad pattern (black - white windows)

CLAUDE R. MICHAELIDES. Paris

M 1. (telephone on stand)
✓M 2. (design - black and white cement blocks)

GUISEPPE CAVALLI. Senigallia, Italy

C ("La Pallina" - white ball in LR corner. 1949)

JEAN BOUCHER. Paris

✓M (mannequin and stairs)

AART KLEIN. Holland

✓M (boys and bicycle on beach)

CAREL BLAZER. Amsterdam, Holland

M 1. (three nuns crossing a square)
M 2. (pipes in pyramids)
M 3. (children playing against wall. Corsica)

LUIGI VERONESI. Milan, Italy

M 1. Abstraction: (mesh and circles)
C 2. Abstraction: (photogram)
C 3. Abstraction: (objects - lens, cigarette holder, flashlight, etc.)
M 4. Abstraction: (feather)

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

HANS HAMMARSKIÖLD. Stockholm, Sweden

M 1. (Fences in snow. 1951)
C 2. (Swedish dancer, Brigit Akesson and Calder stabile)
M 3. (snow on slats - bush)
C 4. (4 broken windows)
C 5. (portrait of Caroline Nebbe-Hammarskiöld)
C 6. (street lights - snow)
C 7. (portrait of Pablo Picasso)

wall hanging
of Pablo Picasso

LENNART OLSSON. Sweden

M 1. (traffic clover in snow)
C 2. (abstraction, white and gray diagonals- slightly blurred)
C 3. (arches)
M 4. (abstraction - black and white diagonals)

WALTER STUDER. Bern, Switzerland

C (people walking across marble floor)

LEONARD. Berlin

C (ruins - design of metal tubing)

KURT BLUM. Bern, Switzerland

C (room with broken glass - wooden tubs on floor)

FERNAND RAUSSER. Bern, Switzerland

C (two donkeys)

HANS KEUSEN. Bern, Switzerland

C (plants in bottles on wall)

WERNER BISCHOF. Zurich, Switzerland

4 prints, miscellaneous: 1.M(London hospital, 1950. Workman visits injured colleague) 2.M(flower buds) 3.M(fish fins) M4. (rooster in snow)
INDO-CHINA, 1952 :(Magnum) 1M(3 children sifting wheat) 2.C(babies against wall) 3.M(2 children asleep on mat) 4.C(children climbing stile)
KOREA, 1951 : 1.C(boy sitting on mat, chocolate bar in lap) 2.C(soldiers and Korean family) 3.M(little girl eating out of canteen) (New York Times) (Magnum)
FAMINE IN INDIA, (LIFE) (Magnum) 1951: 1.C(man in wheat) 2.M(old woman standing with staff) 3.M(women at train window) 4.C(group of women, one with headdress over mouth) 5.M(old woman sitting - hands up, mouth open)
FAMINE IN INDIA, (LOOK) (Magnum) 1952: 1.C(seated crowd of people) 2.C(woman with baby - hands of both outstretched)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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POST-WAR EUROPEAN PHOTOGRAPHY

WERNER BISCHOF. Zurich, Switzerland

Misc.: 1. M (London Hospital, 1950. Workman visits injured colleague)
2. M (flower buds)
3. M (fish fins)
4. M (rooster in snow)

INDO-CHINA, 1952 (Magnum)
5. M (3 children sifting wheat)
6. C (babies against wall)
7. M (2 children asleep on mat)
8. C (children climbing stile)

KOREA, 1951 (New York Times) (Magnum)
9. C (boy sitting on mat, chocolate bar in lap)
10. C (soldiers and Korean family)
11. M (little girl eating out of canteen)

FAMINE IN INDIA (LIFE)(Magnum) 1951
12. C (man in wheat)
13. M (old woman standing with satff)
14. M (women at train window)
15. C (group of women, one with headdress over mouth)
16. M (old woman sitting - hands up, mouth open)

FAMINE IN INDIA (LOOK)(Magnum) 1952
17. C (seated crowd of people)
18. C (woman with baby - hands of both outstretched)

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

BRASSAI. Paris (Rapho-Guillamette)

M (shepherd with lamb, in church)

WILLY RONIS. Paris

M (boy flying toy airplane)

IZIS. Paris (Rapho-Guillamette)

C (young boy in cemetary)

HENRI CARTIER-BRESSON. Paris (Harper's Bazaar) (Magnum)

M (old couple of Scanno, Italy, at Christmas)

ROBERT DOISNEAU. Paris

M (Picasso in studio)

BILL BRANDT. London (Harper's Bazaar)

M ("Midsummer Night, Skye" nest with bird's eggs)

-------THESE PRINTS BY BRASSAI, CARTIER-BRESSON, BRANDT, DOISNEAU, IZIS AND RONIS ARE INCLUDED AS A TOKEN PRESENTATION SINCE GROUPS OF PRINTS BY THESE PHOTOGRAPHERS HAVE RECENTLY BEEN EXHIBITED AT THE MUSEUM OF MODERN ART.----------

ED VAN DER ELSKEN. Amsterdam (now in Paris)

ST. GERMAIN-DES-PRES: 18 prints

C 1. (Girl in turtle-neck sweater - close-up)
C 2. (man asleep in girl's arms in corner)
C 3. (man pushing girl's head to wine glass)
C 4. (girl at bar, reading 'psychologie)
C 5. (girl looking through rain on glass)
M 6. (girl applying make-up)
M 7. (young boy kissing girl's cheek)
M 8. (three heads;- Negro male in center)
M 9. (boy and girl - forheads touching)
M 10. (girl clutching coat at throat)
M 11. (boy and girl standing outside cafe)
M 12. (girl in turtle neck sweater against wall)
M 13. (group of three in corner with mirrors)
C 14. (girl with head on hands, eyes closed)
C 15. (boy with girl's chin cupped in hand)
C 16. (people eating in cafe)
C 17. (girl and negro man dancing)
C 18. (girl with striped collar - speaking agitatedly)

tindell

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	537.3

POST-WAR EUROPEAN PHOTOGRAPHY

Checklist:

HANS MALMBERG. Stockholm

M (child on back of bullock)

MAX G. SCHELER. Germany (Magnum)

M (ragamuffin asleep)

PIETRO DONZELLI. Milan

C (man asleep)

PETER SCHEIBLIN. Vienna

C (man and wine glasses)
C (man painting waves)

GUSTAV HANNSSON. Sweden

C (elderly stout gentleman at country auction)

ANKER-SPANG LARSEN. Denmark

C 1. (3 dolls with toy gun)
C 2. (doll on barbed wire)
C 3. (seated woman with broken doll)
C 4. (broken dolls' heads "conversing")

ANITA NEISZ. Baden, Switzerland

C (children asleep on grass)

RUDOLF SPIEGEL. Vienna

C 1. (lovers and bicycle)
C 2. (two schoolboys walking)
C 3. (small child and woman carrying baby)
C 4. (man and woman pushing baby in carriage)
C 5. (man talking to woman in window)
C 6. (girl and woman on swings)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 537.3

EUROPEAN PICTURES

Modern Museum Presents Collection by Steichen

By JACOB DESCHIN

OF the seventy-nine photographers from eleven countries represented in the show, "Post-War European Photography," which opened last week in the Auditorium Gallery of the Museum of Modern Art, only a small handful are known in this country. The pictures, which will hang through Aug. 2, therefore provide the first large group indication of what European photographers have been doing in the last few years.

The pictures were selected by Edward Steichen, head of the Department of Photography at the museum, during a recent European tour, and constitute a spot check rather than a comprehensive survey. Following the exhibition at the museum the show will be circulated to other museums, schools, colleges and art associations throughout the United States.

Although dominated by documentary material, the more than 300 prints in the show also include portraits and a large number of abstract and surrealist pictures. In so far as the exhibition may be said to have one, the key to whatever over-all European goals one may detect in the show will perhaps be found in the alcove of the gallery. Here on facing walls are displayed familiar work by the Austrian Ernst Haas (returning prisoners of war in Vienna, the "miracle series" taken in Greece, and American "sand hog" construction workers) and the Swiss Werner Bischof's series of a famine in India.

New Trends Suggested

Included in both groups are pictures made by Mr. Bischof in an earlier phase of his career and by Mr. Haas recently (scenes in New Mexico), the spirit of which "blends" with a large number of abstract and experimental pictures on the end wall. Whether this points to a striving by European photographers toward a freer use of the medium and deeper communication than that possible by the straight documentary approach is a question the show can only suggest, but cannot answer conclusively. It was assembled too hurriedly and sketchily for that.

Other signs of this attitude are present elsewhere in the show, as in the abstracts of Luigi Veronesi of Italy, and Hans Hammarskiold of Stockholm, the witty surrealism of Sten Didrik Bellander of Stockholm and the work of Vilem Kriz, a Czech now living in the United States, whose "Vision of the Times through Documents of the Past," a group of three pictures of heads, is strangely disquieting.

In the main, however, the theme of the show is people and how they react to a wide assortment of environments and situations. Probably the most exciting single instance of this approach is the eighteen-print group of candid shots by Ed van der Elsken of Holland, a young student whom Mr. Steichen met by chance in Paris. His pictures of student life in the cafes of the Boulevard St. Michel are rollicking documents of carefree youth, the subjects as uninhibited as Weegee's.

A comparatively large group of pictures by Robert Frank of Zurich, a photojournalist who works in New York as well as in Europe, fills a wall with examples of his work that provide the most extensive cross-section of a single photographer's output in the show. A small wall is devoted to one picture each by photographers who have been included in other shows at the museum—nameyl, the Frenchmen Brassaï, Henri Cartier-Bresson, Robert Doisneau, Willy Ronis and Izis, and Bill Brandt of London.

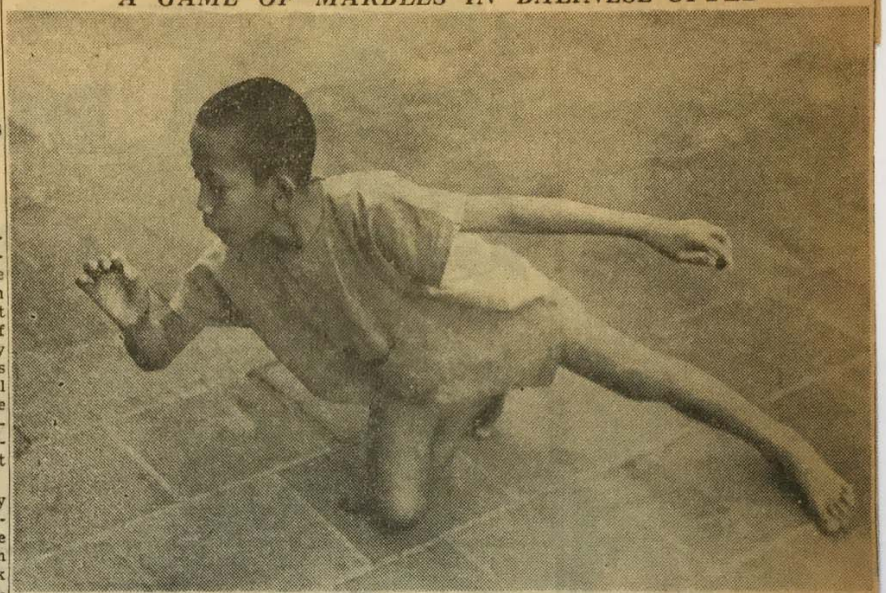
Series of pictures portraying a noted individual are David Lees' (Florence, Italy) on eighty-one-year-old Gordon Craig, the theatrical designer, and Swiss Ernest Scheidigger's on Joan Miro, the artist, who is shown at work in his studio and in his garden.

Group Displays

Other outstanding groups are the distinctively personal impressions of his native environment by Edouard Boubat, of France; contrasting dance moods of couples in South America by Leonti Planskoy, of England; the English Bert Hardy's shots of cockney London and Korean war scenes and Swiss Jakob Tuggener's pictures of nightclub life on the Riviera.

A wall devoted to ten pictures representative of the work of students of the Bavarian State School for Photography in Munich offers excellent proof of a teaching approach geared to individual capacity and the development of the student's potential.

A GAME OF MARBLES IN BALINESE STYLE



This picture by Gotthard Schuh, of Zurich, is from "Postwar European Photography," an exhibition of more than 300 photographs in the Auditorium Gallery of the Museum of Modern Art through Aug. 2. Seventy-nine photographers represent eleven countries in the show.

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ART

JAMES FITZSIMMONS

When Edward Steichen, director of the Museum of Modern Art's photography department, returned from Europe a few months ago, he brought with him 300 photographs which are now on display in the museum's auditorium gallery. "Post-War European Photography," as the exhibition is called, is the work of 78 photographers from 11 countries. Because the different styles and tendencies represented in Steichen's survey may also be found in American, Japanese and Indian photography—in photography everywhere—as I walked through the gallery I found myself thinking about the medium generally: its relations with the other arts, and the nature of the creative process in this particular art.

As in most large exhibitions of contemporary painting, many of the photographs at the Modern are competently executed but uninspired. There are enough first-rate works on hand, however, to suggest that more and more people capable of producing a strongly felt, thought and organized work of art are using photography as their medium. They are using it moreover to produce a kind of art that today, at least, is seldom found in painting. (Although in recent years photography has influenced painting as much as it has been influenced by it, the effect the two disciplines have had on each other has not been especially beneficial to either.) Photography has its own complex esthetic, the roots of which are usually sought in painting. I propose to show that a more meaningful connection exists between photography and poetry.

First, however, I would like to touch on the difficulty many people still have in thinking of photography as a medium of expression. Common sense tells us that verse is not necessarily poetry, that prose is not always "Literature," and that not every painting is "Art." Some of the finest prose in the English language is to be found in Sir Henry Maine's *Ancient Law*, but few of us will think of this great work as "literature": certainly, our experience of it differs in kind from our experience of *Tristram Shandy* or *The Magic Mountain*. As for painting, a medical illustration may be executed with art; still, it is not what we mean by "Art." All of which is sufficiently obvious.

When we come to photography our ability to make these simple logical distinctions seems to break down. We refer to the limitations of the medium, repeating the truism that the camera only sees what is in front of it and forgetting that in art it is the "how" and not the "what" that matters; we acknowledge the usefulness of photography in science and journalism; we think of the meretriciousness of most "art photography"; finally we concede that a few photographers may have succeeded in producing works of art. (In making this concession, of course, we cut the ground from under our feet.)

Certainly photography has its limitations—which many photographers, like tradition-minded artists in other media, regard less as limitations than as characteristics. And certainly among the hundreds of thousands of photographers who litter the world's parks with film spools and flash bulbs, few are artists. (Of those who are, some of the most gifted take a perverse pleasure, possibly defensive, in denying that they are.) Then, too, our attitude to photography is often adversely affected by the popular haphazard uses to which the medium is put, by the propaganda of the snapshot, and by the ubiquitous and generally tasteless advertising photograph.

But there is a subtler reason for the difficulty many of us have with photography. Despite numerous correspondences between the photographer's vision and the painter's, many of the most moving, perceptive photographs are essentially poems. A photograph is a collocation of images, of course, and not a concatenation of words and sounds, but its images are poetic and the photographer's *method* closely resembles the poet's. The net content, the meaning of his work is of a kind we find in poetry more often than in painting. Inevitably the experience afforded by the poem-photograph (and that is the only kind I am discussing) is complex, involving as it does two levels of our sensibility, the poetic and the plastic.

Both creative photography and poetry are products of a mental activity which condenses and transmutes impressions.* During the process of composition the words a poet uses and the objects for which they stand are modified. Words acquire enlarged meanings; latent, even totally new meanings arise. The image a particular word ordinarily brings to mind becomes fused with other images. Words and images together undergo a sea-change, as it were, in the poet's unconscious (or at the deeper levels of thought and feeling: the process is obscure) and are reborn. The new, poetically transvalued image may be contained by two or three words or even by a single word in an unfamiliar context. The reader's eye absorbs it in a flash, but in the mind it sets off a chain-reaction of echoes, memories, feelings, intuitions and associations of indefinite duration. Precisely the same thing happens in photography when a familiar object is charged with a new meaning or multiplicity of meanings.**

If photography is, as I contend, poetry precipitated in silver bromide, it is a poetry of concrete images. Its analogies are with the poetry of the French *imagistes*, their English and American successors and, above all, with Chinese and Japanese poetry. (The possibility that some poet-photographers may never have read a line of imagist verse does not invalidate this contention.)

Perhaps Ernest Fenollosa was the first to point out (in his classic essay, *The Chinese Written Character*) that the characters in which a Chinese poem is written are themselves pictures, that the character does not merely signify, it depicts. That is what the image in a photograph does, except that here we might alter the construction to read: the image does not merely depict, it signifies.

Two poems which might easily be photographs may serve to clarify and clinch the point. The first is a *hokku* by Shiki:

"Around the ruined mansion,
Hens wander;
Rose mallows are blooming."

The second is by Ezra Pound:

"The apparition of these faces in the crowd;
Petals on a wet, black bough."

But we are concerned with the use of imagery in photography. A photographer might show us a bottle of Perrier standing in the sun on a small round marble-topped table. In the background: a misty gray boulevard and the indistinct figures of two or three passersby. All the technical controls at the photographer's disposal—his use of light, his choice of angle, focus and exposure; the contrasts, the tonal values of his print—are coordinated to focus our attention on the bottle by investing it with a more than usual vividness. The bottle is the central image, the pivot of the composition. But the background and the other elements in the picture are important, too, for it is in the cunning juxtaposition of these with each other and with the central image that a poetic reality is caught and communicated.

The Philistine would insist that the photograph depicted a bottle on a table and nothing more. Of course, he could be right. But a more developed (or less blocked) sensibility might find in it an ambience, an atmosphere, an evocation of a way of life.

In a single highly charged image or cluster of images, it is sometimes possible to discern such a wealth of meanings that in a flash one senses the significance of a particular situation, city, class, even of a whole civilization.

In the exhibition of post-war European photography at the Museum of Modern Art there is a photograph of a dispirited urchin dressed in rags and festooned with dead leaves which has a good deal to say about all children who live in poverty, close to nature and death. There are many other remarkable photographs: faces, people walking in the streets, a table, chairs, a lamppost; a girl leaning against the railing of a bridge in the twilight and smiling as the wind blows her hair—commonplace objects and situations brought to life by art. To rediscover meaning in the objects with which man surrounds himself, makes into extensions of his personality and then forgets; to reveal the miraculous in the banal, that seems to be one of the perennial tasks of art. It is a task which might be compared to the alchemical transmutation of "base metal" into gold, and which photographers like Jean Boucher, Brassai and Sabine Weiss of France, Piero di Blasi of Italy, Robert Frank and Werner Bischof of Switzerland, Bert Hardy and Bill Brandt of England and Hans Hammarskiold of Sweden perform with great distinction.

Equally remarkable are three series of candid photographs. Considered individually, these pictures too are like imagist poems; in series they might be called "imagist novels"—novels, that is, in which plot is unimportant, is only a string like the string in a pearl necklace. Ed van der Elsken's photographs of student life in the cafés of the Boulevard St. Michel; pictures of well-dressed business men walking briskly along city streets, and Jacob Tuggener's photographs of middle-aged nightclubbers on the Riviera—they tell us as much about people in a certain time and place as a good novel of manners does (Isherwood's *Berlin Stories*, for example) and tell it more vividly than most.

*While it is unnecessary (and impossible) to draw a hard and fast line between photography and painting, it is important to distinguish the mental activity of the poet-photographer from that of the modern painter who abstracts. What we are discussing is not abstraction but compression.

**This is not a roundabout way of saying that one picture is worth a thousand words: it is not the picture, it is the poetic image that is so valuable.

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STEINERT

May 5, 1953

Dear Dr. Steinert:

Thank you so much for sending us the photographs that Mr. Steichen requested so promptly. They arrived in time for the exhibition, and in good condition.

I know that Mr. Steichen will be very happy to see them when he returns to New York, and he will write to you personally as soon as this coming exhibition has opened.

Thank you for your cooperation and for giving us the pleasure of seeing your photographs.

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Dr. Otto Steinert
Keplerstrasse 3
Saarbrucken, Saar

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STEINERT

STAATLICHE SCHULE FÜR KUNST UND HANDWERK SAARBRÜCKEN

STAATLICHE SCHULE FÜR KUNST UND HANDWERK SAARBRÜCKEN
DER DIREKTOR

April 23, 1953.

Dear Mr.Steichen:

I thank you very much for your letter of April 17. It is with great pleasure that I'll send you next days, by air mail, the print "Ein-Fuss-Gänger" together with some other photographs of mine.

I hope your great plans for your exhibition "Family of Man" will make good progresses. For myself, I am preparing an exhibition at the "America-Hous" at Munich : "Foto - Grafik - Fotografik". By same mail, I send you the poster of this exhibition, which will perhaps interest you.

I really regretted that your time did'nt allow you to pass at Saarbrücken. I would have liked to show you our school.
With many thanks

Sincerely yours

otto steinert.

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STEINERT

April 17, 1953

Dear Dr. Steinert:

This is to remind you that you promised to let me have a print of the picture on page 94 of your Subjektive Fotografie. As we are opening an exhibition of postwar European photography in mid-May, I would very much like to include this print and four or five additional photographs which you personally feel represent your work. If convenient we would like to have the prints about 24 by 30 cm., or 30 by 40 cm., whichever you prefer. May I suggest that you send them air mail to make sure that they arrive here in time.

Theqplans for our big international exhibition, "The Family of Man," are progressing slowly. We have decided to make up five editions of the exhibition which will enable it to open simultaneously in five different countries in 1954.

With all best wishes,

Sincerely yours,

Edward Steichen

Dr. Otto Steinert
Keplerstrasse 3
Saarbrucken, Saar

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URHAUSEN

March 12, 1953

Dear Mr. Urhausen:

Your photographs have arrived safely at the Museum. Mr. Steichen has asked me th thank you for submitting your photographs and for your interest in our project.

With all best wishes,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Romain Urhausen
19, rue des Artisans
Rumelange, Luxembourg

ROMAIN URHAUSEN
19 RUE DES ARTISANS
RUMELANGE / LUXEMBOURG

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URHAUSEN

23. 1. 53.

Dear Mr. Steichen,

My friend Claude Michaelides of Paris told me that you've been in Europe for some time, and that you intend to organize an exhibition of the work you collected from young european photographers.
Now I took the liberty of sending you some of my pictures; I hope you don't mind?
Maybe you can use some for your exhibition? if not, please send them back to me.
There are some other young people and friends of mine, who'd would love like to meet you. They work in the same experimental and human way as I do. If you are interested in their work, write to me. I'll be very glad to tell them to send some of their work to you.
I'll be very glad to hear from you soon.
truly yours! Romain Urhausen

ROMAIN URHAUSEN
19 RUE DES ARTISANS
RUMELANGE / LUXEMBOURG.

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THE MUSEUM OF MODERN ART

Date February 9, 1953

To: P. Moeller

From: N. Thayer

Re:

Dear Pearl:

In reference to your memo of January 13 (attached), the last two items should be charged against the Post-War European Photography Show:

7 glossy contacts (8x10 size)	$ 2.45
1 enlarg. to 8x10 of each of 37 negs	37.00
	$39.45
less 20% discount	7.89
Amount to be charged to Post-War Photography Show	$31.56

The rest of the bill is to be billed to Mr. Steichen, personal:

4, 5x7 glossy contacts	$ .80
2, enlarg. to 11x14	2.50
2, 8x10 glossy of each of 5	8.75
2 to 8x10 (enlarge)	2.00
	$ 14.05
less 20% discount	2.81
Amount to be billed to Mr. Steichen	$ 11.24

PEROLLES 5A
FRIBOURG - SUISSE TEL (037) 242 93

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EXH GULLERS

Studio Gullers HB

53 ERIKSGATAN 53A
TEL 51 33 82, 51 33 30
STOCKHOLM

February 16, 1953

Dear Mr. Gullers:

Your photographs have arrived safely and in good condition. Thank you so much for sending them to us. I know Mr. Steichen will be delighted to see them.

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. K. W. Gullers
Studio Gullers
S:T Eriksgatan 53A
Stockholm, Sweden

FERDULES SA
FRIBOURG - SUISSE TEL (037) 24293

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EXPRESS TRAVEL

(COPY)

cc: Mr. Steichen

EXPRESS TRAVEL & TRANSPORT Co.

4, Castle Court
Birchin Lane, Cornhill
London, E.C.3

20th April, 1953.

GULLERS

Studio Gullers RB

S:T ERIKSGATAN 53A
TEL. 51 33 85, 51 33 50
STOCKHOLM

20.1.1953

Följesedel	Till:	Mr. Edv. Steichen, Museum of Modern Art, 11 West 53 Street, New York 19 NY.
		7 prints ~~Ingvor Gullers~~ ~~Finska gummor~~ ~~Vävning~~ - weaving Sandviken - rene ~~Einars pojke~~ - boy Vintervägen - milky way ~~Båtar~~ - Boats

Ovanstående emottaget, erkännes:

Stockholm den

.....

Masterprint Fridman Stolm St

P.S. Since writing this Messrs. Gimpel advise they cannot get Mr. Armitage work will not be ready by next week.

PERCULLES SA
FRIBOURG - SUISSE TEL (037) 24293

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EXPRESS TRAVEL

(COPY)

EXPRESS TRAVEL & TRANSPORT Co.

4, Castle Court
Birchin Lane, Cornhill
London, E.C.3

20th April, 1953.

Miss Dorothy Dudley,
The Museum of Modern Art,
11, West 53rd Street,
New York,
U.S.A.

Dear Miss Dudley,

In reply to your letter of the 13th April with reference to the despatch of Mr. Brian Haseltine's package of photographs, we very much regret that these were damaged by transit. As Mr. Haseltine had apparently packed the parcel so well, we thought they would go through safely.

In this connection, the parcel despatched by Dr. L. Planskoy was sent off as prepared by the doctor's secretary. These were sent off by ordinary mail as they should have reached you easily before the end of April, the time you required them.

The Henry Moore pictures were, of course, sent by air-plane and trust they reached you safely and in good order.

We have now received advice by Mr. Reg Butler that the "Oracle" is ready, and we are collecting it on Wednesday, the 22nd April, and will despatch it by the S.S. "Queen Elizabeth", due to leave Southampton on the 30th April.

Mr. Gimpel has a small piece of sculpture by Kennith Armitage which may be ready in time and suggests it might be included for the case with Butler's piece. We presume this will be in order.

Looking forward to the favour of your instructions,

Yours very truly,
EXPRESS TRAVEL & TRANSPORT CO.

/s/ H.L. Browne

for L.R. Knights,
Managing Director

P.S. Since writing this Messrs. Gimpel advise they cannot get Mr. Armitage work will not be ready by next week.

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EXPRESS TRAVEL

cc: Mr. Steichen

April 13, 1953

Express Travel & Transport Co.
4, Castle Court
Birchin Lane, Cornhill
London, E.C.3, England

Gentlemen:

Thank you for advising us of the shipment of photographs from Mr. Brian Haseltine. I regret to report that they arrived in poor condition because they were not properly packed. The edges and corners of several prints are bent. Possibly they were packed by Mr. Haseltine. In any case will you please explain to your packers that for future shipments the face of each photograph must be protected with glassine or tissue paper and sheets of masonite placed on the top and bottom to prevent bending. They should be wrapped in brown paper and corrugated cardboard and then in waterproofed paper. If many photographs are being shipped they should be packaged as above except for the masonite sheets and packed in wooden or plywood boxes.

We have not yet received the other photographs. If additional photographs are sent to you will you please ship them by air freight.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DHD:mk

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COPY

EXPRESS TRAVEL AND TRANSPORT CO.
4, Castle Court
Birchin Lane, Cornhill
London, EC 3

26th March, 1953

Miss Dorothy Dudley
The Museum of Modern Art
11 West 53rd St.
New York
USA

Dear Miss Dudley:

Under separate registered cover we are sending you a package of photographs from Mr. Brian Haseltine which we collected from the Institute of Contemporary Arts as arranged by Miss Lee Miller. This lady advises us that most of the other photographers had sent their photos direct to you, and as t is appeared to be the only one she was likely to obtain, we thought it best to let you have it. Should there be any others that you are expecting, we shall be glad to approach them.

Yours faithfully,

EXPRESS TRAVEL & TRANSPORT CO.

H. L. BROWNE

FOR L.T. KNIGHTS
MANAGING DIRECTOR

PEROLLES 5A
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DALAIN

THE MUSEUM OF MODERN ART

Date April 8, 1953

To: Miss Dudley

From: N. Thayer

Re: Shipment from Express Travel and Transport, Lomdon

Eight photographs arrived today, shipped to us from Express Travel and Transport Co. in London. I imagine that this is only a partial shipment. The prints seemed to be very lightly packed for transatlantic travel, and some of the edges and corners of the prints are a little bent. Of course, it is hard to tell whether this happened in transit, and in any case, the prints are in good enough condition to be shown.

N.T.

[illegible] with the shipment. If the value is under $100. a commercial invoice listing each item and its value will be acceptable.

Please forward the photographs by ship and consign them as usual to our brokers, W. J. Byrnes & Co., 25 Broadway, New York City. Please notify us of the name of the ship on which they will be forwarded and the date of departure so that we may arrange the insurance.

Our order #57637 will be mailed to you under separate cover.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DHD:mk

FERDULES SA
FRIBOURG - SUISSE TEL (037) 24293

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DALAIN

cc: Mr. Steichen
Miss Lee Miller

(COPY)

EXPRESS TRAVEL & TRANSPORT Co.

4, Castle Court
Birchin Lane, Cornhill
London, E.C.3

Feb. 3, 1953

HLB/LJW

Express Travel & Transport Co.
4, Castle Court
Birchin Lane, Cornhill
London, E. C. 3, England

1st April, 1953.

The Museum of Modern Art,
West 53rd Street,
New York,

Gentlemen:

We are borrowing photographs from several British photographers for our forthcoming exhibition of European photographers. These photographs are being collected by Miss Lee Miller (Mrs. Roland Penrose), 11A Hornton St., Kensington, London.

Will you please get in touch with Miss Miller to make arrangements for collecting, packing and forwarding these photographs to us. They should arrive before the end of April.

The photographs will be valued at about $1.00 each. Please note that if the total value is $100. or more a consular invoice must be sent with the shipment. If the value is under $100. a commercial invoice listing each item and its value will be acceptable.

Please forward the photographs by ship and consign them as usual to our brokers, W. J. Byrnes & Co., 25 Broadway, New York City. Please notify us of the name of the ship on which they will be forwarded and the date of departure so that we may arrange the insurance.

Our order #57637 will be mailed to you under separate cover.

Very sincerely yours,

Yours very truly,

for L.T.Knights
Managing Director.

Dorothy H. Dudley
Registrar

DHD:mk

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DALAIN

(COPY)

EXPRESS TRAVEL & TRANSPORT Co.

4, Castle Court
Birchin Lane, Cornhill
London, E.C.3

HLB/LJW

1st April, 1953.

Miss Dorothy Dudley,
The Museum of Modern Art,
11, West 53rd Street,
New York,
U.S.A.

Dear Miss Dudley,

By registered post we have sent you a packet of photographs sent by Dr. L. Planskoy and which we have received safely.

So far we have received no further of these pictures, but Miss Lee Miller, we will presume, will send us word.

Yours very truly,
EXPRESS TRAVEL & TRANSPORT CO.

/s/ H. L. Browne

for L.T.Knights
Managing Director.

PEROLLES 5 A
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DALAIN

Fribourg (Pérolles 5a) 23 juin 53

monsieur,

j'ai reçu aujourd'hui la liste de l'exposition de photo qui a lieu au Musée d'Art moderne de New-York. -

je suis très heureux de figurer parmi vos photographes de grand renom, et je tiens, tout en vous remerciant mille fois, à vous témoigner ici de toute ma reconnaissance pour avoir, lors de votre passage en Suisse, bien voulu examiner mon travail et choisir quelques images pour votre exposition.

Croyez, monsieur, à l'expression de mes sentiments les plus respectueux

Yvan Dalain

YVAN DALAIN

PEROLLES 5A
FRIBOURG - SUISSE TÉL (037) 24293

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GROUPE CARRÉ

March 18, 1953

Groupe Carre
c/o Fernand Rausser
Freiburgstrasse 334
Berne 18, Switzerland

Dear Sirs:

Thsephotogrpphs by the Groupe Carre have arrived safely here at the Museum. Mr. Steichen has asked me to thank you for sending them to us for consideration and for your interest.

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

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STRELOW

S. ELDORF KÖNIGSALLEE 58 · FERNRUF 29792

MUSEUM OF MODERN ART,
Abt. PHOTOGRAPHY,
NEW YORK, Herrn Direktor Edward Steichen.

Sehr verehrter Herr Direktor Steichen!

Es war mir eine sehr grosse Freude, dass Sie jene damals schnell ausgesuchten Bilder wirklich für eine Ausstellung genommen haben, obwohl mir sehr klar ist, dass sie nicht so sehr stark waren. Sie haben ja herrliche Photos gehabt und ich selbst war nicht darauf vorbereitet, dass Sie damals Bilder sehen wollten, die ich so ungern von mir selbst zeige!
Ich danke Ihnen s e h r für die grosse Ehre dieser Ausstellung. Wir haben hier ein wenig Publicity in den grösseren Tageszeitungen für diese Ausstellung gemacht. Ich hätte sie s e h r gern gesehen. Sie sind ja mit Ihrer Abteilung ein Vorbild für die gesamte Welt! An keinem Platz sonst ist die Photographie ernsthaft für museumsfähig angesehen. Dass Sie dies geschafft haben, macht Sie allein unsterblich und unser aller Dank, die wir photographieren, muss Ihnen - abgesehen davon, dass Sie als bahnbrechender Photograph " Türen aufgemacht haben" - auch aus diesem Grunde i m m e r gewiss sein!

Vielen Dank auch für die Übersendung eines Photos meines Anteils an der Ausstellung.
Was macht die " menschliche Familie"?

Nochmals Dank! Und viele Grüsse

Ihrer ergebenen

7. - 10. - 53

Betr.: Post- War European Photography

POSTSCHECKKONTO: ESSEN NR. 70236 · BANKKONTO: RHEINISCH-WESTF. BANK NR. 92960, DÜSSELDORF, KÖNIGSALLEE 45

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SEEWALD

January 20, 1953

My dear Hanna Seewald:

The prints from your school arrived safely and we thank you for your splendid cooperation. I was very much amused to find that the pictures I selected were all made by women. This is wondefful, as I believe that women will ultimately make a very special and major contribution to photography because they seem particularly suited to take advantage of the swift and complete element of the creative afforded by photography.

Have any of these photographers continued photographic work along creative lines? If so, I wonder whether you could ask them to send me small contact prints of more of their work, particularly those students who are only represented by one or two prints in thisgroup that you sent me.

Best wishes for continued success in your very excellent and important work, I am,

Sincerely yours,

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Sehr geehrtes Fräulein Seewald:

Die Drucke von Ihrer Schule kamen wohlbehalten an und wir danken Ihnen für Ihre ausgezeichnete Mitwirkung. Ich war belustigt zu finden, dass die Bilder, die ich ausgesucht hatte, alle von Frauen gemacht waren. Das ist wunderbar, da ich glaube, dass Frauen letzten Endes einen besonderen und grossen Beitrag zur Photography leisten, da sie vor allem angetan sind, Vorteile zu ziehen aus dem schnellen und schöpferischen Element, das die ~~schöpferische~~ Photography ~~erfordert~~ leisten kann.

~~Haben einige dieser Photographen "nicht handelsmässige" Photographische~~ Nachdem sie von der Schule kamen haben einige dieser Photographen "nicht handelsmässige" Photographische weiter Gearbeted? Wenn ja, so würde ich Sie bitten, sie zu fragen, ob sie mir kleine Contact Drucke van mehrere ihrer Arbeiten zur weiteren Erwägung senden könnten. Besonders die Studenten, die nur mit einem oder 2 Drucken in der Schule Gruppe, die Sie mir schickten, vertreten sind.

Viel Glück für weiteren Erfolg in Ihrem so wichtigem Werk mit der Schule.

In ausgezeichneter Hochachtung

bin ich Ihr

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Have any of these photographers continued any non commercial photographic work ~~along creative lines?~~ If so, I wonder whether you could ask them to send me small contact prints of more of their work, for further consideration particularly those students who are only represented by one or two prints in the group that you sent me.

Best wishes for continued success in your very excellent and important work, I am,

Sincerely yours,

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Viel Glück für weiteren Erfolg in Ihrem so wichtigem Werk mit der Schule.

In ausgezeichneter Hochachtung
bin ich Ihr

Edward Steichen

Miss Hanna Seewald
Bayer. Staatslehranstalt Für Lichtbildwesen
Friedrichstrasse 18
Munich, Germany

ES:npt

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ART

JAMES FITZSIMMONS

When Edward Steichen, director of the Museum of Modern Art's photography department, returned from Europe a few months ago, he brought with him 300 photographs which are now on display in the museum's auditorium gallery. "Post-War European Photography," as the exhibition is called, is the work of 78 photographers from 11 countries. Because the different styles and tendencies represented in Steichen's survey may also be found in American, Japanese and Indian photography—in photography everywhere—as I walked through the gallery I found myself thinking about the medium generally: its relations with the other arts, and the nature of the creative process in this particular art.

As in most large exhibitions of contemporary painting, many of the photographs at the Modern are competently executed but uninspired. There are enough first-rate works on hand, however, to suggest that more and more people capable of producing a strongly felt, thought and organized work of art are using photography as their medium. They are using it moreover to produce a kind of art that today, at least, is seldom found in painting. (Although in recent years photography has influenced painting as much as it has been influenced by it, the effect the two disciplines have had on each other has not been especially beneficial to either.) Photography has its own complex esthetic, the roots of which are usually sought in painting. I propose to show that a more meaningful connection exists between photography and poetry.

First, however, I would like to touch on the difficulty many people still have in thinking of photography as a medium of expression. Common sense tells us that verse is not necessarily poetry, that prose is not always "Literature," and that not every painting is "Art." Some of the finest prose in the English language is to be found in Sir Henry Maine's *Ancient Law*, but few of us will think of this great work as "literature": certainly, our experience of it differs in kind from our experience of *Tristram Shandy* or *The Magic Mountain*. As for painting, a medical illustration may be executed with art; still, it is not what we mean by "Art." All of which is sufficiently obvious.

When we come to photography our ability to make these simple logical distinctions seems to break down. We refer to the limitations of the medium, repeating the truism that the camera only sees what is in front of it and forgetting that in art it is the "how" and not the "what" that matters; we acknowledge the usefulness of photography in science and journalism; we think of the meretriciousness of most "art photography"; finally we concede that a few photographers may have succeeded in producing works of art. (In making this concession, of course, we cut the ground from under our feet.)

Certainly photography has its limitations—which many photographers, like tradition-minded artists in other media, regard less as limitations than as characteristics. And certainly among the hundreds of thousands of photographers who litter the world's parks with film spools and flash bulbs, few are artists. (Of those who are, some of the most gifted take a perverse pleasure, possibly defensive, in denying that they are.) Then, too, our attitude to photography is often adversely affected by the popular haphazard uses to which the medium is put, by the propaganda of the snapshot, and by the ubiquitous and generally tasteless advertising photograph.

But there is a subtler reason for the difficulty many of us have with photography. Despite numerous correspondences between the photographer's vision and the painter's, many of the most moving, perceptive photographs are essentially poems. A photograph is a collocation of images, of course, and not a concatenation of words and sounds, but its images are poetic and the photographer's *method* closely resembles the poet's. The net content, the meaning of his work is of a kind we find in poetry more often than in painting. Inevitably the experience afforded by the poem-photograph (and that is the only kind I am discussing) is complex, involving as it does two levels of our sensibility, the poetic and the plastic.

Both creative photography and poetry are products of a mental activity which condenses and transmutes impressions.* During the process of composition the words a poet uses and the objects for which they stand are modified. Words acquire enlarged meanings; latent, even totally new meanings arise. The image a particular word ordinarily brings to mind becomes fused with other images. Words and images together undergo a sea-change, as it were, in the poet's unconscious (or at the deeper levels of thought and feeling: the process is obscure) and are reborn. The new, poetically transvalued image may be contained by two or three words or even by a single word in an unfamiliar context. The reader's eye absorbs it in a flash, but in the mind it sets off a chain-reaction of echoes, memories, feelings, intuitions and associations of indefinite duration. Precisely the same thing happens in photography when a familiar object is charged with a new meaning or multiplicity of meanings.**

If photography is, as I contend, poetry precipitated in silver bromide, it is a poetry of concrete images. Its analogies are with the poetry of the French *imagistes*, their English and American successors and, above all, with Chinese and Japanese poetry. (The possibility that some poet-photographers may never have read a line of imagist verse does not invalidate this contention.)

Perhaps Ernest Fenollosa was the first to point out (in his classic essay, *The Chinese Written Character*) that the characters in which a Chinese poem is written are themselves pictures, that the character does not merely signify, it depicts. That is what the image in a photograph does, except that here we might alter the construction to read: the image does not merely depict, it signifies.

Two poems which might easily be photographs may serve to clarify and clinch the point. The first is a *hokku* by Shiki:

"Around the ruined mansion,
Hens wander;
Rose mallows are blooming."

The second is by Ezra Pound:

"The apparition of these faces in the crowd;
Petals on a wet, black bough."

But we are concerned with the use of imagery in photography. A photographer might show us a bottle of Perrier standing in the sun on a small round marble-topped table. In the background: a misty gray boulevard and the indistinct figures of two or three passersby. All the technical controls at the photographer's disposal—his use of light, his choice of angle, focus and exposure; the contrasts, the tonal values of his print—are coordinated to focus our attention on the bottle by investing it with a more than usual vividness. The bottle is the central image, the pivot of the composition. But the background and the other elements in the picture are important, too, for it is in the cunning juxtaposition of these with each other and with the central image that a poetic reality is caught and communicated.

The Philistine would insist that the photograph depicted a bottle on a table and nothing more. Of course, he could be right. But a more developed (or less blocked) sensibility might find in it an ambience, an atmosphere, an evocation of a way of life.

In a single highly charged image or cluster of images, it is sometimes possible to discern such a wealth of meanings that in a flash one senses the significance of a particular situation, city, class, even of a whole civilization.

In the exhibition of post-war European photography at the Museum of Modern Art there is a photograph of a dispirited urchin dressed in rags and festooned with dead leaves which has a good deal to say about all children who live in poverty, close to nature and death. There are many other remarkable photographs: faces, people walking in the streets, a table, chairs, a lamppost; a girl leaning against the railing of a bridge in the twilight and smiling as the wind blows her hair—commonplace objects and situations brought to life by art. To rediscover meaning in the objects with which man surrounds himself, makes into extensions of his personality and then forgets; to reveal the miraculous in the banal, that seems to be one of the perennial tasks of art. It is a task which might be compared to the alchemical transmutation of "base metal" into gold, and which photographers like Jean Boucher, Brassai and Sabine Weiss of France, Piero di Blasi of Italy, Robert Frank and Werner Bischof of Switzerland, Bert Hardy and Bill Brandt of England and Hans Hammarskiold of Sweden perform with great distinction.

Equally remarkable are three series of candid photographs. Considered individually, these pictures too are like imagist poems; in series they might be called "imagist novels"—novels, that is, in which plot is unimportant, is only a string like the string in a pearl necklace. Ed van der Elsken's photographs of student life in the cafés of the Boulevard St. Michel; pictures of well-dressed business men walking briskly along city streets, and Jacob Tuggener's photographs of middle-aged nightclubbers on the Riviera—they tell us as much about people in a certain time and place as a good novel of manners does (Isherwood's *Berlin Stories*, for example) and tell it more vividly than most.

*While it is unnecessary (and impossible) to draw a hard and fast line between photography and painting, it is important to distinguish the mental activity of the poet-photographer from that of the modern painter who abstracts. What we are discussing is not abstraction but compression.

**This is not a roundabout way of saying that one picture is worth a thousand words: it is not the picture, it is the poetic image that is so valuable.

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MILLER

THE MUSEUM OF MODERN ART

To

Fr

Bayer. Staatslehranstalt
f. r Lichtbildw.
München 13, Friedrichstraße 18, II

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Dear Mona

I am retur
5, 1954 to
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in Paris.
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M. Anker-Spang Larsen
6 Quai des Celestins
Paris 4e, France

P.s. we will also send back 5 miscellaneous prints submitted August 8, 1954 for the "Family of Man"- these are not insured with your office.

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MILLER

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To: Mor ...pang

From: ...ean

Dear Monawee

I am returni... ...st
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Thanks,

M. Anker-Spang Larsen
6 Quai des Celestins
Paris 4e, France

P.s. we will also send back 5 miscellaneous prints submitted August 8, 1954 for the "Family of Man"- these are not insured with your office.

ZUM JAHRESWECHSEL GEDENKEN

WIR HERZLICHST UNSERER FREUNDE UND GÖNNER.

UNSERE WÜNSCHE: FRIEDE, FREUDE UND ERFOLG!

BAYER. STAATSLEHRANSTALT FÜR LICHTBILDWESEN · MÜNCHEN

Die kommissarische Leiterin:

Hanna Seewald

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MILLER

T[illegible]ART

To: [illegible]r-Spang

Fro[illegible]uropean

Dear Mo[illegible]

I am re[illegible] August
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in Pari[illegible] I
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M. Anker-Spang Larsen
6 Quai des Celestins
Paris 4e, France

P.s. we will also send back 5 miscellaneous prints submitted August 8, 1954 for the "Family of Man"- these are not insured with your office.

München, 20.VIII.52

Lieber, verehrter Mr. Steichen!

Heute endlich gehen auch die ausgewählten Bilder an Sie ab. Ich hoffe, daß Sie eine gute Überfahrt hatten u daß es Ihnen gut geht. Ich denke immer gerne an Ihren Besuch bei uns! Sie waren mir vor 30 Jahren — als ich angefangen habe mit photographen — schon eine sehr bewunderungswerte Persönlichkeit. Daher die große Freude jetzt Sie kennen zu lernen. Viele Grüße Ihre Wanda Seewald

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MILLER

THE MUSEUM OF MODERN ART

Date January 11, 1955

To: Monawee Allen

From: Kathleen Haven
Dept. of Photography

Re: Photographs by Anker-Spang Larsen from "Post-War European Photography Exhibition"

Dear Monawee:

I am returning to you a receipt for Anker-Spang Larsen's photographs issued August 5, 1954 to Mrs. Charles S. Gelber who is the U.S. agent for Mr. Larsen. She did not pick up the prints, and now requests that we return them by mail to Mr. Larsen in Paris. I will hold the prints and the letter [redacted] until I get a receipt from you which can be enclosed with them.

Thanks,

M. Anker-Spang Larsen
6 Quai des Celestins
Paris 4e, France

P.s. we will also send back 5 miscellaneous prints submitted August 8, 1954 for the "Family of Man"- these are not insured with your office.

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MILLER

THE MUSEUM OF MODERN ART

Date November 2, 1953

To: Hannah Muller **Re:** order for book

From: K. Haven

Mr. Steichen would like to order the following book:

NUS D'AUTREFOIS 1850-1900. 76pp. New York: Wittenborn. $4.00

It will be charged to the Department of Photography.

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MILLER

April 6, 1953

Dear Lee,

The growing nearness of the European photography show may be the cause for my jitters in not hearing from you, and again it may be because I am sentimental about hearing from you, and then again it may be the combination of both of these.

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March 17, 1953

Dear Lee:

Terribly sorry to hear you got flu-ed under and that in consequence you could not get any of your prints ready for our "Young Strangers" exhibition. I did not feel that putting in just one would make any sense, so I am holding it for a better time.

The exhibition of contemporary European photographers goes up in May; and consequently there would still be plenty of time for something of Roland's if you feel it would be all right to do this either as a surprise to him or preferably with his cooperation. For the time being, we will hold back on the "Family of Man" material and concentrate on the European show. I have two prints each from David Potts and David Moore. Bryan Heseltine, 56 Albany Mansions, Albert Bridge Road, Battersea, S.W. 11, has written me that he has the prints I selected ready. I have Hardy's pictures here. I believe I also saw the work of a man, Nigel Henderson: in my address book I have a note next to his name that says "children." I brought back with me three or four very large rolled-up prints, abstractions (shadowgraphs of things). They were shown to me at the Gallery, but I do not remember the man's name. He was a young man. You knew him because you spoke to him. Somehow or other no name was put on the prints, and it is the only thing I brought back from Europe on which I have no record. I also have some other names to look up in London: one, Sam Haner, and one, Roger Mayne. I do not know whether I met them or saw any of their work; probably not, unless one of these names clicks with you. If in the meantime you have run across any English photographer who, you feel, is contributing something to modern photography, you might send a few prints along. As soon as you can get these various things together, have our agent, Express Travel & Transport Co., 4 Castle Court, Birchin Lane, Cornhill, London, E.C.3, call for them and ship them.

As we don't have any time to let the grass grow under our feet, this must needs be a business letter; love letter to follow at a later date. In the meantime, mostest love,

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FARLEY FARM, MUDDLES GREEN, CHIDDINGLY, SUSSEX.

Chiddingly 308.

Feb 27 '53

Dear Papa,

Everything's been sort of screwed up. I made a good start on hunting things for you and then bogged down in the flu and a few attendant disasters. Now I'm in circulation again, but it's too late, natch, for anything of Roland's or mine.

I've started needling the photographers, that is I've left messages for all of them for when they get back from their various assignments. I hope I've got the list right... will you correct me, by return air mail, and add any others you had in mind.

David Potts } both Australians.
David Moore }

Brian Haseltine... South African

Hardy.. Picture Post. OK, here.

Spooner. Editor of Illustrated.

I'm personally going thru the picture post files for you.. when I get out of the hands of the quacks, long enough.

Are ~~game s~~ Games part of the family of man?

Nigel Henderson
Sam Kaner
Roger Mayne

Wonderfu

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The European Photography show will open here in May.

Our very next show opens February 25th and is called "Always the Young Strangers." It will consist of American photographers whose work has never before been shown at the Museum. In spite of possible international complications, I am including

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Lee Miller in this exhibition. However, I only have the one print that you gave me of your son. Could I have a few more, pretty please? As time is short, will you stick a few of your prints between cardboard and air mail them directly to me at the Museum. Write "Press photographs - no commercial value" on the envelope; this will expedite their clearance at this end. The Museum will, of course, reimburse you

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The Europe...

Our very ne... "Strangers Always" the young Strangers."

It will consist of American photographers whose work has never before been shown at the Museum. In spite of possible international complications, I am including

We miss you most dreadfully, but Man Ray sent me a fine picture of you, which I treasure.

Let me know if this list is correct,

let me Hear from you anyway.

Best love

Lee

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February 2, 1953

Wonderful Lee and Miraculous Roland:

At long, long last this tardy, tardy thank you. I often get so lonesome for my little room back there that my heart does an aching tailspin. The warmth and gay sweetness of that flat will always be with me.

We had a very gay party here last week for the opening of the American section of "The Unknown Political Prisoner" exhibition. There were too many drinks and too much chatter to have been able to take a good look at the exhibits, but I feel that there are several very impressive designs in the group. It is such a wonderful idea that I hope something really great is born.

I am enclosing an officious official letter to make it as easy as possible for you. We are arranging to have the Museum's agent take care of the packing and shipping of photographs to us. I believe that there are several young photographers who were going to bring their things to you at the gallery. As I remember there was one boy who had a series of heads that emphasized the eyes; another had a very fine series of children's heads; and I believe there was an Indian photographer. These were mainly pictures I plan to use here in the Spring as part of an exhibition of contemporary European photography. In November, I brought back with me work by Bert Hardy, David Moore, Leonti Planskoy, David Potts and Bill Brandt. I would also like to have a few prints by that young surrealist photographer, R. P., who made photographs to go with the text of his book which he gave me. There was the frontispiece, arena-shaped design, and a statue wrapped in canvas among others that should be included in the European show.

As soon as you have the prints together for the European photography show, have each photographer make a list of his prints. They are to be valued simply at one dollar each, based on the nominal cost of printing paper, so that our bill for duty will not become excessive. Then call the Museum's agent, Express Travel and Transport Co., Ltd., 4 Castle Court, Birchen Lane, Cornhill, London E.C.3, and have them collects the prints and the lists at the A.I.C. Gallery. They will pack and take care of all the formalities of forwarding them to the Museum. The European Photography show will open here in May.

Our very next show opens February 25th and is called "Always the Young Strangers." It will consist of American photographers whose work has never before been shown at the Museum. In spite of possible international complications, I am including

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Lee Miller in this exhibition. However, I only have the one print that you gave me of your son. Could I have a few more, pretty please? As time is short, will you stick a few of your prints between cardboard and air mail them directly to me at the Museum. Write "Press photographs - no commercial value" on the envelope; this will expedite their clearance at this end. The Museum will, of course, reimburse you for the air mail costs.

I am wondering whether you would also stir up those people who promised to look for things for "The Family of Man." There was the editor of "Vogue" and the editor of one of the picture magazines you took me to see. However, the really urgent thing is the material for the Spring show of European photography. As far as "The Family of Man" goes, we are planning to have a symposium here of photographers, editors, anthropologists and social workers to discuss the various directions and the over-all potentialities of the theme. The Museum has now decided to make five editions of the exhibition, so that it can open simultaneously in five different countries. I will keep you informed about our plans as they develop.

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MILLER

December 10, 1952

February 2, 1953

Dear Lee Miller:

This is to confirm our conversation in which you graciously accepted the responsibility of being the representative of this Department in Great Britain.

In order to facilitate the handling of any photographs you may collect, we have arranged that the agents of the Museum, Express Travel and Transport Co., Ltd., 4 Castle Court, Birchen Lane, Cornhill, London E.C.3, will pack and ship the prints to us.

Thanking you in advance,

Very sincerely yours,

Edward Steichen

Lee Miller
11A Hornton Street
Kensington
London W.8, England

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Olson

Götaforsvägen 12
Enskede, Sweden

December 6th 1952

Mr. Edward Steichen
Museum of Modern Art
New York

December 10, 1952

Dear Mr. Olson:

Your five photographs arrived at the Museum, and Mr. Steichen was very happy to see them. Unfortunately, when they went through Customs they were handled a little carelessly and each one was dented. However, Mr. Steichen feels that when they are mounted, the wrinkles will smooth out.

Thank you very much for having sent them to us so promptly. It has been most interesting to see them.

With all best wishes,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Lennart Olson
Götaforsvägen 12
Enskede, Sweden

Dear Mr. Steichen

Your five photographs arrived at the Museum, and Mr. Steichen was very happy to see them. Unfortunately, when they went through Customs they were handled a little carelessly and each one was dented. However, Mr. Steichen feels that when they are mounted, the wrinkles will smooth out.

Thank you very much for having sent them to us so promptly. It has been most interesting to see them.

With all best wishes,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Lennart Olson
Götaforsvägen 12
Enskede, Sweden

Dear Mr. Steichen

I thought ago I posted (sea-mail) the photographs you selected from my pictures at the meeting at Ahlié Bellander in Stockholm. They should reach you in the beginning of December.

I am very happy that you were able to choose some of my pictures, and hope that you will find some use for them in your forthcoming exhibition.

Sincerely yours

Lennart Olson

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Götaforsvägen 12
Enskede, Sweden

December 6th. 1952

Mr. Edward Steichen
Museum of Modern Art
New York

Dear Mr. Steichen,

A fortnight ago I posted (sea-mail) those photographs, which you selected from my work at the meeting at Atelje Bellander in Stockholm. They should reach you in the beginning of December.

I am happy that you were able to choose some of my pictures, and hope that you will find some use for them in your forthcoming exhibition.

Sincerely yours

Sonja Holm

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OORTHUYS

CAS OORTHUYS

17.2.1953

Mr. Edw. Steichen
Director of the Museum of Modern Art
New York
U.S.A.

March 12, 1953

Dear Mr. Oorthuys:

Your photographs have arrived safely at the Museum. Mr. Steichen has asked me to thank you for sending them and for your interest in our project.

With all best wishes,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Cas Oorthuys
Amstel 3
Amsterdam, Holland

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OORTHUYS

fotografie en ontwerpen

CAS OORTHUYS

17.2.1953

Amstel 3 Amsterdam telefoon 44689

Mr. Edw. Steichen
Director of the Museum of Modern Art
N e w Y o r k
U.S.A.

Dear Mr. Steichen,

we are very sorry that we send you the photographs just now. After your visit in Holland we had a busy time; still we hope they come in time.
We like to say that we keep the most pretty memories of your visit in Amsterdam.
In the meantime we hope to hear something from you,

yours sincerely,

CB Oorthuys

32 Photographs.

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PLANSKOY

45, Tavistock Court,
Tavistock Square,
London W.C.I.

Ist April I953.

Dear Mr. Steichen,

Your letter of 4th March arrived here during my absence from London. I was in a panic when I found it on my return last week. Lee Miller arranged for the prints, which you requested to go by Air and I delivered them to your shipping agents yesterday. I hope they will reach you in time.

The prints had to come out of my file (there was no time to make new ones) and they are somewhat larger than those which I sent in December. Also the prints show spotting and again time was to short to do something about the surfaces. I hope that you mount them behind glass, in which case the spotting is not too obvious.

I do hope that your work on "The Family of Man" exhibition proceeds well. Please do not hesitate to use me for anything which will forward this project. You will be interested to know that even in the scientific circles in which I live the mention of your idea always produces warmth and enthusiasm, which somehow brings back the memories of more hopeful and happier days.

Sincerely,
DR. Leonid Planskoy

Mr. Edward Steichen,
The Museum of Modern Art,
II West 53rd Street,
New York I9,
U. S. A.

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PLANSKOY

cc: Mrs. Penrose

March 4, 1953

Dear Mr. Planskoy:

I have been completely swamped under accumulated work ever since I got back from Europe and so have not had a chance to write you. Our next exhibition, scheduled to open in May, is now on the carpet as "Post-War European Photography." From among the prints that you sent in, I have selected twelve for this exhibition. In a pinch we could use the prints we have here, but as I thought you might prefer to make new prints, I am sending you tracings of those we plan to exhibit. If you have prints made (size should be about the same as those you sent us) I hope you will not have a burnished, glossy surface. The semi-gloss or semi-matte is better for exhibition purposes. We would prefer them unmounted as it makes transportation easier. We mount them on heavy board and trim the prints bleed without any margins or mat. If you decide to have new prints made, would you deliver them to the A.I.C. Gallery as soon as possible, marked to the attention of Lee Miller (Mrs. Roland Penrose). She is collecting several other photographer's material for me and will arrange to get them over here through the Museum's London shipping agent.

Of course, "The Family of Man" continues to be the major preoccupation and progress is distressingly slow. I would like to keep all of your prints here for consideration for the "Family of Man" exhibition. If you have any other things that you think might belong, please send me any kind of print - contact prints will do. If you run across work by other photographers, I hope you will bear this show in mind.

My meeting with you has left me with a heart-warming feeling that yours is a very sincere interest in the project.

Sincerely,

Mr. Leonti Planskoy
45, Tavistock Court
Tavistock Square
London, W.C. 1, England

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Leonti Planskoy - Prints for "Post-War European Photography"

1. Arranging Crucifixion. 3 priests on ladders. Participants in pageant facing congregation. Backs of heads in foreground. 2 children dressed as angels on right. horizontal photo.

2. 3 women in black with veils and metal haloes, holding tapers, singing. Facing directly front. square photo.

3. 2 women fish sellers, sitting facing opposite directions. 2 baskets on ground. Left basket has money and few fish. Open window top center. white cat on left. vertical photo.

4. Old hag (Spanish ?) basket on head. black door to right with no. 19 above. vertical

5. Very fat Negro woman dancing. many necklaces of baubles around neck. To right, line of Negro woman with backs to camera. horizontal

6. Negro girl, to right, looking up holding baby, to left, with mounth open, 2 lower teeth visible. vertical.

7. Group of Negro girls, dressed in long white dresses with fans and bonnets with plumes, milling around. Girl in foreground facing right; girl directly behind her facing left. Sign, upper right, ASSIM Vertical
Gala
CORTE
Com
PERS

8. 2 women in pub. One on left lighting cigarette; one on right, holding glass of beer. Very ornate floral pattern wallpaper on left hand of photo. ornate geometrical design on right. horizontal

9. Man tickling girl's bare midriff, her arms up-raised, holding paper saying "En Barrafas Barris." Empty bottles in foreground. vertical

10. Negro couple dancing, to right. Man with shaven head, holding fan. To left, 2 men and woman watching. Far right, woman in white dress with dots. Top, shredded crepe paper decorations. horizontal.

11. To left, dead child in casket. Man at head of casket putting flowers on child. center, woman sitting by bed. To right, 3 people and child under square window. horizontal.

12. 2 couples dancing in very close embrace. Left couple, man with shirttails hanging out, woman with hoop earrings. Right couple, man in striped shorts patterned shirt, eyes closed; woman dressed a la Turkish harem.

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   Gala
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45, Tavistock Court,

Tavistock Square,

27th December 1952. London W. C. I.

Dear Mr. Thayer,

Thank you for letting me know about the battered state of the sample prints which have reached you.

I am not unduly perturbed as these are merely intended to be used by Mr. Steichen for the purpose of indicating his requirements for the exhibition prints. These will be printed on double weight paper or else mounted on card, whichever you prefer, and suitably packed, so that they will reach you intact.

I promised Mr. Steichen, during his visit here, that he will have a sample set by Christmas. Unfortunately owing to various delays I was unable to prepare a special sample set and, rather than fail him posted these old prints. I hope that they will serve their intended purpose.

If Mr. Steichen still requires the exhibition set of prints early in the spring, perhaps you will kindly return these with his comments and I shall prepare a set accordingly.

May I reciprocate your kind wishes for the New Year.

Yours sincerely

Nika P. Thayer, Esquire
The Museum of Modern Art
II West 53rd Street
New York I9
U. S. A.

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Planskoy

December 19, 1952

Dear Mr. Planskoy:

Thank you for sending us your prints so promptly. A few of them were rather badly battered around the edges as there was not enough cardboard in the package.

I know Mr. Steichen will be very happy to see them, and will write to you in the very near future. With all best wishes for the New Year,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Leonti Plankkoy
45, Tavistock Court
Tavistock Square
London, W.C.1, England

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45, Tavistock Court. Tavistock Square. London W. C. I.

8th December 1952.

Dear Mr. Steichen,

I have kept my promise and posted today, under separate cover the prints which you selected whilst visiting here. An unexpected rush of work made it impossible to produce a more reasonable ~~set~~ However I hope that these prints will serve their temporary purpose and anable you to make a more definitive selection and suggest sizes and cropping required for those of the pictures which you wish to exhibit. I dont know the lighting distribution at the Museum of Modern Art and, consequently, am somewhat unsure as to the contrast which is required for the final prints. May I ask you to give me some guidance in this respect.

I have not as yet succeeded in the task of making a selection of pictures for the more important Exhibition which was the original reason for our meeting. This Exhibition is so important, it is so desperately needed, and its impact may be so vital that I feel that no picture of mine really qualifies for the inclusion. However I am trying to overcome my awe. I am making a tentative selection, which I will sift with Cartier or Bill Brandt and send to you for your comments.

I am afraid that the probability of photographing some material for you in Poland is now very slight. The Poles will only let me in on a formal assignement. British periodicals are not at the present time very interested in serious stories, and as I am quite unknown in U.S.A. an assignement from an American magazine is very unlikely. However I shall write to Capa, who is now in U.S.A. and will ask him whether anything can be done via Magnum. Naturally if I do succeed in this I will bear your Exhibition very much in mind. I will ask Capa to let you know if he meets with any success, in order that you may brief me on your requirements.

Once more may I thank you for your visit, for your comments on my work but most of all for the warmth and stimulation which you left behind.

With best wishes,

yours sincerely

Leonti Planskoy

Leonti Planskoy.

Edward Steichen Esquire
Museum of Modern Art
II West 53 Street,
New York I9., N.Y.
U. S. A.

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SANDERS

THE MUSEUM OF MODERN ART

Date Feb. 5 1953

To:

From:

Re:

Pls send cable cheapest way - Chge to Post-War European Photography show

GRUBER
PAULIPLATZ 3
Cologne-Braunsfeld
(Gmany)

Sanders photographs arrived today
Steichen

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SANDERS

THE MUSEUM OF MODERN ART

Date February 4, 1953

To:

From:

Re:

Please send the following cable deferred or straight whichever is cheaper and charge to Post-war European Photography show:

Gruber
Pauliplatz 3
Cologne-Braunsfeld
(Germany)

DEEPLY CONCERNED NONARRIVAL SANDERS PHOTOGRAPHS EXHIBITION SCHEDULED

STEICHEN

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1280

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

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1953 FEB 5 PM 6 56

Received **VIA WESTERN UNION CABLES** at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

PSB29 =ZP KOELN 21 5 =

LT EDWARD STETCHER MODERNART NYK=

EDWARD STETCHER C/O THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

SANDER PHOTOGRAPH AND COLOGNE BOOK DISPATCHED FROM COLOGNE THRU MAYOR GOERLINGER OFFICE END OF NOVEMBER=

=GRUBER=..

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Checklist:

HANS MALMBERG. Stockholm

(child on back of bullock)

MAX G. SCHELER. Germany (Magnum)

(ragamuffin asleep)

PIETRO DONZELLI. Milan

(man asleep)

PETER SCHEIBLIN. Vienna

(man and wine glasses)
(man painting waves)

GUSTAV HANNSSON. Sweden

(elderly stout gentleman at country auction)

ANKER-SPANG LARSEN. Denmark

1. (3 dolls with toy gun)
2. (doll on barbed wire) ✓
3. (seated woman with broken doll)
4. (broken dolls' heads"conversing")

ANITA NEISZ. Baden, Switzerland

(children asleep on grass)

RUDOLF SPIEGEL. Vienna

1. (lovers and bicycle)
2. (two schoolboys walking)
3. (small child and woman carrying baby)
4. (man and woman pushing baby in carriage)
5. (man talking to woman in window)
6. (girl and woman on swings)

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THE NEW YORK TIMES, SUNDAY, MAY 31, 1953.

EUROPEAN PICTURES

Modern Museum Presents Collection by Steichen

By JACOB DESCHIN

Of the seventy-nine photographers from eleven countries represented in the show, "Post-War European Photography," which opened last week in the Auditorium Gallery of the Museum of Modern Art, only a small handful are known in this country. The pictures, which will hang through Aug. 2, therefore provide the first large group indication of what European photographers have been doing in the last few years.

The pictures were selected by Edward Steichen, head of the Department of Photography at the museum, during a recent European tour, and constitute a spot check rather than a comprehensive survey. Following the exhibition at the museum the show will be circulated to other museums, schools, colleges and art associations throughout the United States.

Although dominated by documentary material, the more than 300 prints in the show also include portraits and a large number of abstract and surrealist pictures. In so far as the exhibition may be said to have one, the key to whatever over-all European goals one may detect in the show will perhaps be found in the alcove of the gallery. Here on facing walls are displayed familiar work by the Austrian Ernst Haas (returning prisoners of war in Vienna, the "miracle series" taken in Greece, and American "sand hog" construction workers) and the Swiss Werner Bischof's series of a famine in India.

New Trends Suggested

Included in both groups are pictures made by Mr. Bischof in an earlier phase of his career and by Mr. Haas recently (scenes in New Mexico), the spirit of which "blends" with a large number of abstract and experimental pictures on the end wall. Whether this points to a striving by European photographers toward a freer use of the medium and deeper communication than that possible by the straight documentary approach is a question the show can only suggest, but cannot answer conclusively. It was assembled too hurriedly and sketchily for that.

Other signs of this attitude are present elsewhere in the show, as in the abstracts of Luigi Veronesi of Italy, and Hans Hammarskiold of Stockholm, the witty surrealism of Sten Didrik Bellander of Stockholm and the work of Vilem Kriz, a Czech now living in the United States, whose "Vision of the Times through Documents of the Past," a group of three pictures of heads, is strangely disquieting.

In the main, however, the theme of the show is people and how they react to a wide assortment of environments and situations. Probably the most exciting single instance of this approach is the eighteen-print group of candid shots by Ed van der Elsken of Holland, a young student whom Mr. Steichen met by chance in Paris. His pictures of student life in the cafes of the Boulevard St. Michel are rollicking documents of carefree youth, the subjects as uninhibited as Weegee's.

A comparatively large group of pictures by Robert Frank of Zurich, a photojournalist who works in New York as well as in Europe, fills a wall with examples of his work that provide the most extensive cross-section of a single photographer's output in the show. A small wall is devoted to one picture each by photographers who have been included in other shows at the museum—nameyl, the Frenchmen Brassai, Henri Cartier-Bresson, Robert Doisneau, Willy Ronis and Izis, and Bill Brandt of London.

Series of pictures portraying a noted individual are David Lees' (Florence, Italy) on eighty-one-year-old Gordon Craig, the theatrical designer, and Swiss Ernest Scheidigger's on Joan Miro, the artist, who is shown at work in his studio and in his garden.

Group Displays

Other outstanding groups are the distinctively personal impressions of his native environment by Edouard Boubat, of France; contrasting dance moods of couples in South America by Leonti Planskoy, of England; the English Bert Hardy's shots of cockney London and Korean war scenes and Swiss Jakob Tuggener's pictures of nightclub life on the Riviera.

A wall devoted to ten pictures representative of the work of students of the Bavarian State School for Photography in Munich offers excellent proof of a teaching approach geared to individual capacity and the development of the student's potential.

A GAME OF MARBLES IN BALINESE STYLE

This picture by Gotthard Schuh, of Zurich, is from "Postwar European Photography," an exhibition of more than 300 photographs in the Auditorium Gallery of the Museum of Modern Art through Aug. 2. Seventy-nine photographers represent eleven countries in the show.

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JAK. TUGGENER

FOTO- UND FILM-AUFNAHMEN

TELEFON 33 39 11

GUTSTRASSE 85, ZÜRICH 3/55

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TUGGENER

THE MUSEUM OF MODERN ART

NEW YORK 19

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

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

Dezember 16, 1952

Sehr verehrter Herr Tuggener:
Es tat mir so leid, dass ich nicht mehr Zeit übrig hatte, um uns gegenseitig besser kennen zu lernen; aber ich bin schon dankbar für die wenigen Stunden in denen wir zusammen sein konnten, und für die ausserordentlich feinen Photographien, die Sie mir zeigten.

Als Zusatz zu der grossen Ausstellung "The Family of Man", über die wir sprachen, plane ich für Anfang Frühling eine besondere Ausstellung der besten zeitgenössischen Europäischen Photographien, die aus den Werken von Photographen bestehen soll, die, wie ich glaube, dass sie einen wichtigen Beitrag zu den verschiedenen Stilarten und Richtungen der heutigen Photographie bringen. Ihr Werk wird ein hervorragender Beitrag zu der Ausstellung sein, und ich hoffe dass Sie dem Museum die Drucke schicken werden, die wir zusammen an dem Abend als Robert Frank mich in Ihre Wohnung brachte, ausgesucht haben. Ich möchte Ihnen der Einfachheit wegen vorschlagen, dass Sie die Drucke unaufgezogen schicken, jedoch gut verpackt, so dass sie im Transport keinen Schaden leiden. Wir finden, dass wenn die Photos bezeichnet werden "Prints for exhibition only - no commercial value", dann können sie hier durch den Zoll mit den wenigsten Schwierigkeiten durchgehen. Bitte adressieren Sie die Sendung an: The Museum of Modern Art, 11 West 53 Street, New York 19, New York. Attention Edward Steichen.

Darf ich Sie im Namen des Museums versichern, dass wir stolz auf den Vorzug sein werden, Ihr Werk hier in unserer Gallery zu zeigen.
Mit herzlichsten Grüssen an Sie und Ihre reizende Frau Gemahlin, bin ich

Ihr

meine Frau. Ihr sehr [illegible]

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Ihr,

Edward Steichen

Herr Jacob Tuggener
Gutstrasse 65
Zurich, Switzerland

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December 15, 1952

Dear Mr. Tuggener:

I am sorry I did not have more time available so that we could have had a better chance to get to know each other, but I am grateful for the few hours we were able to spend together and for the outstandingly fine photographs you showed me.

In addition to the big exhibition, "The Family of Man," we talked about, I am planning a special exhibition for early this Spring of the best in contemporary European photography, which will consist of the work of photographers who, I believe, are making an important contribution in the various fields and directions of today's photography. Your work will be an outstanding contribution to the exhibition, and I hope you will send the Museum the prints we decided upon together, the evening that Robert Frank brought me to your apartment. I suggest it would be simpler if you sent the prints unmounted, b ut very well packed so that they do not suffer any damage in transit. We find, if the photographs are marked "prints for exhibition only - no commercial value," they come through the Customs here with the least amount of trouble. Please address the shipment to: The Museum of Modern Art, 11 West 53 Street, New York 19, New York. Attention Edward Steichen.

May I assure you in the name of the Museum that we shall be proud of the privilege of showing your work here in our galleries. With cordial greetings to you and to your gracious wife, I am,

Sincerely yours,

Edward Steichen, Director
Department of Photography

Mr. Jacob Tuggener
Gutstrasse 65
Zurich, Switzerland

where from. Has Frank suggested

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Tuggener

THE MUSEUM OF MODERN ART

NEW YORK 19

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Sincerely yours,

Edward Steichen, Director
Department of Photography

Mr. Jacob Tuggener
Gutstrasse 65
Zurich, Switzerland

meine Frau. Ihr Edward Steichen

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

Dezember 16, 1952

Sehr verehrter Herr Tuggener:
Es tat mir so leid, dass ich nicht mehr Zeit übrig hatte, um uns gegenseitig besser kennen zu lernen; aber ich bin schon dankbar für die wenigen Stunden in denen wir zusammen sein konnten, und für die ausserordentlich feinen Photographien, die Sie mir zeigten.

Als Zusatz zu der grossen Ausstellung "The Family of Man", über die wir sprachen, plane ich für Anfang Frühling eine besondere Ausstellung der besten zeitgenössischen Europäischen Photographien, die aus den Werken von Photographen bestehen soll, die, wie ich glaube, dass sie einen wichtigen Beitrag zu den verschiedenen Stilarten und Richtungen der heutigen Photographie bringen. Ihr Werk wird ein hervorragender Beitrag zu der Ausstellung sein, und ich hoffe dass Sie dem Museum die Drucke schicken werden, die wir zusammen an dem Abend als Robert Frank mich in Ihre Wohnung brachte, ausgesucht haben. Ich möchte Ihnen der Einfachheit wegen vorschlagen, dass Sie die Drucke unaufgezogen schicken, jedoch gut verpackt, so dass sie im Transport keinen Schaden leiden. Wir finden, dass wenn die Photos bezeichnet werden "Prints for exhibition only - no commercial value", dann können sie hier durch den Zoll mit den wenigsten Schwierigkeiten durchgehen. Bitte adressieren Sie die Sendung an: The Museum of Modern Art, 11 West 53 Street, New York 19, New York. Attention Edward Steichen.

Darf ich Sie im Namen des Museums versichern, dass wir stolz auf den Vorzug sein werden, Ihr Werk hier in unserer Gallery zu zeigen.
Mit herzlichsten Grüssen an Sie und Ihre reizende Frau Gemahlin, bin ich

Ihr

meine Frau. Ihr Jakob Tuggener

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Zürich 55, Gutstr 85
18 Feb 53

53

Sehr geehrter, lieber Herr Steichen

Der Admiral der On-Redaktion hat
mir nun sofort auf die Beine geholfen,
und ich werde noch diese Woche 18 Fotos
für Ihre Ausstellung anfertigen.

Wenn ich gesäumt habe, so ist es,
weil ich kein reicher Mann bin.
Alle Fotos die Sie ausgewählt haben, kann
ich Ihnen nicht senden, aber 9 Bilder vom
„schwarzen Eisen" und 9 vom Ballsaal.

Ich bin mir bewusst, dass in Ihrem Falle
meine Arbeit sich lohnen dürfte und
dass ich die Bilde nachher auch wieder
zurückbekomme.

Ihr Besuch ist uns unvergessen und
war uns eine grosse Ehre und Freude.
Die Fotos hier sind zu Ihrer Erinnerung.
Vielleicht bringe ich auch einmal solche
Fotos aus Amerika heim, wenn ich durch
Ihre Ausstellung zum Erfolg kommen
sollte
Ich grüsse Sie herzlich, auch im Namen
meiner Frau. Ihr Jakob Tuggener

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German text!

N.T 4/15/53

March 26, 1953

Dear Mr. Tuggener:

I was very much pleased to receive your fine prints as I am sure that they will make an important contribution to our coming exhibition of work by contemporary European photographers.

While we do not often have requests for the purchase of prints as there are no collectors of photographs as there are of etchings and lithographs, I always like to be prepared in case we do get such a request. Would you put a price on your prints and also a price for reproduction rights if any of the magazines should be interested.

When the plans for our big international exhibition on "The Family of Man" become more definite, I will write to you in more detail about it. In the Meantime, may I assure you again that the Museum is proud of the privilege of showing your work here.

Yours,

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TUGGENER

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Yours,

May 26 - Aug 26, 1953
Contemporary European Photo

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Mit freundlichen Gruessen,

Ihr sehr ergebener

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SCHEIDEGGER

ernst scheidegger 111,zurlindenstrasse zurich 3
27 4 53

the museum of modern art
department of photography
mr. edward steichen
11 west 53rd street
new york 19 n.y.

1953

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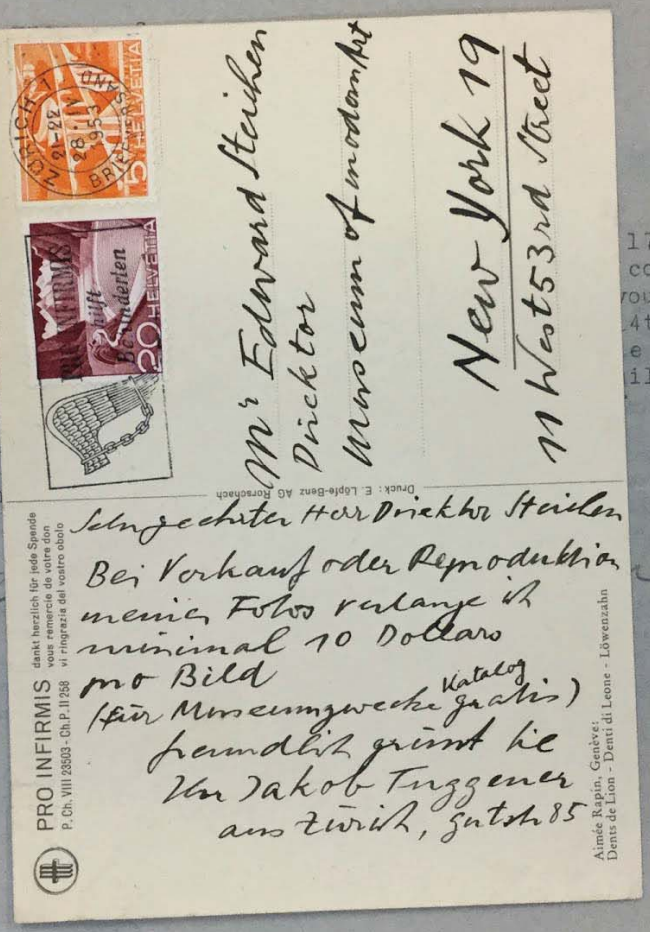
SCHEIDEGGER

ernst scheidegger 111,zurlindenstrasse zurich 3
27 4 53



7, 1953

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SCHEIDEGGER

ernst scheidegger 111,zurlindenstrasse zurich 3
27 4 53

the museum of modern art
department of photography
mr. edward steichen
11 west 53rd street
new york 19 n.y.

dear mr. steichen,
thank you very much for your letter of april 17th.
as i am travelling in italy for some time to come
and all my negativs are in paris the prints you
asked me for can be sent to you only on mai 14th.
yet i do hope that it will not arrive too late for
the exhibit. the prints will be sent by airmail
thru mrs. margot shore of the paris office of
magnum photos.

sincerely yours

ernst scheidegger

1953

Dear M

We hav photog-
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SCHEIDEGGER

April 17, 1953

Dear Mr. Scheidegger:

We have suddenly decided to have our exhibition of post-war European photography open on May twentieth, and I am wondering if you will have time, on such notice, to make a series of your Miro prints for this show. I have marked 17 of the contact prints with red crosses to indicate those we would like to have for the exhibition. I would appreciate it if you would make the prints about 8:10 inches, or the size of the paper on which the contacts are printed. We would prefer not to have the prints glazed as the reflections of these highly glossed prints is troublesome in an exhibition. In making the prints you may, of course, disregard the usual requirements for photo-engraving and give us what you would consider rich, deep exhibition prints.

In addition to the prints for the exhibition, may I suggest that you send us 3 or 4 duplicate glossy prints that can be released to the press exclusively for publicity in connection with the exhibition. Will you please send the prints by air mail, and the Museum will reimburse you for the air mail expense.

Sincerely yours,

Edward Steichen

Mr. Ernst Scheidegger
Zurlindenstrasse 111
Zurich 1, Switzerland

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Scheidegger

December 19, 1952

Dear Mr. Scheidegger:

Your prints have arrived safely here at the Museum. I know that Mr. Steichen will be very happy to see them, and he will write you in the very near future.

Thank you for sending us your prints so promptly. With all best wishes for the New Year,

Sincerely yours,

Nika P. Thayer, Assistant
Department of Photography

Mr. Ernst Scheidegger
Zurlindenstrasse 111
Zurich, Switzerland

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foto grafik ernst scheidegger zürich zurlindenstrasse 111 telefon 33 11 44 postcheck VIII 40 8 47

paris 3 12 52

herrn steichen
museum of modern art
11 west 53rd street

new york 19

sehr geehrter herr steichen,

leider habe ich sie in paris verpasst. die fotos, die sie bei mir in zürich ausgewählt haben schickte ich ihnen eingeschrieben an obige adresse, ebenfalls die kopien der aufnahmen von joan mirò. würden sie so freundlich sein und mir berichten lassen, wenn die sachen angekommen sind?

mit besten grüssen

ernst scheidegger

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April 17, 1953

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Mit freundlichen Gruessen,

Ihr sehr ergebener

Edward Steichen

Mr. Jacob Tuggener
Gutstrasse 85
Zurich, Switzerland

ES/kh

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PRINTS TO BE DISMANTLED FOR U. S. CAMERA ANNUAL

Tuesday August 11, 1953

1. Jakob Tuggener

   1. (workers' shoulders and arms driving in wedge)
   2. (couple in evening clothes;- confidential conversation)
   3. (close-up; couple dancing)
   4. (woman running up stairs - row of houses on left)

2. EMMY ANDRIESSE

   1. (hand holding fish)
   2.

3. OLLE SEIJBOLD

   1. (horse with wicked eye;- man boarding tram)

4. EDOUARD BOUBAT

   1. (baby; mother standing behind lace curtain, holding flowers)
   2. (little girl in dead leaves)
   3. (chicken and tree)
   4. (little child in rags, standing against wall- holding flowers)

5. STEN DIDRIK BELLANDER

   1. (dummy with driftwood; broken white plaster; black background)

6. K. HELMER-PETERSEN

   1. (pattern of black on white)

7. CLAUDE R. MICHAELIDES

   1. (design, black and white cement blocks)

8. AART KLEIN

   1. (boys playing leap-frog; bicycle in forground)

9. ROBERT DOISNEAU

   1. (Picasso in his studio)