

THE MUSEUM OF MODERN ART

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FOR WEDNESDAY RELEASE

PHOTOGRAPHS BY LISETTE MODEL, BILL BRANDT, TED CRONER AND HARRY CALLAHAN
SHOWN IN MUSEUM EXHIBITION

An exhibition presenting four photographers with widely different viewpoints and working technics will open on the first floor of the Museum of Modern Art, 11 West 53 Street on December 1. The exhibition has been selected and installed by Edward Steichen, Director of the Museum's Department of Photography and will remain on view until January 30.

Lisette Model, born in Vienna, came to this country in 1939. Having been trained in music, she turned to photography only three years before coming to the United States, where she received immediate acclaim for the work she brought with her, particularly from France. Examples of her work have been included in several previous Museum exhibitions.

Bill Brandt, an English photographer for 25 years, was early influenced in Paris by Atget, Man Ray and the surrealist film work. He is sympathetic with the work of contemporaries including Cartier-Bresson and Brassai. His work appears in English magazines and in Harpers Bazaar in the United States. He rarely photographs except on assignment, feeling that the job offers the best incentive. London, where he lives, is his major theme.

Ted Croner from Baltimore, aged 26, is the youngest of the group. He is one of several youthful photographers of great promise who developed under the influence of Alexei Brodovitch. Although he was represented by only two photographs, he was one of the outstanding successes in the Museum's spring exhibition: In and Out of Focus.

Harry Callahan, who started photographic work within the past 10 years, is an instructor of photography at the Chicago Institute of Design. He was influenced in his early work by Walker Evans. His photography has always been based on spontaneity, for he has never done work on assignment. A number of examples of his work were shown in In and Out of Focus.

Mr. Steichen comments on the work of these four photographers as follows:

"When the work of these four photographers is seen together, the validity of each viewpoint is greatly intensified, and the flexibility of the photographic medium in meeting the needs of the artist is demonstrated."

MoMA Press Release

"Lisette Model's photographs record her relentless and acute probing of people, their foibles, sufferings, senselessness and on occasion their greatness. The resulting pictures are often camera equivalents of bitter tongue-lashings. She strikes with a hard, sharp and swift observation, then comes to a dead stop, for her work is devoid of all extraneous devices or exaggerations.

"Bill Brandt's photographs record his experience and highly sensitized reactions to the subject material. He translates into the modern idiom of the camera the atmosphere and mood of person, moment and place, often with nostalgic suggestions of other periods and influences. He creates an emotional impression through a feeling of atmosphere within the photograph, and this is heightened by extension of that atmosphere beyond the boundaries of the photograph.

"Ted Croner's photographs give a vivid, impressionistic interpretation of New York. He sees the city as something alive and represents it with excitement, vigor and enthusiasm. He ignores technical rules and regulations and makes assets of what most young photographers look upon as liabilities.

"Harry Callahan takes the anastigmat lens into his confidence as he probes and searches into the realm of pattern, texture and design. The influences apparent in his earlier work have been absorbed. Today he gives the things he sees an intensely personal meaning, revealing abstract qualities in the human body, plants and architecture."