

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

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FOR WEDNESDAY RELEASE

NOTE: Press Preview, Tuesday
November 29, 2 - 5 p.m.

ROOTS OF FRENCH PHOTOGRAPHY, a loan exhibition from the George Eastman House, Inc., in Rochester, New York, will go on view at the Museum of Modern Art, 11 West 53 Street, on November 30 and will remain on the first floor through January 15, 1950. The George Eastman House has been established as a permanent home for photography, in memory of George Eastman, founder of the Eastman Kodak Company. Edward Steichen, Director of the Museum's Department of Photography, has assembled from the Eastman House collection an exhibition of the first 30 years of French photography to commemorate the opening of the George Eastman House on November 9. The photographs to be shown are a part of the famous Cromer Collection acquired by the Eastman Kodak Company.

The earliest work to be shown will be daguerreotypes and daguerreotype stereos. The cartes-de-visite to be included in the show are by Disdéri, the first person to establish photography as a business in Paris. He popularized this early type of portraiture in France's court of Napoleon III. Small-sized photographs suitable for use as calling cards, they depicted the visitors gesturing and in dress appropriate for the occasion of the call, as for example with hat tipped and a smile of greeting for social occasions, with umbrella for rainy weather, in traveling costume for leave-taking.

Of unusual interest is a series by Delmaet and Durandelle showing the construction of the Paris Opera House between 1862 and 1875. Another series, photographs of mountains and the glacial structures on their heights, is remarkable for clarity and exciting for the remoteness of setting at a time when quantities of equipment had to be transported to such spots for the purpose. These were taken by the Bisson brothers in 1861 and were published for Napoleon III and Empress Eugénie in a book titled Le Mont-Blanc et ses glaciers. Extremely precise photographs by Baldus of buildings in Paris such as the Louvre will be included. They are not scenic pictures but façades and fragments of façades showing the architecture with extraordinary clarity of detail. Other men represented in the exhibition who did much to advance the technique of photography will be Blanquart-Evrard, Gustave Le Gray, Desavary-Dutilleux with an outdoor portrait of Corot

and Ducos du Hauron with caricature self-portraits which are probably the first examples of deliberate optical distortion.

Satirical and humorous cartoons on photography such as a Daumier lithograph from 1862 indicate public reaction at the time to this new art. This is the famous cartoon depicting the early French photographer Nadar above Paris in a balloon-suspended basket photographing the city, captioned: "Nadar élevant la Photographie à la hauteur de l'Art." A reproduction dating from 1877 of a portrait of Georges Sand by Nadar will be shown to illustrate the photo-mechanical process developed in this period by Walter B. Woodbury which faithfully reproduced all halftones.

This exhibition is another in the Museum's series of flash-backs in photography, most recent of which was last spring's showing of the work of the early British photographers Hill and Adamson, and Julia Margaret Cameron.

FUTURE EXHIBITIONS - TENTATIVE SCHEDULE

Current through March 12, 1950:

A group of paintings and drawings from the Museum Collection to be exhibited in the auditorium gallery and the first floor hall.

December 7, 1949 through February 19, 1950: Children's Holiday Carnival of Modern Art

Annual Christmas art world for children only (ages 4-8) made up of works of art, moving toys and an opportunity to create. A new feature this year is the Color Player designed by Victor D'Amico. This is a machine similar to a piano with which a child can project an endless number of changing geometric, organic and natural forms in different colors onto a screen before him. The Carnival will be open mornings, except Sundays, from 10 to 12 o'clock and every afternoon from 2 to 5. All places must be reserved in advance by telephone: Educational Program, CI 5-8900.

December 21, 1949, through February 19, 1950: Klee Foundation Exhibition

The largest retrospective exhibition in this country of the work of Paul Klee: more than 200 paintings, drawings and prints brought here from the Klee Foundation in Berne, Switzerland.

January 13 - 29, 1950: Work from Children's Carnival

January 18 through February 12, 1950: War Memorial Model

A wood and plaster model of a proposed war memorial to the 6 million Jews killed in German concentration camps designed by Percival Goodman for a site at 83rd Street and Riverside Drive.

January 25 through March 19, 1950: Photographs of Picasso by Gjon Mili and Frank Capa.

February 22 through March 19, 1950: Mies van der Rohe Model

Model of the first all glass and steel apartment house, a 25-story co-operative, to begin construction Dec. 1, 1949 on the lake front of Chicago. Six-foot model to be shown is fully detailed, made of brass and glass. Building designed by the well-known Chicago architect Mies van der Rohe.

March 8 through June 11, 1950: Demuth and Watkins Exhibition

Retrospective showing of the work of two distinguished products of Philadelphia, the painters Franklin Watkins and the late Charles Henry Demuth.

CHRISTMAS CARDS AVAILABLE AT THE MUSEUM OF MODERN ART

25 cents each: Star shaped 3-dimensional card: Koehler

15 cents each,
in color:

Christmas: Loren MacIver (new)
Fulfilment Angel: Paul Klee (new)
Christmas Tree: Saul Steinberg (new)
Horizontal shaped 3-dimensional card: Koehler
Design: Charlotte Trowbridge (new)

10 cents each,
black and white:

Angel: Cornell
Cathedral: Feininger (new)
Peacable Kingdom: Hicks
Cellist: Chagall
Child with Toy: Klee
Animal Skating: Calder
Deer: unknown American
Santa Claus Skating: Steinberg
Mother and Child: Picasso