

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

500504 - 36

FOR IMMEDIATE RELEASE

MUSEUM'S FIRST EXHIBITION OF ALL COLOR PHOTOGRAPHY TO BE ON VIEW
MAY 10 THROUGH JUNE 25

An exhibition of color photographs and color transparencies by more than 75 photographers will open on May 10 in the Auditorium Gallery of the Museum of Modern Art, 11 West 53 Street. This is the first of a series of color photography exhibitions planned by Edward Steichen, Director of the Museum's Department of Photography. This opening coincides with the presentation in Washington on the same day of a fine arts award to Mr. Steichen by the American Institute of Architects for his "long and distinguished career in the field of photography," the first time such an award has ever been made in the photographic field.

The exhibition, which includes the work of many well-known photographers, will contain photography both in literal, naturalistic color and in color controlled by light or filters, by masking or solarization. The first autochrome will be included as well as the first example of the practical direct color process done in 1907-08. The show will also offer a preview of a new Eastman color control process called "Derivations."

Subject matter ranges from a remarkable series of microscopic color photographs of amoebas, far below the scope of the eye, to views from far beyond the range of vision shown in color photographs of the earth taken from a Navy Aerobee rocket at an altitude of 78 miles. These are displayed for the first time in any public exhibition, having been formerly in government confidential files. Fashion and advertising work in color photography is not a part of this exhibition but will be included later in the series.

To the technician or practicing color photographer it will be of interest that the exhibition includes examples of Eastman Kodachrome, Ektachrome, Aero Kodacolor and Ansco Color; and in printing processes: Kodachrome, dye transfer, Carbro and Paveled-Printon in continuous strips. The importance and quality of color photography in the field of mass media is stressed by the display of a series of magazine color reproductions.

Mr. Steichen in commenting on the exhibition says:

"This exhibition explores and evaluates the status of color photography as a creative medium. Is it a new medium for the artist or is it a means of supplementing or elaborating the recognized attainments of black and white photography?

"For the million amateurs who slip color film into their cameras instead of black and white, the vivid elaboration of color in their snapshots means added interest and enjoyment.

"For the specialist professionals, with their almost unbelievable technical skills, the elaboration of color has opened new doors and channels for the display and selling of all varieties of merchandise.

"To the creative artist, amateur or professional, the value of color in pointing up and elaborating previously explored black and white values in naturalistic documentary photography is clearly demonstrated.

"For the perennial experimenters, the seekers for greater freedom from the discipline of the purely descriptive photographic technique, new horizons of abundant promise are indicated, provided the 'coloriferous' is not mistaken for the colorful.

"In any attempt to evaluate the present status of color photography, one must recognize that color was introduced into films as well as into stills after they had been established and fully accepted as black and white. It is obvious that neither the photographer nor the public has as yet overcome the unconscious conditioning firmly established by the black and white photograph. And today's newest photography medium, television, is unfortunately being handicapped by the same black and white precedent. Temporary expedients are placed ahead of basic long range values. If color in television is ruled out now, it will later be faced with a more serious problem than any immediate scrapping or altering of present equipment would entail. A delay in the advent of color television means the establishment once more of an all-around black and white concept that will call later for another slow, sad and expensive reconditioning of those concerned with television distribution as well as reception. Color has been an integral part of all the other visual arts from the beginning. The question arises, if Daguerre had invented modern color photography in 1838, would not photography today present a completely different picture?

"This exhibition asks more questions than it answers, for in spite of fine individual attainments and rich promise, color photography as a medium for the artist is still something of a riddle."

V 1 99

Color Photography Exhibition

Museum of Modern Art

Photographers included in the exhibition:

- | | | |
|---------------------------|------------------------|-----------------------|
| 1- Ansel Adams | 36- H. P. Horst | 61- Irving Penn |
| 2- Richard Avedon | 37- Joffe | 62- Dorothea Peterson |
| 3- Erwin Blumenfeld | 38- Feno Jacobs | 63- John Rawlings |
| 4- Joseph Breitenbach | 39- Victor Jorgensen | 64- Charles Rotkin |
| 5- Joseph Bellanca | 40- George Karger | 65- Edwin Rosskam |
| 6- Emerick Bronson | 41- Jurg Klages | 66- Dick Rutledge |
| 7- Dr. Fred Block | 42- Wallace Kirkland | 67- Ezra Stoller |
| 8- Louis Condax | 43- Dee Knapp | 68- Peter Stackpole |
| 9- Ralph Crane | 44- Dmitri Kessel | 69- Sam Schulman |
| 10- Robert Capa | 45- Jeannette Klute | 70- Eric Schaal |
| 11- Jerry Cook | 46- Alexander Liberman | 71- George Silk |
| 12- Ted Croner | 47- Lisa Larsen | 72- Paul Strand |
| 13- Harry Callahan | 48- Russell Lee | 73- Peter Skaer |
| 14- Henri Cartier-Bresson | 49- Ralph Morse | 74- Charles Sheeler |
| 15- John Collier, Jr., | 50- Gjon Mili | 75- Ben Somoroff |
| 16- Harold Corsini | 51- Leonard McCombe | 76- Valentino Sarra |
| 17- Myron H. Davis | 52- Herbert Matter | 77- Dennis Stock |
| 18- Louise Dahl-Wolfe | 53- Sol Mednick | 78- Ralph Steiner |
| 19- Loomis Dean | 54- Nelson Morris | 79- Robert Sheehan |
| 20- Howard Dearstyne | 55- Joe Munroe | 80- Roman Vishniac |
| 21- Eliot Elisofon | 56- Arnold Newman | 81- William Vandivert |
| 22- Walker Evans | 57- Paul Outerbridge | 82- David Vestal |
| 23- Elliott Erwitt | 58- Ruth Orkin | 83- Todd Webb |
| 24- Andreas Feininger | 59- David & Hy Peskin | 84- Rose Wolfe |
| 25- Nat Furbman | 60- Eliot Porter | 85- Edward Weston |
| 26- Johnny Florea | | |
| 27- Arthur Fellig | | |
| 28- Fritz Goro | | |
| 29- Herbert Gehr | | |
| 30- Thomas B. Hollyman | | |
| 31- Lilo Hess | | |
| 32- Fritz Henle | | |
| 33- Tana Hoban | | |
| 34- Otto Hagel | | |
| 35- Philippe Halsman | | |

Early reproductions of Color Photographs by
Edward Steichen from Camera Work & Century Magazine

Aero Kodacolor transparency courtesy of:
Col. G.W. Goddard, Air Materiel Command, Wright-
Patterson Air Force Base, Dayton, Ohio

Aerobee Rocket transparencies courtesy of:
Mr. Clyde Holliday, Applied Physics Laboratory,
The Johns Hopkins University, Silver Springs, Md.