

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

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THE SENSE OF ABSTRACTION

PHOTOGRAPHY SHOW AT MUSEUM OF MODERN ART

The Sense of Abstraction, an exhibition demonstrating a major trend in contemporary photography, will be on view at the Museum of Modern Art, 11 West 53 Street, February 17 through April 10. Selected from hundreds of portfolios recently submitted to the Department of Photography, the show consists of 300 photographs in color and in black and white. The 75 contributing photographers are American, French, German, Japanese, Polish, Swedish, and Swiss. Grace Mayer and Kathleen Haven are co-Directors of the show. Miss Haven also designed the installation.

According to the Directors, the many techniques and devices apparent in the exhibition are not new. What is significant is the fresh surge of interest in using familiar tools of the photographic medium to produce works whose sole function is to delight - or affront - the eye. Among the many camera and darkroom techniques involved are condensation, solarization, photomontage, the photogram, multiple image and the "straight" photograph. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Installed in the Museum's first floor galleries, the Sense of Abstraction opens with a series of monumental architectural studies by Lennart Olson, a photographer whose work is abstract through individualistic interpretation of design. The concern with pattern is also dominant in Syl Labrot's circular mechanical objects, the ovals and triangles of Gerard Lifert's surfaces, and the textured walls of Aaron Siskind. Harry Callahan forms careful compositions of trees, grasses, snow and sand. From his own plane, William Garnett photographs deliberate abstractions of eroded land, dunes and coastlines. Fritz Goro, a Life magazine photographer, is represented by scientific reportage - atom tracings, plankton from Bikini Atoll and a radio-telescopic print of orbits of the Southern Cross. Roman Vishniac's dye transfers are of enormously magnified antibiotics and enzymes, photographed for aesthetic effect.

The blurred images in Man Ray's recent "Unconcerned Photographs" were caused by swinging a Polaroid camera at random around his Paris studio. Francis Thompson secret distorting lenses cause buildings to float through space and taxis to coil

more...

in arcs. The fifteen Japanese participants appear to look at the world with a similar national vision.

Some of the photographers shown work without a camera. Lotte Jacobi's "photogenics" are formed of light manipulated on paper. Frederick Sommer's "Configurations on Black" are made from paint on cellophane, the photographic enlarger used as a printing device. Using a similar process with different results, Ted Davies 12 untitled photograms consist of floating, amorphous forms. Photo-montages by Val Telberg were evolved by sandwiching several negatives together between glass plates.

A small historical retrospective included in the exhibition indicates that an unpremeditated "sense of abstraction" is sometimes evident in the earliest known photographs. In this century, Francis Bruguière made consciously non-objective photographs as early as 1912; Alvin Langdon Coburn, in his "Vortographs" of 1917, achieved what are considered the first deliberate photographic abstractions. The retrospective also displays work from the Twenties on by Alfred Stieglitz, Man Ray, Moholy-Nagy, Edward Weston, Paul Strand, Arnold Newman, Gyorgy Kepes, and by Edward Steichen, Director of the Museum's Department of Photography.

Grace Mayer, Special Assistant to Mr. Steichen, collaborated on 70 Photographers Look at New York. From 1932 to 1959, while at the Museum of the City of New York, she organized about 150 exhibitions, among them five dealing with Currier & Ives, and many photography shows on various phases of metropolitan life. She has written a number of articles and is the author of Once Upon a City (Macmillan, 1958).

Kathleen Haven, Museum of Modern Art staff designer since 1955, previously worked for two years on The Family of Man. She has installed seven photography exhibitions - Diogenes with a Camera II, III and IV, Brassai Graffiti, Photographs from the Museum Collection (1958), and the photography section of A Bid for Space currently on view in the second floor galleries.

Rene d'Harnoncourt, Director of the Museum of Modern Art, James Thrall Soby, a Trustee, and Monroe Wheeler, Director of Exhibitions and Publications, were an advisory committee for the exhibition.

Photographs and further information from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N.Y. CI 5-8900.

Checklist

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THE SENSE OF ABSTRACTION

- February 16 - April 10, 1960

ALBERTO, Ralph. French, born 1927.

La Route. 1958.

La Forêt. 1957.

BAILEY, Oscar. American, born 1925.

Garage Door. 1959.

Snow on door. 1959.

Old House, Athens, Ohio. 1958.

Waverly Beach, Canada. 1959.

BRUGUIERE, Francis. American, 1880 - 1945.

Attainment Mt. Everest.

BULLOCK, Wynn. American, born 1902.

The Bush. 1955.

Poles in water. 1958.

(Cactus). 1958.

Palo Colorado Road (Big Sur Country, California). 1953.

Untitled. 1954.

(Pattern in Rock). 1953.

Untitled. 1954.

Untitled. 1959.

The Chair. 1954.

CALLAHAN, Harry. American, born 1912.

(Barbara and Eleanor, Ulm, Germany). 1957.

(South Chicago Beach). 1959.

(Chicago). 1958.

(Wabash Avenue, Chicago). 1958.

(Wabash Avenue, Chicago). 1959.

(Wabash Avenue, Chicago). 1959.

(Wabash Avenue, Chicago). 1959.

(Feeds and snow, Michigan). 1959.

(Grasses, Wisconsin). 1959.

(Rocks and Grasses, Wisconsin). 1959.

(Trees, Aix-en-Provence). 1958.

(Grasses, Aix-en-Provence). 1958.

(Weeds, Aix-en-Provence). 1957.

(Spider web, Aix-en-Provence). 1958.

(Montgeneve, France). 1959.

(Weed, France). 1959.

CAPONIGRO, Paul. American, born 1932.

From Sequence One. (Surf and beach, North Coast, California). 1959.

From Sequence One. (Barnacle and rock, Magnolia, Massachusetts). 1958.

From Sequence One. (Surf and eroded rock, Cape Kiwanda, Oregon). 1959.

(Frosted Window). 1957.

(Dandelion #2). 1958.

(Soaped Window). 1959.

(Eroded Sand). 1958.

(Rock Wall #2). 1959.

CHAPPELL, Walter. American, born 1925.

(Blossom near an old urn). 1959.

(Snow melting into foam on a creek). 1959.

(Peach tree branches covered with ice, Honeoye Falls, New York). 1959.

CHIARENZA, Carl. American, born 1935.

(Underwater plants). 1958.

(Wall). 1959.

Untitled. 1959.

(Hypo tray). 1959.

COBURN, Alvin Langdon. American, born 1882.

Kaleidoscope. 1917.

DAVIES, Ted. American, born 1928.

12 Untitled photograms. 1957.

DAVIS, James E. American, born 1901.

6 Distorted Reflections. 1958. (color) Courtesy Film Images, Inc.

DEAN, Nicholas. American, born 1933.

White Shell. 1958.

Birches and Stone Wall. 1959.

Barn Door, Pownalboro, Maine. 1958.

Bird's Bone and Leaf. 1958.

Shell. 1959.

Dunes, Provincetown. 1959.

DEARSTYNE, Howard. American, born 1905. (All color prints made by George Nan).

Panzer Collage (Chicago junk yard). 1958.

Spatter Pattern. 1954.

Caged Shadow (Under the Elevated, Chicago). 1958.

Primordial Pool. 1945.

Flood Victims. 1945.

Abstraction on Concrete. 1946.

EDGERTON, Harold E. American, born 1903, and
Germeshausen, Kenneth J., and Grier, Herbert E.
of the Massachusetts Institute of Technology

Milk Drop Splash. About 1938.

FORTH, Robert Frederick. American, born 1925.

Mooring Post at Lake. 1957-58.

Lake Shore. 1957-58.

Snow Calligraph. 1957-58.

FREED, Albert. American, born 1912.

(Milkweed). 1958. (color)

(Iris). 1957. (color)

GARNETT, William A. American, born 1916.

Aerial photo. (Temple Bar shore line, Arizona). 1955

" " (Death Valley dunes). 1953.

" " (Death Valley mud hill abstraction). 1955.

" " (Death Valley dune abstraction). 1953.

GORO, Fritz. (LIFE). American, born Germany.

Track of Insect Light (South American Railroad Worm). About 1952. color.

Radiolariae (Glass Model). About 1956.

Plankton from Bikini Atoll, Central Pacific. 1946.

Orbits of Southern Cross (Radio telescope pointed at Southern Cross).
1951.

Skeleton of Star Coral, Great Barrier Reef, Australia. 1950

Atom tracing. (color)

GOTO, Keiiti. Japanese, contemporary.

Untitled. 1959.

GREHAN, Farrell. American, born 1926.

4 Billboard Abstractions. 1959. (color)

Fight Poster. 1959. (color) Courtesy of SPORTS ILLUSTRATED.

GRIGSBY, William A. American, born 1915.

Grass. 1958. (color)
6 Forms - Sun and Grass. 1959. (color)

HAAS, Ernst. American, born Vienna, 1922.

9 Abstractions (color)

HAMILTON, Herbert G. American, born 1936.

Print #4 of Sequence 1 (Tree, Stony Brook). 1959.
Print #5 of Sequence 1 (Knot hole, Rochester vicinity). 1959.
Print #6 of Sequence 1 (Paper-Burned House, Rochester). 1959.

HARTMANN, Erich. (MAGNUM). American, born Germany, 1922.

(Palm leaf). 1952.
(Cactus). 1952.
(Rubber plant). 1952.

HYDE, Scott. American, born 1926.

(Calcite crystal). 1958. (color)
(Aluminum foil). 1959. (color)
(Diffraction of light through Victorian cut glass bowl). 1959. (color)
(Aluminum foil). 1959. (color)

HONJO, Koro. Japanese Contemporary.

Moving Nude 5 (Revolving). 1958.

IFERT, Gerard. Swiss, born ca. 1932.

(Wall with drawing of sailboat).
(Pattern of stones with triangles).
(White ovals on black ground).
(Wall with strong white rectangular door and windows)
(Four planes).

IKE, Goro. Japanese, born 1911.

Nude "Q". 1958.
Nude "Y". 1959.
Nude "M". 1959

IMAI, Hisae Japanese, Contemporary.

Day and Night. 1958.

JACOBI, Lotte. American, born Germany, 1896.

Photogenics (13). 1948-1959.

KAWAMATA, Kiyoshi Japanese, Contemporary.

Composition. 1959.

KEPES, Gyorgy. American, born Hungary, 1906.

(Abstraction). 1940.

KITADAI, Shiozo. Japanese, Contemporary.

Form 3. Undated.

KIYOHARA, Etsuji. Japanese Contemporary.

Composition C. 1959.

KONISHI, Hiroshi. Japanese, Contemporary.

Study B. 1959.

KONO, Hiroshi. Japanese, Contemporary.

Broken Heart. 1960.

KURIMOTO, Sosaku. Japanese, Contemporary.

Composition (C). 1959.

LABROT, Syl. American, born 1929.

- (Tree trunk). 1959.
- (Part of car). 1958. (color)
- (Pipe). 1957. (color)
- (Brambles). 1959.
- (Rock). 1959.
- (Tree trunks). 1959.
- (Wood and Metal bar). 1958. (color)
- (Automobile tire). 1957. (color)

LYONS, Nathan. American, born 1930.

- (Auto Glass, Angelica, N.Y.). 1958.
- (Demolition, Rochester, N.Y.). 1959.
- (Beer Cooler, Rochester, N.Y.). 1959.
- (Printshop Window, Rochester, N.Y.). 1959.
- (Water heater, Rochester, N.Y.). 1959.
- (Over-turned auto, Angelica, N.Y.). 1958.

MANDEL, Rose. American, born Poland, 1915.

(Series made around the San Francisco Bay area). 1958-1959.

MARTIN, Ira Wright. American, born 1886.

Abstraction #3. 1921.

MASSOPUST, Leo C. American, born 1893.

- Thiocarbamide Crystals. About 1940.
- Hydroquinone. About 1940.
- Zinc chromate 1000. About 1940.

MAYEKAWA, Hiroto. Japanese, Contemporary.

Evening. Undated.

MEATYARD, Ralph Eugene. American, born 1925.

- Ice - #21. 1958.
- Rock - #30. 1957.
- Lite - #13. 1959.
- Lite - #12. 1959.
- Lite - #11. 1959.
- Lite - #16. 1959.
- Rock - #27. 1958.
- Rock - #29. 1957.

METZKER, Ray K. American, born 1931.

- Untitled. 1959
- Untitled. 1957
- Untitled. 1958.
- Untitled. 1958.

MISE, Koichi. Japanese, born 1900.

4 (At the site of a building destroyed by fire, Tokyo). 1959.

MOHOLY-NAGY, Laszlo. Hungarian, 1895-1946.

- From the Radio Tower, Berlin. 1928.
- "Look before you leap." About 1926.

NEWMAN, Arnold. American, born 1918.

Isamu Noguchi. 1947.

NILSSON, Pål-Nils. (Tio Fotografer). Swedish, born Rome, 1929.

(Scissors). 1959. 5959

(Car Tops). 1959.

(Spiral Pattern). 1959.

OKADA, Koyo. Japanese, born 1895.

Fragment of a Cloud (Mt. Fuji). 1956.

The Shadow of Fuji. 1957.

Sea of Clouds (Mt. Fuji). 1955.

OLSON, Lennart. (Tio Fotografher). Swedish, born 1925.

Skansbron (The Skans Bridge), Stockholm. 1956.

(Close-up of broken wooden cases at a lumberyard). 1959.

Threads (Power loom for carpets). 1958.

Johanneshov, Stockholm. 1954

Västerbron (The West Bridge), Stockholm I. 1954.

Västerbron (The West Bridge), Stockholm II. 1955.

Brussels World Exhibition. 1958.

OTOH, Kaoru. Japanese, born 1929.

Leaves. 1958

Clothes hanging in window. 1958.

PORTER, Eliot F. American, born 1901.

Lichens, New Mexico. 1951. (color)

Rock Stain, New Mexico. 1952. (color)

Lichens, New Mexico. 1953. (color)

Jasper pebbles, New Mexico. 1953. (color)

Dead cactus detail, Arizona. 1953. (color)

RAY, Man. American, born 1890.

Rayograph (Clay pipe). 1922.

Neck. 1929.

Series of "Unconcerned Photographs." 1959. (8)

SAKO, Koichi. Japanese, born 1918.

Withered Lotos. About 1957.

Withered Lotos. 1957.

Untitled. 1957.

Untitled. 1958.

Timbers. 1957.

SAVAGE, Naomi. American, born 1927.

Trees. 1958.

Key Sign. 1958.

Grass Fringe. 1959

Clarinet Silhouette. 1959.

SCHLABS, Bronislaw. Polish, born 1920.

Untitled photograms. (7) 1958.

SHEEHAN, Robert F. 3rd. American, born 1922.

Weathered, Painted Board Section. 1950. (color)

Frozen Mud. 1948. (color)

Bark. 1951. (color)

Industrial Landscape I. 1958. (color)

Faded Letter E. 1954. (color)

Mirrors. 1951. (color)

Quadrilaterals. 1950. (color)

SISKIND, Aaron. American, born 1903.

Mexico. 1955.
Mexico. 1955.
Chicago. 1952.
Martha's Vineyard. 1956.
Chicago. 1953.
Chicago. 1953.

SMITH, Henry Holmes. American, born 1909.

Gas Chamber, 1959. (color)
Survivors. 1959. (color)
Untitled. 1959. (color)

SOMMER, Frederick. American, born Italy, 1905.

Configuration on Black. 1957.
The Thief Greater Than His Loot. 1955.
Configurations on Black. 1957.

SOULIE, Christian. French, born 1926.

Music (Queen Anne's Lace). 1957.

STEICHEN, Edward. American, born Luxembourg, 1879.

Diagram of Doom #2. 1925.
From "Harmonica Riddle" Series. 1920.
"Time Space Continuum". 1920.

STIEGLITZ, Alfred. American, 1864-1946.

4 Equivalents. 1921 - 1938.

STEPHANY, Jaromir. American, born 1930.

Dissonant Passacaglia. 1959.
Lyric Web. 1959.
Letters. 1959.

STRAND, Paul. American, born 1890.

Basque Facade, Arbonne (Basses-Pyrenees). About 1950.

TELBERG, Val. American, born Russia, 1910.

Cataclysm. 1954.
Journey. 1954.
Acrobats. 1954.
City Hanging in the Sky. About 1951.
Portrait of Walker Winslow. 1954.
Spectators. 1952-1954.

TESKE, Edmund. American, born 1911.

(Woman's head with background images). 1956.
(Woman and Flowers). 1958.
Untitled. About 1946.
(Profile of a woman). 1946.

THOMPSON, Francis. American

7 color prints

TORII, Ryozen. Japanese, Contemporary.

Composition 9. 1959.

VALASTRO, S. C. American, born 1922.

Abstraction in Brown and White. 1959. (color)
R.R. Signal #14. 1959. (color)

VISHNIAC, Roman. American, born Russia, 1897.

Reflections. 1959. (color)
Antibiotic. 1959. (color)
Enzyme. 1959. (color)
The Force of Chemical Reaction. 1959. (color)

WESTON, Edward. American, 1886 - 1958.

Cabbage Leaf. 1931.
Sand Dune, Oceano. 1936.
Shell. 1927.
Rock Erosion, Point Lobos. 1935.

WHITE, Minor. American, born 1908.

Snow Shapes, High Key. (Rochester, New York). 1958.
From Sequence 4. Sandstone Lobos, "Returning Wave." 1950.
" " " Lobos Sandstone. 1949.
Icy Waterfall. (Fall Brook, Vicinity Geneseeo, New York).
January 3, 1958. In Memoriam to Edward Weston.

From Sequence 15. Rock in Sandstone (Shoreacres State Park, Oregon).
1959.

Air Bubbles in Ice (Monroe County, New York). 1957.
Creek bed and small fall (Stonybrook State Park, New York). 1958.

FOR IMMEDIATE RELEASE
Feb. 29, 1960

Photographs by Ted Davies of Jamaica are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Davies' photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Davies studied at the School of Modern Photography ^(M.Y.C.) and at the Art Students League. His main interest is in abstract and non-objective photography. The photographs in the show are a series of 12 photograms.

"The Sense of Abstraction," which will remain on view through April 10, is one of the Museum of Modern Art's 30th anniversary shows coinciding with a drive to raise \$25,000,000 for additional building and program funds. The Museum is a privately supported public institution which receives no federal, state or municipal government subsidy.

Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

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FOR IMMEDIATE RELEASE
Feb. 29, 1960

Three photographs by Lotte Jacobi of Hillsboro are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Mrs. Jacobi's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - of affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mrs. Jacobi, a recognized photographer for many years, has exhibited widely both here and abroad. Her photographs in the Museum exhibit place special emphasis on abstraction in light, using photosensitive paper or film.

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FOR IMMEDIATE RELEASE
Feb. 29, 1960

Two photographs by S. C. Valastro of Burlington are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Valastro's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Valastro who has studied and traveled extensively both here and abroad, has done a great deal of experimental work in color montages. He has received prizes in the Photographic Competition, Popular Photography International and U. S. Camera's Contest.

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FOR IMMEDIATE RELEASE - Feb 26, 1960

Work by four Chicago photographers, Harry Callahan, Howard Dearstyne, Ray K. Metzker, and Aaron Siskind, is currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Their prints are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Dearstyne, a graduate of Columbia College, studied architecture at the famous Bauhaus School in Dessau, Germany. He works exclusively in color. Mr. Siskind now teaching at the Institute of Design in Chicago is a well known photographer whose work has been shown frequently.

Mr. Metzker, a graduate of the Beloit College and Chicago Institute of Design chooses many of his subjects for his photographs from in and around Chicago, as does Harry Callahan.

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FOR IMMEDIATE RELEASE - Feb. 26, 1960

SPECIAL TO LOS ANGELES PAPERS

Four photographs by Edmund Teske of Los Angeles are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Teske's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Teske worked for Frank Lloyd Wright in 1936-37 on a Taliesin Fellowship. Although Teske has studied photography in relation to architecture, his work is in all fields.

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FOR IMMEDIATE RELEASE

Feb. 26, 1960

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Work by Rose Mandel of Berkely is included in the current exhibition, "The Sense of Abstraction," at the Museum of Modern Art, New York City which demonstrates a major trend in contemporary photography. Miss Mandel's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories; that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Before studying photography at the California School of Fine Arts, San Francisco, Miss Mandel attended the University of Geneva, Switzerland where her special field was child psychology and education. She worked as a photographer for the Department of Art, University of California in 1948 and is now working exclusively as a free lancer.

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FOR IMMEDIATE RELEASE - Feb. 26, 1960

SPECIAL TO ROCHESTER PAPERS

Work by Rochester photographers, Carl Chiarenza, Herbert Hamilton, Nathan Lyons, and Minor White is currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. The works of these photographers are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

All four photographers have been connected with the Rochester Institute of Technology or the George Eastman House. Upon receiving his B.F.A. at RIT, Mr. Chiarenza became a Senior teaching assistant during 1957 at the same time getting his M.S. at the Boston University. He studied under Minor White who, after an extensive career as WPA art project photographer, Director of La Grand Art Center and an Instructor of photography at the California School of Fine Arts, became Editor of IMAGE and director of changing exhibits at George Eastman House in 1953. He is now a lecturer on photography at the Rochester Institute of Technology.

Mr. Lyons was Minor White's Associate Editor of IMAGE in 1957 and the magazine's Managing Editor in 1958. A graduate of Alfred University and a former USAF photographer, Lyons is now the editor of Publications at George Eastman House. Mr. Hamilton attended the RIT. The subjects of the photographs represented in the Museum exhibit as are those of the others with the exception of Carl Chiarenza are found predominantly in Rochester and the surrounding area.

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FOR IMMEDIATE RELEASE - Feb. 26, 1960

SPECIAL TO BUFFALO PAPERS

Four photographs by Oscar Bailey of Buffalo are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Bailey's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight or affront the eye. The work is in three categories; that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Bailey became interested in photography while doing layout and design work for a publisher in 1952. He later took up the study of photography at the Ohio University College of Painting and Applied Arts, receiving his MFA in 1958. He now teaches photography to art students at the State University of New York in Buffalo.

Mr. Bailey's four photographs in the exhibition were taken in the past two years, three of them in Buffalo. The fourth is one of a series of abandoned farms photographed in his native state, Ohio.

"The Sense of Abstraction," which will remain on view through April 10, is one of the Museum of Modern Art's 30th anniversary shows coinciding with a drive to raise \$25,000,000 for additional building and program funds. The Museum is a privately supported public institution which receives no federal, state or municipal government subsidy.

Additional information is available from Herbert Bronstein, Assistant Publicity
tor, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

70
FOR IMMEDIATE RELEASE - Feb 26, 1960

SPECIAL TO NAPA PAPERS

Four photographs by William Garnett of Napa are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," on exhibition demonstrating a major trend in contemporary photography. Garnett's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Garnett's special interests in photography include aerial landscape, portraits and illustration. He worked at the Art Center School of Los Angeles in 1937 and in 1953 and 1956 won fellowships from the John Simon Guggenheim Foundation. He has since worked in the field of magazine and advertising photography.

Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

71
FOR IMMEDIATE RELEASE - Feb. 26, 1960

Three photographs by H. E. Edgerton of Belmont are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Edgerton's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Edgerton who received his BS from the University of Nebraska, and his MS and DS from M.I.T. where he is now a professor, is especially interested in the electronic flash and has done much to develop electronic high-speed photographic lighting equipment.

For additional information contact Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

Sent to:

Belmont Herald
" Citizen

Boston Herald
" Globe

Christian Science Monitor

FOR IMMEDIATE RELEASE - Feb 29, 1960

Six photographs by Nicholas Dean of Cambridge are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Dean's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Dean attended Dartmouth College and since 1956 has been a staff photographer for the Polaroid Corporation. His interests lie in recording and interpreting the natural world. His work has been exhibited in New England and in New York.

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Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

Sent 40:

Cambridge Chronicle & Sun
 Courier

Boston Herald
 Globe

Christian Science Monitor

FOR IMMEDIATE RELEASE - Feb. 29, 1960

Two photographs by Albert Freed of Brooklyn are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Freed's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Freed, received his B. S. at Brooklyn College and his M. S. at Columbia University. He teaches photography at Educational Alliance, in New York City.

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Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

Sent to:

Brooklyn Daily

Eagle

FOR IMMEDIATE RELEASE - Feb. 29, 1960

Photographs by James Davis and Naomi Savage of Princeton are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. The photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Davis, a graduate of Princeton University, worked as a film maker under a Graham Foundation Grant at the Fine Arts Institute in Chicago. He has received awards for his films at the International Festival of Experimental Films.

In 1953 he started using the still camera, although his main interest still lies in abstract experimental color for the motion-picture film.

Miss Savage, after graduating from Bennington College, studied under Man Ray, whose photographs are also in the exhibit. She now does work in advertising as well as free lancing. Her special interests are portraits and abstract design.

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Additional information is available from Herbert Bronstein, Assistant Publicity Director Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

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FOR IMMEDIATE RELEASE
Feb 29, 1960

Six photographs by Fritz Goro of Chappaqua are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Goro's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Goro who has studied and worked abroad extensively, is a staff photographer for Life Magazine. He is especially interested in science and nature and in the Arctic and in primitive peoples in general.

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Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

FOR IMMEDIATE RELEASE
February 29, 1960

Five photographs by Eliot F. Porter of Santa Fe, are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Porter's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - or affront - the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Bird photography and wildlife in general is of particular interest to Mr. Porter. In 1943 and again in 1946, he received a Guggenheim fellowship to photograph birds. A graduate of Harvard College where he received both his B. S. and His M. D., the photographer is now affiliated with various ornithological societies.

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Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

FOR IMMEDIATE RELEASE
March 3, 1960

Three photographs by Jaromir Stephany of Bloomington are currently on view at the Museum of Modern Art, New York City, in "The Sense of Abstraction," an exhibition demonstrating a major trend in contemporary photography. Stephany's photographs are among 300 selected for the show from hundreds of portfolios recently submitted to the Museum's Department of Photography.

According to Grace Mayer and Kathleen Haven, Co-Directors of the show, the prints in the exhibition demonstrate a significant surge of interest in using familiar tools of photography to produce pictures whose sole function is to delight - of - affront the eye. The work is in three categories: that of photographers who limit themselves to the experimental or avant garde; occasional abstractions produced as a stimulating exercise; and the "accidental" abstraction in which reportage is transformed through a strong sense of design.

Mr. Stephany who received his BFA from the Rochester Institute of Technology and will earn his MFA from the Indiana University in August, is particularly interested in finding parallels between music and the photographic image. Two of his titles in THE SENSE OF ABSTRACTION are, Dissonant Passacaglia and Lyric Web.

"The Sense of Abstraction," which will remain on view through April 10, is one of the Museum of Modern Art's 30th anniversary shows coinciding with a drive to raise \$25,000,000 for additional building and program funds. The Museum is a privately supported public institution which receives no federal, state or municipal government subsidy.

Additional information is available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

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Additional Information on Ted Davies , Photographer Represented in THE SENSE OF ABSTRACTION Show, currently on view at the Museum of Modern Art, New York

TO: Mr. Victor, Long Island Press Jamaica, N. Y.

Address: 87-38 Santiago Street, Jamaica 23, New York, HOLLIS 5-1514

Born: Brooklyn, N. Y., 1928

Education:

B.S. degree in Business Administration

Studied for a year at the School of Modern Photography (N.Y.C.) under the G.I. Bill - General Commercial Photography, color printing, motion pictures

Studied Graphics, drawing and painting at the Art Students League for 2 1/2 years, under Harry Sternberg and George Grosz

Awards:

John Sloan Merit Scholarship at Art Students League - 1958, 59
Monitorship in Graphics Class under Harry Sternberg

Career:

Assistant to fashion photographer Tom Palumbo for three years

Other interests:

Graphics - woodcuts especially - painting

Technique:

Instead of using a camera, Mr. Davies arranges his pictures in his darkroom with various colored dyes, inks and other liquids on a glass plate (2x2 or 4x5) or between two glass plates. When a desired image appears, the plates are then put in an enlarger at the point of the negative carrier and a print is made on a standard enlarging paper either from the entire plate or from a small section. Certain changes result in the process; various grey tones arise as the paper is more sensitive to blue than to the other colors, and the optical magnification increases the distortion of the original scale.

Photographer's Quote:

"Similarities, in the final results of these experiments, to more conventional phenomenon are often astounding and profound; and yet it is not so surprising when we examine what in fact happens. For example the liquid dyes dry between the glass plates, - a minute charge of static electricity occurs and something like an image of the frost on our window in the winter appears. This is nature too, but we have captured and recorded it in a unique way."