

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Number 41

FOR RELEASE: Monday,  
September 7, 1964

PRESS PREVIEW: Friday,  
September 4

The Photographic Poster, an exhibition of 30 posters from eight countries produced between 1899 and 1964, will open at The Museum of Modern Art on Monday, September 7 in the Auditorium Gallery. Directed by Mildred Constantine, Associate Curator of Graphic Design at the Museum, the exhibition will remain on view through October 31.

According to Miss Constantine, "The limitless possibilities inherent in the joining of the various elements of photography and typography produces results which are untraditional, as well as unpredictable. A message can be transferred with literal, emotional or psychological effect; it can be expressed through realism, surrealism, distortion of perspective, or other photographic techniques."

The variety of techniques shown in the posters to secure the greatest optical effects include the intentionally out-of-focus black and white composition of the Swiss "Winterhilfe" by Peter Hajnoczky; the long exposure and camera panning which was used to produce "Big Time at Belmont" by Walter Osborne and Ralph Ammirati; and the multiple exposure and multiple printing used in the photographic process which transforms the skyline of New York in the travel poster by H. Landshoff. Maximum emotional response comes from the high key photograph in the Stadt Theater Poster from Basel by Armin Hofmann.

During the 20's and 30's a number of photographic posters were created by such artists as Man Ray, Lazlo Moholy-Nagy, Herbert Bayer, El Lissitzky and Jan Tschichold. Of particular importance were developments made during this period at the Bauhaus in Germany. Posters, advertisements, and brochures were designed with new attitudes towards the combination of word and image: photogram and photomontage were used with interesting

-more-

innovations in graphic design. In this exhibition, it is possible to compare the montage effects of the Russians, El Lissitzky (1929) and Klutssis (1931), to the more simplified photomontage effects of the sixties.

The single over-scale image is a recurrent note in the exhibition: shown in the broken Christmas tree bulb poster designed by Harry Suchland for the Protestant Church in Berlin, the alarm clock in the newspaper poster by Karl Gerstner, and the poster for Levy's Rye Bread by Robert Gage.

The earliest poster in the show was created in 1899 to advertise the 7th International Exposition of Photography in Hamburg. The poster features a photograph by George Einbeck placed in an Art Nouveau typographic setting. The majority of the works have been taken from the Museum's collection of over 1,200 posters, part of the Architecture and Design Collection.

The countries represented include England, Russia, Switzerland, Austria, Germany, Holland and Poland as well as the United States.

\*\*\*\*\*

Photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.