The Museum of Modern Art, 11 West 53 Street, New York City, announces an Exhibition of Photography: 1839-1937 which will open to the public Wednesday, March seventeenth, and will remain on view through Sunday, April eighteenth. This will be the Museum's first exhibition of photography and it will be the most comprehensive one ever held in this country. It will fill the four floors of the Museum and will be composed of more than eight hundred items including many masterpieces of 19th and 20th century photography selected from American and European private collections, museums, and societies.

The exhibition will be arranged to show step by step the evolution of photography from the first public announcement of Daguerre's process in 1839 to the present date. In addition to photographs, cameras and photographic apparatus invented during the past ninety-eight years will be shown. The exhibition will demonstrate the particular characteristics of different techniques, the artistic qualities of each process, and the relation of technical and aesthetic developments of photography to the taste and social needs of the times.

Among the rare specimens of photography included in this exhibition are: a reproduction of the earliest daguerreotype in existence, a photograph of the first calotype negative, early photographs by David Octevius Hill, photographs of Bayard's first direct paper positives, the first "candid camera" photograph, the earliest photographs taken by flashlight, Muybridge's photographs of animal locomotion and other early instantaneous photographs, Brady's documentary photographs of Civil War scenes, Atget's famous views of Paris. Approximately half of the photographs to be shown are the work of distinguished contemporary photographers.

The exhibition has been assembled under the direction of Beaumont Newhall, Librarian of the Museum of Modern Art. For almost a year Mr. Newhall has been collecting material from American sources and photographers and last fall spent several months in Europe where he obtained both contemporary work and "old masters" of great rarity. Supplementing the main historical so-
sequence of the exhibition will be sections devoted to color, press, and scientific photography, and the relation between painting and photography.

The catalog of the exhibition will contain 95 plates and an eighty-page foreword by the director of the exhibition. In his foreword Mr. Newhall discusses the question so often raised: "Is photography art?" "The question," he says, "cannot be ignored. Ever since its inception, photography has been confused with all other graphic processes. From time immemorial, pictures had been made only by human hands. Suddenly, a mechanical method of producing them was presented to an astonished world. Confusion and comparison between the two methods was natural and inevitable.

Photography was brought into being by a desire to make pictures. Without exception, those men who were instrumental in making it practical were impelled by an artistic urge. When a practical photographic process was announced, artists looked forward to the help it would give them in observing nature...But, just as photography had been fostered by would-be artists who lacked skill and training, so it enabled countless followers who had little training to produce pictures. The public found that it could purchase portraits and other records more cheaply than ever before. An economic crisis was precipitated; the industrial revolution had penetrated the artist's studio. Minor artists who earned their daily bread largely through the subject-matter of their art rather than through their mastery of form and color probably suffered most.

"The early criticism of photography was almost entirely in terms of painting and drawing. But we are seeking standards of criticism generic to photography. In order that such criticism be valid, photography should be examined in terms of the optical and chemical laws which govern its production. Primitive photography enables us to isolate two fundamental factors which have always characterized photography--whatever the period. One has to do with the amount of detail which can be recorded, the other is concerned with the rendition of values. The first is largely dependent on optical laws, the second on chemical properties. The camera is able to focus many details simultaneously, and so to reproduce that we are able to comprehend them more readily in the pho-
The following photographers are included in the exhibition:

**CONTEMPORARY**

**UNITED STATES**

- **California**
  - **Oakland**
    - Imogene Cunningham
  - **Pasadena**
    - Mt. Wilson Observatory
    - John C. Duncan
  - **San Francisco**
    - Ansel Adams
    - Brett Weston
  - **Santa Monica**
    - Edward Weston

- **Connecticut**
  - **Ridgefield**
    - Charles Sheeler

- **D. C.**
  - **Washington**
    - Theodore Jung

- **New Jersey**
  - Hackensack
    - Charles A. Reash

- **New York**
  - Rochester
    - Eastman Kodak Research Laboratories

- **Ohio**
  - Dayton
    - Capt. Albert W. Stevens

- **Pennsylvania**
  - Philadelphia
    - Frederick E. Ives
    - William Hittase

- **Tennessee**
  - Knoxville
    - Charles Krutch

- **Wisconsin**
  - Williams Bay
    - Edisan Pettit

**New York City**

- Berenice Abbott
- Cecil Beaton
- Thomas Bouchard
- Margaret Bourke-White
- Anton Bruhl
- Martin Bruchl
- Louise Dahl-Wolfe
- Walker Evans
- Fritz Henle
- André Kertész
- F. S. Lincoln
- Romney Lenhe
- George Platt Lynes
- Ira Martin
- Herbert Matter
- Martin Munkacsi
- Luisa Nelson
- Ingemann P. Sekaer
- Edward J. Steichen
- Ralph Steiner
- Paul Strand

**McLaughlin Aerial Surveys**

- Alfredo Valente
- Sam Andre
- Murray L. Beckler
- Hugh Broderick
- Pat Candido
- William C. Greene
- Frank Jurkosek
- Osram Levinson
- John Lindsay
- Vincent Lopez
- Frank J. Merta
- Henry Olen
- Tom Sando
- William Warnecke
- Fornand Bourgeas
- Nicholas Murray
- Paul Outerbridge
- J. J. Roilly
- Dr. Francis P. Lucas
- Lewis F. Rutherfurd
- Fairchild Aerial Surveys

**AUSTRIA**

- **Vienna**
  - Joseph Maria Bior
  - Eduard Valenta

**ENGLAND**

- **London**
  - Cecil Beaton
  - Mauricio Boek
  - Edward Bishop

**London (cont'd)**

- G. Briggs
- Francis Bruguiere
- Noel Crigges
- John Davison
- Bodford Lenmore
- Lascel Moholy-Nagy
- Walter Bird
- Curtis Moffat
- Malcolm Yovonde
- A. S. Smith

Thus the photographer is capable, under certain precise circumstances, of offering the essence of the natural world.
CONTemporary (cont’d)

GERMANY

Berlin
Elisabeth Honnenhausen
V. Hazon
Erna Lendvai-Dirckson

Frankfort-on-Main
Paul Wolff

Hochst-on-Main
Ernst Konig

Weimar
Walter Hugo

JAPAN
Tokio
Yonosuke Natori

PARIS

Gabriel Lippman
A. Couin
Millot
H. Jouvin
Laur Albin-Guillot
Madar (pseudonym of
Cosparf-Felix
Tournachon)

Pierre Adam
Denise Bellon
Ilsa Bing
Erwin Blumenhold
Pierre Bouchor
Bresson (pseudonym)
Louis Casalund
Henri Cartier-Bresson
Maur Dumas
A. Damas-Satisny
Andre Durand
Homy Duval

E. Fohor
Lux Voinginer
Gertrude Mold
Florence Henri
Pierre Jahan
Andre Fortet
Francois Kollar
Paul Kowalski
Henri Lacheroy
Ergy Lunden
Roger Parry
Man Ray
Mac. Regi-Andre
Raymond Scholl
Roger Schall
Emmanuel Souzez
Stephen Storm
Maurice Tabard
Pierre Verger
Ylla (pseudonym)

NINETEENTH CENTURY

UNITED STATES

Wood & Gibson
Alvin Langdon Coburn
Frank Eugene
Gertrude Kasebior
Joseph T. Kelley
Edward J. Steichen

Babbitt
Matthew B. Brady
Josiah Johnson Hawes
William Langenhoim
Frederick Langenhoim
Monte Brothers
J. Meserson
Alexander Gardner
John A. Whipple
F. E. Ross
Fritz Hone
T. H. O’ Sullivan

AUSTRIA

Hugo Honneberg
Hinrich Kuenh
Hans Watzak

ENGLAND

George Sooley
William Henry Fox Talbot
Julia Margaret Cameron
Roger Fenton
J. E. Mayall
C. G. Hailender
Charles Victor Hugo
Henry Pocoh Robinson
Bacon A. De Mayer
P. H. Emerson
Paul Martin
Emnaord Maybridge

FRANCE

Joseph Nicopbro Niepee
J. Lemoine
Louis Jacques Mande Dagourro
Dumage
Doruy
Desmonts
Hubert
N. P. Lerebour
Lory
C. Puyo
Mayer & Pierson

SOUTHD

Abderdon
G. Aubourne Clark

Stockholm
Saltsjoboden Observatory
FRANCE (cont'd)

Dupont
Bisson Freres
Lehdin and Martens
E. Baldus
Maximo Du Camp
H. Le Seoq
Victor Provost
J. W. de Villenouvo
Hippolyte Bayard
L. de Brobilsson
Etienne Carjat
L. Cretore
Delmot & Durandelle
Andre Adolphe Eugene Disderi
E. Fauro
Lecoq & Borgoron
Charles Marville
Nadar
Charles Negre
Pierre Petit
Adam Solomon
Sollier

The exhibition has been selected chiefly from the following collections:

Victor Bartholy, Paris
Albert Gillis, Paris
Edward Southworth Home, Boston
Mrs. Charles J. Lichten, New York
Acme Newspictures, Inc.
Pierre Adan, Paris
Laure Albin-Guillot, Paris
Andre Burdin, Paris
Pierre Brot, Colmar, France
Ilse Bing, Paris
Walker Bird, London
Edward Bishop, London
Black Star Publishing Company, N. Y.
Erwin Blumenfeld, Paris
Thomas Bouchard, New York
Pierre Boucher, Paris
Braasai, Paris
H. G. Briggs, London
Burleigh Broocks, Inc., New York
Louis Collignon, Paris
Colour Photographs, Ltd., London
Nore Dumais, Paris
A. Duma-Spiigny, Paris
Andre Kurzecz, New York
Frances Kollar, Paris
Paul Kovalski, Paris
Ergy Lendau, Paris
Bedford Lemoro, London
Curtis Moffat, London
Charles Negre, Grasse, France
Roger Perry, Paris
H. L. Ripporgor, New York
Paul Rotha, London
E. M. Smith, London
James Stieley, Philadelphia
The Associated Press
The Daily News, New York
The New York American
The New York World-Tribune
Pierre Vorgor, Paris
Paul Wolff, Frankfort-on-Main
Yitz, Paris
Julien Levy Gallery, New York
Chandler Chemical Museum, Columbia University, New York
Museum of the City of New York
The Franklin Institute of the State of Pennsylvania, Philadelphia
The Museum of Modern Art Film Library, New York City

FRANCE (cont'd)

Charles Soulier
Turlique & Colour
Nadar
Eugene Atget
Robert Demachy
Paul Nadar

GERMANY

Ottmar Anschutz
Christian Schad
C. R. Mokert

SCOTLAND

John Loffet
David Octavius Hill
Robert Adamson
J. Craig Annan

SWITZERLAND

Adolphe Braun

Paul Martin, London
Frederick H. Meserve, New York
Paul Nadar, Paris
M. E. Talbot, Lacock Abbey
Maurice Beek, London
Doris Bellon, Paris
Eastman Kodak Company, Medical Division, Rochester, New York
Eastman Kodak Research Laboratories, Rochester, New York
Hugo Erfurth, Cologne
E. Fohner, Paris
A. Congor Goddard, New York
Noel Cidges, London
Fritz Honk
Florence Henri, Paris
Mrs. Harry R. Hitchcock, Plymouth, Massachusetts
Henry-Russell Hitchcock, Jr., Middletown, Connecticut
International News Photos
Pierre Johnn, Paris
Henry Lechowry, Paris
E. Lots, Inc., New York
George Platt Lynes, New York
National Geographic Society, Washington, D. C.
James Thrill Sabby, Farmington, Connecticut

Zmann South, Paris
Sovtoto, New York
Stephen Storm, Paris
The Bergen Evening Record, Hackensack, New Jersey
The New York Sun
Tristan Tzara, Paris
Brett Weston, San Francisco
Imo. Yumono, London

Museum of the City of New York
The Museum of Modern Art Film Library, New York City

The Royal Photographic Society of Great Britain, London