

**THE MUSEUM OF MODERN ART**

14 WEST 49TH STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

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 130 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 esthetic 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 Octavius 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 se-

quence 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 them that we <sup>are</sup> able to comprehend them more readily in the pho-

tograph than in nature. Thus the photographer is capable, under certain precise circumstances, of offering the essence of the natural world."

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

Wisconsin

Williams Bay

Edison Pettit

Massachusetts

Cambridge

M. I. T. - Harold E. Edgerton

Kenneth J. Gerneshausen

Herbert E. Grier

New Jersey

Hackensack

Charles A. Roth

New York

Rochester

Eastman Kodak Research Laboratories

Ohio

Dayton

Capt. Albert W. Stevens

Pennsylvania

Philadelphia

Frederick E. Ives

William Rittaso

Tennessee

Knoxville

Charles Krutch

New York City

Berenice Abbott  
Cecil Beaton  
Thomas Bouchard  
Margaret Bourke-White  
Anton Bruehl  
Martin Bruehl  
Louise Dahl-Wolfe  
Walker Evans  
Fritz Henle  
Andre Kertesz  
F. S. Lincoln  
Romie Lohse  
George Platt Lynes  
Ira Martin  
Herbert Matter  
Martin Munkacsy  
Lusha Nelson  
Ingemann P. Sekaer  
Edward J. Steichen  
Ralph Steiner  
Paul Strand

Alfredo Valente  
Sam Andre  
Murray L. Beckler  
Hugh Broderick  
Pat Candido  
William C. Greene  
Frank Jurkoski  
Osmund Leviness  
John Lindsay  
Vincent Lopez  
Frank J. Merta  
Henry Olen  
Tom Sande  
William Warnecke  
Fernand Bourges  
Nickolas Muray  
Paul Outerbridge  
J. J. Roilly  
Dr. Francis F. Lucas  
Lewis M. Rutherford  
Fairchild Aerial Surveys

McLaughlin Aerial Surveys

AUSTRIA

Vienno

Josef Maria Eder

Eduard Valenta

ENGLAND

London

Cecil Beaton

Maurice Beck

Edward Bishop

London (cont'd)

W. G. Briggs

Francis Bruguiere

Noel Griggs

John Havinden

Bedford Lemere

Laszlo Moholy-Nagy

Walter Bird

Curtis Moffat

Madame Yevonde

A. E. Smith

CONTEMPORARY (cont'd)

## GERMANY

Berlin

Elsbeth Honnenhausen  
V. Hazen  
Erna Lendvai-Direksen

Frankfort-on-Main

Paul Wolff

Hochst-am-Main

Ernst Konig

Weimar

Walter Hege.

## JAPAN

Tokio

Yonosuke Natori

## SCOTLAND

Abordeen

G. Aubourne Clark

## SWEDEN

Stockholm

Saltsjobaden Observatory

## FRANCE

Colmar

Pierre Betz

Cologne

Hugo Erfurth

Lyons

Auguste Lumiere

Parc St. Maur

Geroges Mounier

## PARIS

Gabriel Lippman  
A. Gouin  
Millet  
H. Jouvin  
Laure Albin-Guillot  
Nadar (pseudonym of  
Caspard-Felix  
Tournachon)  
Pierre Adam  
Denise Ballon  
Ilse Bing  
Erwin Blumenfeld  
Pierre Boucher  
Brassai (pseudonym)  
Louis Caillaud  
Henri Cartier-Bresson  
Nora Dumas  
A. Dumas-Satigny  
Andre Durand  
Remy Duval

E. Fehér  
Lux Feininger  
Gertrude Fuld  
Florence Henri  
Pierre Jehan  
Andre Kertesz  
Francois Kollar  
Paul Kowaliski  
Henri Lacheroy  
Ergy Landau  
Roger Parry  
Man Ray  
Mme. Rogi-Andre  
Raymond Schall  
Roger Schall  
Emmanuel Sougez  
Stephen Storm  
Maurice Tabard  
Pierre Verger  
Ylla (pseudonym)

NINETEENTH CENTURY

## UNITED STATES

Wood & Gibson  
Alvin Langdon Coburn  
Frank Eugene  
Gertrude Kasebier  
Joseph T. Keiley  
Edward J. Steichen  
Alfred Stieglitz  
Clarence White  
Babbitt  
Matthew B. Brady  
Josiah Johnson Hawes  
William Langenheim  
Frederick Langenheim  
Meade Brothers  
J. Vanerson  
Alexander Gardner  
John A. Whipple  
F. E. Ross  
Fritz Henle  
T. H. O'Sullivan

## ENGLAND

George Secley  
William Henry Fox Talbot  
Julia Margaret Cameron  
Roger Fenton  
J. E. Mayall  
O. G. Rejlander  
Charles Victor Hugo  
Henry Peach Robinson  
Baron A. De Meyer  
P. H. Emerson  
Paul Martin  
Eadweard Muybridge

## FRANCE

Joseph Nicophore Niepce  
J. Arnaude  
Louis Jacques Mande Daguerre  
Demange  
Derussy  
Desmots  
Hubert  
N. P. Lerebours  
Lory  
C. Puyo  
Mayer & Pierson

## AUSTRIA

Hugo Henneberg  
Heinrich Kuehn  
Hans Watzek

## FRANCE (cont'd)

Dupont  
 Bisson Freres  
 Mehodin and Martens  
 E. Baldus  
 Maximo Du Camp  
 H. Le Secq  
 Victor Provost  
 J. W. deVilleneuve  
 Hippolyte Bayard  
 A. deBrebisson  
 Etienne Carjat  
 L. Cromiere  
 Delmaet & Durandelle  
 Andre Adolphe Eugene Disderi  
 E. Faure  
 Lege & Bergeron  
 Charles Marville  
 Nadar  
 Charles Negre  
 Pierre Petit  
 Adam Salomon  
 Sollier

## FRANCE (cont'd)

Charles Soulier  
 Tourlaque & Caloir  
 Budor  
 Eugene Atget  
 Robert Demachy  
 Paul Nadar

## GERMANY

Ottomar Anschutz  
 Christian Schad  
 C. M. Eckert

## SCOTLAND

John Moffat  
 David Octavius Hill  
 Robert Adamson  
 J. Craig Annan

## SWITZERLAND

Adolphe Braun

The exhibition has been selected chiefly from the following collections:

Victor Barthélemy, Paris  
 Albert Gillos, Paris  
 Edward Southworth Hawes, Boston  
 Mrs. Charles J. Liebman, New York  
 Acme Newspictures, Inc.  
 Pierre Adam, Paris  
 Laure Albin-Guillot, Paris  
 André Durand, Paris  
 Pierre Betz, Colmar, France  
 Ilse Bing, Paris  
 Walter Bird, London  
 Edward Bishop, London  
 Black Star Publishing Company, N. Y.  
 Erwin Blumenfeld, Paris  
 Thomas Bouchard, New York  
 Pierre Boucher, Paris  
 Brassai, Paris  
 W. G. Briggs, London  
 Burleigh Brooks, Inc., New York  
 Louis Caillaud, Paris  
 Colour Photographs, Ltd., London  
 Nora Dumas, Paris  
 A. Dumas-Satigny, Paris  
 André Kertész, New York  
 Francois Kollar, Paris  
 Paul Kowaliski, Paris  
 Ergy Landau, Paris  
 Bedford Lemere, London  
 Curtis Moffat, London  
 Charles Nègre, Grasse, France  
 Roger Parry, Paris  
 H. L. Ripperger, New York  
 Paul Rotha, London  
 A. E. Smith, London  
 James Stokley, Philadelphia  
 The Associated Press  
 The Daily News, New York  
 The New York American  
 The New York World-Telegram  
 Pierre Vorger, Paris  
 Paul Wolff, Frankfurt-on-Main  
 Ylla, 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, Penna.  
 The Museum of Modern Art Film Library  
 New York City

Paul Martin, London  
 Frederick H. Meserve, New York  
 Paul Nadar, Paris  
 Miss M. T. Talbot, Lacock Abbey  
 Maurice Beck, London  
 Denise Bellon, Paris  
 Eastman Kodak Company, Medical Di-  
 vision, Rochester, New York  
 Eastman Kodak Research Laboratories,  
 Rochester, New York  
 Harold E. Edgerton, Cambridge, Mass.  
 Hugo Erfurth, Cologne  
 E. Föher, Paris  
 A. Conger Goodyear, New York  
 Noel Griggs, London  
 L. C. Handy Studios, Washington, D. C.  
 John Havinden, London  
 Fritz Henle  
 Florence Henri, Paris  
 Mrs. Henry R. Hitchcock, Plymouth,  
 Massachusetts  
 Henry-Russell Hitchcock, Jr., Middle-  
 town, Connecticut  
 International News Photos  
 Pierre Jahan, Paris  
 Henry Lacheroy, Paris  
 E. Leitz, Inc., New York  
 George Platt Lynes, New York  
 National Geographic Society, Wash-  
 ington, D. C.  
 James Thrall Soby, Farmington,  
 Connecticut  
 Emmanuel Sougez, Paris  
 Sovfoto, New York  
 Stephen Storm, Paris  
 The Bergen Evening Record, Hacken-  
 sack, New Jersey  
 The New York Sun  
 Tristan Tzara, Paris  
 Brett Weston, San Francisco  
 Mme. Yevonde, London  
 An American Place, New York  
 Albright Art Gallery, Buffalo, N. Y.  
 Fogg Art Museum, Harvard University,  
 Cambridge, Paul J. Sachs Collection  
 Smithsonian Institution, Washington,  
 D. C.  
 The Royal Photographic Society of  
 Great Britain, London