

The Museum of Modern Art

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

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A wide range of style and subject matter, from photographs of the stage production of Marat/Sade to gentle platinum print landscapes and an autobiographical sequence, will be presented in an exhibition of recent acquisitions on view in the Edward Steichen Photography Center of The Museum of Modern Art from July 21 through September. Frederick H. Evans, Max Waldman, Edward Weston, Clarence H. White and Minor White are included in RECENT ACQUISITIONS: PHOTOGRAPHY 1967, a group of 37 photographs acquired during this year, executed over a period of some 72 years.

The exhibition, directed by Peter C. Bunnell, Curatorial Associate of the Museum's Department of Photography, reflects the photographer's delight with and commitment to the fine photographic print. Evans, Weston and Clarence White worked extensively with the platinum print -- a picture made by printing with the salts of platinum, rather than silver. The paper's most distinguishing visual characteristics are the platinum "black," a mellow brown to grayish image tone, and the subtle detail in both shadow and highlight areas which gives the impression of an extended tonal range. The platinum prints in the exhibition are particularly rare, and thus they are important additions to the Collection.

Frederick H. Evans (1853-1943), a major figure in English photography at the turn of the century, followed the "straight approach" -- the unretouched, directly recorded image -- in his famous architectural photographs as well as the quiet landscapes and dynamic English cathedral city views shown here.

Max Waldman, who is forty-eight, is a commercial advertising and illustration photographer who has long been interested in the performing arts. The exhibition includes twelve interpretive studies, made during 1966 in Waldman's studio, of the first New York production of Peter Weiss' play The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade, directed and staged by Peter Brook and the Royal

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Shakespeare Company. Brook describes Waldman's vision in an article to be published by Aperture magazine this fall: "His world of forms and shadows is tragic, melancholy, elegiac, primitive: it is not my world nor that of Peter Weiss: it is our work revisited through Mr. Waldman's eyes. I like his eyes."

"Edward Weston (1886-1958) may be considered the bridging figure in this exhibition," states Mr. Bunnell in the accompanying wall label. "Drawing together elements from the early work of Clarence H. White and others with that of Stieglitz, he later gave to younger men such as Minor White a sense of the delight in discovery and the objective translation of substance through straightforward photography." The photographs in the exhibition include early platinum prints that show the indications of his later mature vision.

Clarence H. White (1871-1925) was perhaps the most influential photographer of the early Photo-Secession group which was active between 1902 and 1917. A follower of Stieglitz, White came to New York from Ohio in 1906 and later founded his own school of photography. His photographs concentrate on the flavor of his local mid-Western environment, conveying an impression "not unlike the fascination excited by the stories of Henry James or Edith Wharton," Mr. Bunnell observes.

Sequence Fourteen: Sound of One Hand is a series of ten photographs taken over a period of years and dated in 1965 by Minor White, fifty-nine, Professor of Photography at Massachusetts Institute of Technology and editor of Aperture. Mr. White's photographs are abstract: "The pictures are to be viewed without captions and pertain to one another much like the images in an Oriental scroll painting," states Mr. Bunnell. The effect is intended to be evocative of an autobiographical experience, and subject recognition is not sought.

RECENT ACQUISITIONS: PHOTOGRAPHY 1967 presents a substantial body of work from each photographer so that the work can be seen as a unit before the photographs are exhibited individually as part of the Collection or in diverse exhibitions.

Photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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RECENT ACQUISITIONS: PHOTOGRAPHY 1967

July 21 - September 30, 1967

WALL LABEL

In 1932 The Museum of Modern Art began to collect photographs. The Collection now consists of approximately ten thousand photographs by a thousand photographers, ranging from the 1840's to the present, but with emphasis on the twentieth century. Each year the Museum acquires many works and it is the purpose of such exhibitions as this to show some of these photographs as a unit before their assimilation into the Collection and to acknowledge those donors through whose generosity the Collection has continued to be enriched.

This group represents a particularly valued selection in terms of the photographers's delight with and commitment to the fine photographic print. In the case of the work of Frederick H. Evans, Edward Weston and Clarence H. White these are superb examples of the platinum print - a picture made by printing with the salts of platinum as opposed to that of silver. This material, invented in England by William Willis in 1873 and marketed under the name Platinotype in 1880, was essentially abandoned in the 1920's. The paper's most distinguishing visual characteristics are the platinum "black," a mellow brown to grayish image tone, and the subtle detail in both the shadow and highlight areas which gives the impression of a considerably extended tonal range.

Minor White is fifty-nine and was born in Minneapolis. At present he is Professor of Photography at the Massachusetts Institute of Technology and editor of Aperture. This body of work is entitled Sequence Fourteen: Sound of One Hand and is dated 1965; however, many of the photographs were taken prior to that year. As an extension of Alfred Stieglitz' idea of the photographic equivalent, where the photograph mirrors an emotion within the viewer beyond that of obvious subject recognition, these photographs are evocative as an autobiographical experience. The pictures are to be viewed without captions and pertain to one another much like the images in an Oriental scroll painting; such that one picture relates to the next and the remembered image of the preceding one is carried over to the viewing of the following.

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Max Waldman is forty-eight and was born in New York City. His primary field of interest apart from his livelihood as a commercial advertising and illustration photographer has been the performing arts, and he has produced several groups of photographs of the theatre, among them a photographic study of Morris Carnovsky as King Lear. The photographs exhibited here are part of a large interpretative series done at the time of the first New York production of Peter Weiss' play The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade, directed and staged by Peter Brook and the Royal Shakespeare Company. The photographs were made in Waldman's studio between mid-February and April of 1966.

Edward Weston (1886-1958) may be considered the bridging figure in this exhibition. Drawing together elements from the early work of Clarence H. White and others with that of Stieglitz, he later gave to younger men such as Minor White a sense of the delight in discovery and the objective translation of substance through straightforward photography. These photographs show clear indications of his later mature vision through the taut sophisticated composition, breadth of tone and the sensuous play of light over surfaces both animate and inanimate.

Frederick H. Evans (1853-1943) was a major figure in English photography at the turn of the century. A direct successor to P. H. Emerson in the clarification of English photographic aesthetics and the definition of what was termed the "straight approach" - the unretouched, directly recorded image - Evans raised the craft of the original photographic print to brilliant heights. The works exhibited are of a direction slightly removed from his more well known atmospheric studies of cathedral interiors. Here is the quietness and romance of the English landscape as well as the dynamic juxtaposition of the cathedral city.

Clarence H. White (1871-1925) was perhaps the most influential photographer of the early Photo-Secession group which was active between 1902 and 1917. A follower of Alfred Stieglitz, White was born in Newark, Ohio, but moved to New York in 1906. He founded a private school of photography and became lecturer in photography at Columbia University. His photographs display a fancifulness of subject and an immensely local flavor of the environment in which he lived. The impression which they create is not unlike the fascination excited by the stories of Henry James or Edith Wharton.

Peter C. Bunnell

RECENT ACQUISITIONS: PHOTOGRAPHY 1967

July 21 - September 30, 1967

Checklist

Frederick H. EVANS (1853-1943)

Lincoln: The Cathedral from the Castle, 1898.

In Redland Woods: Surrey, 1894

A Glade in the New Forest, 1894

Purchases.

Max WALDMAN (1919 -)

Twelve photographs from the interpretative series executed at the time of the first New York production of Peter Weiss' play The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade, directed and staged by Peter Brook and the Royal Shakespeare Company. The photographs were made in Waldman's studio between mid-February and April of 1966.

Extended Loans from the Photographer.

Edward WESTON (1886-1958)

Plaza Tepolztlan, 1924

La Ciudadela (Teotihuacan), 1923

Torso of Neal, 1925

Reflected Sunlight on Torso, 1922

Purchases.

Clarence H. WHITE (1871-1925)

The Footbridge, 1902 . Gift of Mrs. Mervyn Palmer.

Mrs. Jane Felix White and Her Two Sons, 1905. Extended Loan from the Estate of Lewis F. White.

The Fountain, 1907. Extended Loan from the Estate of Lewis F. White

Miss Grace, c. 1898. Gift of Mrs. Mervyn Palmer.

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Clarence H. WHITE (cont'd)

Spring, 1898. Gift of Mrs. Mervyn Palmer.

The Kiss, 1904. Extended Loan from the Estate of Lewis F. White.

Minor WHITE (1908 -)

Sequence Fourteen: Sound of One Hand
Portfolio of Ten Photographs
Purchase

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