PHOTOGRAPHS FROM HARVARD ON VIEW AT MUSEUM

PHOTOGRAPHS FROM THE HARVARD SOCIAL ETHICS COLLECTION, an exhibition of 53 prints dating from the turn of the century and collected by pioneer sociologist Francis Greenwood Peabody, will be on view from June 21 through September 2, in The Museum of Modern Art's third-floor Steichen Galleries.

The Museum's show has been selected by John Szarkowski, Director of the Department of Photography, from a much larger exhibition, The Social Question: A Photographic Record 1895-1910, organized by Barbara Norfleet Cohn and William S. Johnson for the Carpenter Center for the Visual Arts at Harvard University and shown there in the fall of 1973. That exhibition was in turn drawn from some six thousand photographs collected by Professor Peabody as a major portion of the resource material of Harvard's Department of Social Ethics, which Peabody founded in 1906.

Aware of the problems which arose in the United States in the late nineteenth century as a result of massive immigration and the rise of the metropolis, Peabody, as a reformer, sought solutions to those social ills. As part of his study of such problems he collected photographs, believing they might yield quantitative data concerning their subjects. Included in the exhibition are pictures of slums, hospital interiors, employees' recreational facilities, public school classes, and many other subjects which Peabody felt might illuminate social conditions.

"Today," according to John Szarkowski, "we are less quick to believe that a photograph tells us the truth. We are accustomed to thinking of the documentary mode as an aesthetic system, and we are aware of the fact that a photographer's aesthetic prejudices -- conscious or unconscious -- shape
the nature of his pictures' true content.... Nevertheless the value and
the fascination of these pictures depend on their factuality. However selec-
tive, fragmentary, and ambiguous their final meanings, they describe, in the
manner of photography, a unique and revealing section view through the body
of the evidence."

The Museum of Modern Art gratefully acknowledges the support of its
exhibition program by the New York State Council on the Arts.

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Photographs and additional information available from Mark Segal, Assistant,
and Elizabeth Shaw, Director, Department of Public Information, The Museum
of Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7296; 956-7501.
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PHOTOGRAPHS FROM THE HARVARD SOCIAL ETHICS COLLECTION

June 17 - September 2, 1974


5. Photographer unknown. A Private Room in the New City Hospital. City Hospital and Orphanage under the direction of the Grey Nuns of the Cross, Ogdensburg, New York. n.d. (#115) 74.318


7. Waldemar Franz Herman Titzenthaler. German, 1869-1937. Cooper. Types of German workers. 1900. (#172) 74.311


12. Photographer unknown. Graduation 1907. Contrast of Nursing Methods No. 1. Massachusetts Hospital for Epileptics. 1907. (#64) 74.330


14. Photographer unknown. Interior of Room. Tuberculosis Infirmary, Metropolitan Hospital, New York City. n.d. (#117) 74.316

(over)


17. Photographer unknown. A Group of Newly Arrived Immigrants from Kishineff, Russia. Woodbine Settlement and School, Woodbine, New Jersey. n.d. (#15) 74.334


23. Photographer unknown. Twins when They Began to Take Modified Milk. The Starr Center Association, Philadelphia, Pa. n.d. (#122) 74.327

24. Photographer unknown. The Warden. City Prison (The Tombs), Manhattan, Department of Correction, New York. n.d. (#104) 74.326


27. Photographer unknown. The Friendly Visitor. South Halsted Street Institutional Church, Chicago, Illinois. n.d. (#7) 74.333

28. Photographer unknown. Old Married Couple Leaving Church. New York City Home of the Aged and Infirm. n.d. (#118) 74.323


30. Photographer unknown. Electric Treatment. Massachusetts Hospital for Epileptics. 1908. (#110) 74.321

(more)
33. Photographer unknown. Surgical Course of Instruction in the Accident Station. Accident stations of the Red Cross Society, Berlin, Germany. n.d. (#111) 74.320
34. Photographer unknown. Around the Piano. Agencies promoting assimilation of the immigrant, imparting American standards to the foreign born, Francis E. Clark settlement, Chicago. n.d. (#136) 74.342
35. Photographer unknown. Corner of Waiting Room at Central Office, 69 Shermerhorn Street, Bureau of Charities, Brooklyn, New York. n.d. (#126) 74.328
36. Photographer unknown. District Nurse Teaching Mothers How to Care for Their Babies. Welfare and Educational Work for the Families of Employees. n.d. (#165) 74.315
37. Photographer unknown. Baseball Club. Essex County Truant School. n.d. (#40) 74.331
42. Photographer unknown. Operating Room. Hospital for women and children, Syracuse, New York. n.d. (#112) 74.319
43. Photographer unknown. Housekeeping—Cleaning. Examples of the adaptation of Education to special city needs. Public School No. 37, Manhattan, New York City Public Schools. n.d. (#152) 74.329
44. Photographer unknown. Vacation School. Examples of the adaptation of education to special city needs. Speyer School, Manhattan, New York City Public Schools. n.d. (#144) 74.343
45. Photographer unknown. 7B Boys—Baseball. Examples of the adaptation of education to special city needs. Playground roof, Public School No. 44, Manhattan, New York City Public Schools. n.d. (#149) 74.317

(over)


49. J.H. Adams. Saved at the Last Moment (Through an Appeal the Order to Deport Was Revoked). U.S. Immigrant Station, New York City, n.d. (#37) 74.292

50. Frances Benjamin Johnston. American, 1864-1952. The Experiment Station. Agencies promoting assimilation of the Negro, training for commercial and industrial employment, Tuskegee Institute, Tuskegee, Alabama, c. 1903 (#150) 74.206


All works are on loan from the Carpenter Center for the Visual Arts, Harvard University. The numbers in parenthesis refer to the catalogue of the larger exhibition at Carpenter Center from which this show was selected.