

# The Museum of Modern Art

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WILLIAM EGGLESTON'S GUIDE by John Szarkowski. 112 pages, 48 color plates. \$12.50. Published by The Museum of Modern Art, New York. Distributed to the trade by The MIT Press, Cambridge, Massachusetts and London.

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On May 25, The Museum of Modern Art will publish its first book of color photography, William Eggleston's Guide by John Szarkowski. This publication recognizes Eggleston as one of the outstanding color photographers working today. The book, and the current exhibition of William Eggleston's photographs on view at the Museum, have been made possible through the generous support of Vivitar, Incorporated and the National Endowment for the Arts.

The text by Mr. Szarkowski, Director of the Department of Photography, is an incisive commentary on color photography and the work of Eggleston. His essay accompanies and considers a series of 48 superb color reproductions of photographs taken by Eggleston in Tennessee and Northern Mississippi, which were selected from a set of 375 pictures completed in 1970.

William Eggleston, born in 1939 in Memphis, Tennessee, pursued photography casually until about 1962, when he discovered the work of Cartier-Bresson. Since the late sixties most of his work has been in color. Eggleston was awarded a Guggenheim Fellowship in photography in 1974 and a National Endowment for the Arts fellowship in 1975.

Eggleston's most significant contribution, Mr. Szarkowski feels, lies in his ability to see color as an integral part of the subject: "In the past decade, a number of photographers have begun to work in a more confident, more natural, and yet more ambitious spirit, working not as though color were a separate issue, a problem to be solved in isolation (not thinking of color as photographers seventy years ago thought of composition), but rather as though the world itself existed in color, as though the blue and the sky were one thing."

John Szarkowski deals with the personal nature of Eggleston's work, which he de-

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scribes as "...consistently local and private, even insular, in its nominal concerns." He points out that Eggleston "shows us pictures of aunts and cousins and friends, of houses in the neighborhood and in neighboring neighborhoods, of local streets and side roads, local strangers, odd souvenirs, all of this appearing not at all as it might in a social document, but as it might in a diary, where the important meanings would not be public and general but private and esoteric."

This handsome book, bound in leatherette with a four-color plate on the cover, measures 9" by 9", has 112 pages with 48 four-color plates, and sells for \$12.50. The book was designed by Carl Laanes, Director of Graphics, and the outstanding quality of the color reproduction was supervised by Jack Doenias, Production Manager for the Museum's Publications Department.

John Szarkowski, author and editor of numerous photographic books, has been hailed by Hilton Kramer, Art Critic for the New York Times, as "not only one of our leading authorities in the history of photography but also one of our best writers in this field." His books include: Looking at Photographs (1973), a highly acclaimed anthology of representative photographs; The Photographer's Eye (1965), in which he investigates the style and tradition of specific photographs; New Japanese Photographers (1974); Walker Evans (1971); The Photographer and The American Landscape (1963); The Photographs of Jacques Henri Lartigue (1963). He has also contributed articles to many periodicals.

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