**FACT SHEET**

<table>
<thead>
<tr>
<th>EXHIBITION</th>
<th>PHOTOGRAPHY UNTIL NOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATES</td>
<td>February 18 - May 29, 1990</td>
</tr>
<tr>
<td>ORGANIZATION</td>
<td>John Szarkowski, Director, Department of Photography, The Museum of Modern Art</td>
</tr>
<tr>
<td>SPONSOR</td>
<td>The exhibition and its accompanying publication are supported by a generous grant from Springs Industries, Inc., and are part of the Springs of Achievement Series on the Art of Photography at The Museum of Modern Art.</td>
</tr>
<tr>
<td>CONTENT</td>
<td>This celebration of 150 years of photography is the Museum's first loan exhibition to attempt a critical overview of the field since Beaumont Newhall's landmark exhibition PHOTOGRAPHY: 1839-1937. PHOTOGRAPHY UNTIL NOW focuses on the reciprocal interaction of pictorial form and photographic technology. The exhibition and its accompanying publication offer a basic reinterpretation of the evolution of photographic tradition, enriched by new research and the discovery of previously unknown historical work. The exhibition follows the development of photography's successive means of fixing the camera image. It examines the conceptual and formal implications of the inventions that have shaped the photographer's craft and cultural role. The competing early methods of photography are explored, including the daguerreotype and the calotype, in use from 1839, when photography was invented, to about 1860. The collodion (wet plate) process is examined next. Used from about 1855 to 1880, its optical clarity and its deliberate, conceptual nature made it an effective tool for industrial, scientific, and similarly analytical functions.</td>
</tr>
</tbody>
</table>

- more -
Introduced about 1880, the gelatin or dry emulsion process freed the camera from the darkroom and made possible the handheld camera and a new flexibility of response. "Serious" amateur photographers responded to the ease of this technique by adopting new criteria of excellence based not on craft but on popular conceptions of beauty.

Photomechanical reproduction, which came into use around 1890, brought about the development of the photographically illustrated newspaper and the picture magazine, and redefined the relationship of photography both to text and to the traditional graphic arts. The exhibition concludes with the period since 1960 that has witnessed the rise of television and the decline of picture magazines. University art education and a vastly expanded gallery system have helped push photography toward a preoccupation with private rather than public concerns.

PHOTOGRAPHY UNTIL NOW comprises approximately 275 photographs drawn from major private and public collections, as well as lesser known institutions. The survey features images by acknowledged masters along with works by unknown photographers (partial list of photographers attached).

PUBLICATION

Photography Until Now by John Szarkowski. 308 pages. 158 tritone and 17 four-color plates; 120 duotone reference illustrations. Published by The Museum of Modern Art, New York. $60.00 clothbound, distributed by Bulfinch Press/Little, Brown and Company, Boston; $27.50 paperbound, available in The MoMA Bookstore.

TRAVEL

After its New York showing, the exhibition travels to The Cleveland Museum of Art (June 27 - August 19, 1990).

* * *

No. 95

For further information or photographic materials, please contact the Department of Public Information, 212/708-9750.
PARTIAL LIST OF PHOTOGRAPHERS IN PHOTOGRAPHY UNTIL NOW

Josef Albers
Giuseppe, Leopoldo, and Romualdo Alinari
Ottomar Anschutz
Diane Arbus
Jean-Eugène-Auguste Atget
Charles Aubry
Liberty Hyde Bailey
Edouard-Denis Baldus
Tina Barney
Hippolyte Bayard
Zeke Berman
August-Adolphe Bertsch
Margaret Bourke-White
Bill Brandt
Brassai (Gyula Halász)
Lewis Carroll (Charles Lutwidge Dodgson)
Clementina, Lady Hawarden
Francis Edmund Currey
Charles Clifford
Gillaume-Benjamin-Amand Duchenne de Boulogne
Hugo Erfurth
Frederick H. Evans
Walker Evans
Roger Fenton
Grancel Fitz
E. Fox
Robert Frank
Jan Groover
John Heartfield (b. Helmut Herzfeld)
Robert Heinecken
David Octavius Hill and Robert Adamson
John K. Hillers
Lewis Wickes Hine
David Hockney
Robert Howlett
Frances Benjamin Johnston

Chris Killip
Dorothea Lange
Gustave Le Gray
El Lissitzky
Robert MacPherson
Etienne-Jules Marey
Paul Martin
Charles Marville
Tina Modotti
Daidoh Moriyama
James Mudd
Nadar (Gaspard-Félix Tournachon)
Charles Nègre
William McFarland Notman
Timothy H. O'Sullivan
Henri-Victor Regnault
Jacob August Riis
Louis-Rémy Robert
Alexander Rodchenko
Judith Joy Ross
Auguste Salzmann
Lucas Samaras
August Sander
Charles Sheeler
Cindy Sherman
Albert Sands Southworth and Josiah Johnson Hawes
Alfred Stieglitz
Paul Strand
William Henry Fox Talbot
Linnaeus Tripe
Benjamin Bracknell Turner
Adam Clark Vroman
Andy Warhol
Weegee (Arthur Fellig)
William Wegman
Edward Weston
Clarence H. White
Garry Winogrand