

The Museum of Modern Art

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

No. 21

FOR RELEASE:

Tuesday, February 28, 1967

PRESS PREVIEW:

Monday, February 27, 1967

11 a.m. - 4 p.m.

92

NEW DOCUMENTS, an exhibition of 90 photographs by three leading representatives of a new generation of documentary photographers -- Diane Arbus, Lee Friedlander and Garry Winogrand -- will be on view at The Museum of Modern Art from February 28 through May 7.

John Szarkowski, Director of the Department of Photography, writes in his introduction to the exhibition, "In the past decade/^{this} new generation of photographers has redirected the technique and aesthetic of documentary photography to more personal ends. Their aim has been not to reform life but to know it, not to persuade but to understand. The world, in spite of its terrors, is approached as the ultimate source of wonder and fascination, no less precious for being irrational and incoherent."

Their approach differs radically from the documentary photographers of the thirties and forties, when the term was relatively new. Then, photographers used their art as a tool of social reform; "it was their hope that their pictures would make clear what was wrong with the world, and persuade their fellows to take action and change it," according to Szarkowski.

"What unites these three photographers," he says, "is not style or sensibility; each has a distinct and personal sense of the use of photography and the meanings of the world. What is held in common is the belief that the world is worth looking at, and the courage to look at it without theorizing."

Garry Winogrand's subjects range from a group of bathers at Easthampton Beach on Long Island to a group of tourists at Forest Lawn Cemetery in Los Angeles and refer to much of contemporary America, from the Beverly Hilton Hotel in California to peace marchers in Cape Cod.

(more)

Winogrand was born in New York City in 1928 and began photographing while in the Air Force during the second World War. He studied painting at the City College of New York and at Columbia University, and photography with Alexey Brodovitch at the New School for Social Research in New York. His works were included in the Museum's FAMILY OF MAN exhibition in 1955, in FIVE UNRELATED PHOTOGRAPHERS in 1963 and RECENT ACQUISITIONS: PHOTOGRAPHY in 1965.

Lee Friedlander was born in Aberdeen, Washington, in 1934 and began taking photographs in 1948. He studied photography at the Art Center School in Los Angeles and with Edward Kaminski. In 1960 and again in 1962, Friedlander received Guggenheim Fellowships for photographic studies of the changing American scene.

The subjects are frequently reflections in the plate glass windows -- store fronts, offices, display windows -- which dominate the American scene; and within those reflections are others: a photograph of a movie star or a political figure behind the window and the viewer reflected on the glass. Friedlander's photographs were first shown at The Museum of Modern Art in PHOTOGRAPHS FOR COLLECTORS in 1963 and were included in THE PHOTOGRAPHER'S EYE the following year.

Thirty-two portraits by Diane Arbus are included. Diane Arbus was born in New York City in 1923 and studied photography under Lisette Model in New York. Her work has been published frequently in such magazines as Harper's Bazaar, Esquire and Show and were included in the 1965 RECENT ACQUISITIONS exhibition at the Museum.

The current exhibition is scheduled to circulate throughout the United States and Canada after its New York showing.

Photographs and additional material available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

The Museum of Modern Art

94

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

NEW DOCUMENTS
February 28 - May 7, 1967

Wall Label

Most of those who were called documentary photographers a generation ago, when the label was new, made their pictures in the service of a social cause. It was their aim to show what was wrong with the world, and to persuade their fellows to take action and make it right.

In the past decade a new generation of photographers has directed the documentary approach toward more personal ends. Their aim has been not to reform life, but to know it. Their work betrays a sympathy -- almost an affection -- for the imperfections and the frailties of society. They like the real world, in spite of its terrors, as the source of all wonder and fascination and value -- no less precious for being irrational.

This exhibition shows a handful of pictures by three photographers of that generation. What unites them is not style or sensibility: each has a distinct and personal sense of the uses of photography and the meanings of the world. What they hold in common is the belief that the commonplace is really worth looking at, and the courage to look at it with a minimum of theorizing.

The portraits of Diane Arbus show that all of us -- the most ordinary and the most exotic of us -- are on closer scrutiny remarkable. The honesty of her vision is of an order belonging only to those of truly generous spirit.

Lee Friedlander, standing at a greater emotional distance from his subjects, reconstructs our world in precise and elegant metaphors, showing its people in and through their most valued environments: their homes and offices and shops and pageant grounds.

Garry Winogrand's jokes, like those of Rabelais, are no less serious for being funny, and, in the best sense, vulgar. His taste for life, being stronger than his regard for art, makes him equal even to the task of confronting the comedy of his own time.

These three photographers would prefer that their pictures be regarded not as art, but as life. This is not quite possible, for a picture is, after all, only a picture. But these pictures might well change our sense of what life is like.

John Szarkowski

The Museum of Modern Art

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

NEW DOCUMENTS

February 28 - May 7, 1967

Checklist

DIANE ARBUS

1. TWO YOUNG WOMEN, WASHINGTON SQUARE PARK, N.Y.C. 1965. (67.128)
2. IDENTICAL TWINS, ROSELLE, N.J. 1966. (67.138)
3. TWO FEMALE IMPERSONATORS, BROOKLYN, N.Y. 1961. (67.110)
4. BURLESQUE COMEDIENNE, ATLANTIC CITY, N.J. 1963. (67.131)
5. TRIPLETS, NEW JERSEY. 1963. (67.134)
6. GIRL WITH A CIGAR, WASHINGTON SQ. PARK. 1965. (67.117)
7. YOUNG MAN AND PREGNANT WIFE, WASHINGTON SQ. PARK, N.Y.C. 1965. (67.115)
8. YOUNG BOY, WASHINGTON SQUARE PARK, N.Y.C. 1966. (67.132)
9. WOMAN WITH LOCKET, WASHINGTON SQ. PARK, N.Y.C. 1965. (67.137)
10. LADY WITH SWAN SUN GLASSES, NUDIST CAMP, PA. 1965. (67.124)
11. MARRIED COUPLE AT HOME, NUDIST CAMP, N.J. 1963. (67.120)
12. YOUNG GIRL, NUDIST CAMP, PA. 1965. (67.123)
13. FAMILY, EVENING, NUDIST CAMP, PA. 1965. (67.139)
14. BEAUTY CONTEST, NUDIST CAMP, PA. 1965. (67.121)
15. PUERTO RICAN HOUSEWIFE, JEFFERSON ST., N.Y.C. 1963. (67.114)
16. YOUNG MAN ON A SOFA, E. 10th ST. 1966. (67.118)
17. GIRL AT HOME WITH SOUVENIR DOG, NEW ORLEANS, LA. 1964. (67.116)
18. PARLOR, LEVITTOWN, L.I., N.Y., CHRISTMAS. 1963. (67.107)
19. TRANSVESTITE AT HOME, N.Y.C. 1966. (67.112)
20. TEENAGE COUPLE, HUDSON ST., N.Y.C. 1963. (67.113)
21. LADY WITH A BRIEFCASE AND PLASTIC POCKETBOOK, BROADWAY, N.Y.C. 1963. (67.133)
22. ROOMING HOUSE PARLOR, ALBION, NEW YORK. 1963. (67.127)
23. PUERTO RICAN WOMAN, BEAUTY MARK, N.Y.C. 1965. (67.140)
24. WIDOW, BEDROOM 55th St., N.Y.C. 1963. (67.135)

(more)

DIANE ARBUS (cont'd)

- 25. TRANSVESTITE, N.Y.C. 1966. (67.129)
- 26. MISS SURF BEAUTY CONTEST, VENICE BEACH, CALIFORNIA. 1962. (67.109)
- 27. YOUNG MAN IN CURLERS, W. 20TH ST., N.Y.C. 1966. (67.233)
- 28. RUSSIAN MIDGET FRIENDS, 100TH ST., N.Y.C. 1963. (67.136)
- 29. EXASPERATED BOY WITH TOY HAND GRENADE. 1962. (67.108)
- 30. TRANSVESTITE WITH TORN STOCKING, N.Y.C. 1966. (67.130)
- 31. JUNIOR INTERSTATE BALLROOM DANCE CHAMPIONS, YONKERS, NEW YORK. 1962. (67.126)
- 32. TWO FEMALE IMPERSONATORS BACKSTAGE, N.Y.C. 1961. (67.119)

LEE FRIEDLANDER

- 1. STREET SCENE. 1966. (67.86)
- 2. STREET SCENE. 1966. (67.87)
- 3. STREET SCENE. 1966. (67.88)
- 4. STREET SCENE. 1966. (67.89)
- 5. STREET SCENE. 1963. (67.90)
- 6. MOVE ON TO THE NEXT TITLE LADY. 1965. (67.91)
- 7. STREET SCENE. 1966. (67.92)
- 8. STREET SCENE. 1963. (67.93)
- 9. STREET SCENE. 1964. (67.94)
- 10. STREET SCENE. 1963. (67.95)
- 11. EDDIE KAMINSKI'S DOG. 1965. (67.76)
- 12. GEORGE. 1966. (67.77)
- 13. DAD'S HELPER. n.d. (67.78)
- 14. DRILL. 1966. (67.79)
- 15. GRADUATION. 1966. (67.80)
- 16. LOS ANGELES DREAMIN'. 1965. (67.81)
- 17. STUDIO. 1966. (67.82)
- 18. MICKEY. c. 1960's. (67.83)
- 19. NEW YORK. 1965. (67.84)

(more)

LEE FRIEDLANDER (cont'd)

20. STATE STREET. 1966. (67.85)
21. TENNESSEE. 1962. (67.96)
22. NORTH CAROLINA. (67.97)
23. KANSAS. 1965. (67.98)
24. NEW YORK. 1963. (67.99)
25. WAX PRESIDENTS. 1965. (67.100)
26. SIDE SHOW. 1965. (67.101)
27. NEW YORK. c.1960's. (67.102)
28. SOMEWHERE LIKE WASHINGTON, D.C. 1960's. (67.103)
29. NEW YORK. c.1960's. (67.104)
30. MIDWEST. 1965. (67.105)

GARRY WINOGRAND

1. NEAR CARMEL, CALIFORNIA. 1964. (67.173)
2. COLORADO. 1959. (67.145)
3. CASTLE ROCK, COLORADO. 1959. (67.161)
4. LOS ANGELES. 1964. (67.172)
5. PALO ALTO, CALIFORNIA. 1964. (67.168)
6. CALIFORNIA. 1964. (67.153)
7. CENTRAL PARK ZOO. 1962. (67.171)
8. REDWOODS, CALIFORNIA. 1964. (67.170)
9. LAKE TAHOE, NEVADA. 1964. (67.154)
10. WHITE SANDS, NEW MEXICO. 1964. (67.164)
11. SAN FRANCISCO. 1964. (67.165)
12. KLAMATH RIVER, CALIFORNIA. 1964. (67.174)
13. EASTHAMPTON. 1966. (67.162)
14. LABOR DAY WEEKEND, EASTHAMPTON, L.I. 1966. (67.159)

(more)

GARRY WINOGRAND (cont'd)

- 15. DALLAS. 1964. (67.146)
- 16. FOREST LAWN CEMETERY, LOS ANGELES. 1964. (67.151)
- 17. FOREST LAWN CEMETERY, LOS ANGELES. 1964. (67.163)
- 18. DALLAS. 1964. (67.169)
- 19. LOS ANGELES AIRPORT. 1964. (67.142)
- 20. SAN MARCOS, TEXAS. 1964. (67.160)
- 21. NEW YORK CITY. 1965. (67.144)
- 22. CENTRAL PARK, NEW YORK CITY. 1966. (67.143)
- 23. CAPE COD. 1966. (67.149)
- 24. LOS ANGELES AIRPORT. 1964. (67.152)
- 25. CANDLESTICK PARK, SAN FRANCISCO. 1964. (67.150)
- 26. NEW YORK CITY. 1965. (67.158)
- 27. DALLAS. 1965. (67.141)
- 28. CINCINNATI, OHIO. 1964. (67.156)
- 29. DALLAS. 1964. (67.167)
- 30. WYOMING. 1965. (67.148)
- 31. BEVERLY HILTON, LOS ANGELES. 1964. (67.155)
- 32. WORLD'S FAIR. 1964. (67.157)

* * * * *