

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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PRESS PREVIEW:

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PHOTOGRAPHS BY CALLAHAN AND FRANK AT MUSEUM OF MODERN ART

About 200 photographs by Harry Callahan and Robert Frank will be on view at the Museum of Modern Art, 11 West 53 Street, January 30 through April 1. Callahan will be represented by a retrospective of the past 20 years, Frank by work since 1948.* Edward Steichen, Director of the Museum's Department of Photography, directed the exhibition, assisted by Grace M. Mayer, Associate Curator. Kathleen Haven designed the installation.

Harry Callahan's early work includes photographs of windows, followed by multiple exposures and studies of nudes and nature. A notable series of street scenes, begun in Aix-en-Provence (1957-8) under a Graham Foundation grant, is continued in Chicago from 1958 to the present. Mr. Callahan, formerly head of the photography department of the Institute of Design, Illinois Institute of Technology, is now Associate Professor of photography at the Rhode Island School of Design. He was born in Detroit in 1912, has lived and worked in Chicago since 1946. His photographs were exhibited at the Museum of Modern Art in group shows in 1948 and 1952 and in the Family of Man (1955). His work toured the United States during 1951-8 in a show sponsored by the Museum's Department of Circulating Exhibitions. On seeing Callahan's photographs, William Carlos Williams said: "Jesus! Peter Brueghel would have given his left arm (etc.) to have painted the world so clearly, so beautifully."

Robert Frank's early photographs on view were taken in London, Wales, Peru and New York. He is further represented in the exhibition by "The Americans," the result of cross-country trips on a 1955-6 Guggenheim Fellowship. There are also series on "Coney Island, Fourth of July, 1958," "From the Bus" (New York City, 1958), and recent work, including stills from his films, Pull My Daisy and The Sin of Jesus. Mr. Frank, born in Switzerland, came to this country in 1947. He was first shown in the Museum in 1950, when 4 prints were purchased for the Collection. He was also exhibited in Post-War European Photographers (1953) and in the Family of Man. Jack Kerouac, the narrator of Pull My Daisy, said of Frank's work: "To Robert Frank I now give this message - 'Man, you've got eyes.'"

According to Mr. Steichen, "In the years since World War II we have witnessed a

more....

*In connection with the exhibition, two films by Robert Frank, Pull My Daisy (1959) and The Sin of Jesus (1961), will be shown in the Museum auditorium Thursday through Saturday, Feb. 1-3, daily at 3 and 5:30.

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spectacular interest and advance in all branches of photography. This general awareness has also given rise to a flood of photographers possessed of ambition, competence and skills of a very high order. Unfortunately, relatively few men have been able to produce a body of work that constitutes a distinctive and valid addition to the art of photography.

"In this exhibition the Museum presents two of the most important figures among the comparatively small group of photographers who have made richly significant contribution to contemporary photography. Both Callahan and Frank have probed and explored the medium, in relation to themselves, to the world and to the times in which we live. They have come up with radically different answers - answers that always ask new questions. Such impassioned searching would seem to be the law and the symbol of growth in the ceaseless processing of an artist."

Photographs and further information are available from Herbert Bronstein, Associate
Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y.
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CHECKLIST

PHOTOGRAPHS BY HARRY CALLAHAN AND ROBERT FRANK

January 29 - April 1, 1962

HARRY CALLAHAN (American, born 1913)

1. (Detroit, 1941) (Grasses in water)
2. (Detroit, 1942) (Leaf in frost)
3. (Detroit, 1943) (Grasses in snow - calligraphy)
4. (Detroit, 1943) (Grasses in snow - calligraphy)
5. (Detroit, 1943) (Grasses in snow - calligraphy)
6. (Detroit, 1945) (Willow)
7. (Detroit, 1945) (Wires)
8. (Detroit, 1945) (Tree)
9. (Chicago, 1946) (3 stones in sand)
10. (Chicago, 1947) (Nude back of child)
11. (Detroit, 1948) (Queen Anne's lace)
12. (Detroit, 1948) (Weed with two balls)
13. (Wisconsin, 1948) (Reeds - 4 sections) MOMA E 123.59. 1-4
14. (Wisconsin, 1948) (White clapboard wall, window)
15. (Chicago, c. 1948) (Matisse-like figure)
16. (Chicago, 1948) (Small nude in large black area (E) MOMA
17. (Chicago, 1948) (Trees in snow) (E) MOMA 120.59
18. (Chicago, 1948) (Alley) (Multiple exposure) (E) MOMA
19. (Chicago, 1948) (Sidewalk and fire escape (Multiple exposure) (E) MOMA
20. (Chicago, 1948) (Window, nude at right)
21. (Chicago, c. 1948) (Breasts, arms)
22. (Chicago, 1948) (Nude and radiator)
23. (Chicago, 1949) (Pregnant woman's abdomen)
24. (LaSalle Street, Chicago, 1949) (LaSalle Street, Chicago (Facade) MOMA 119.59
25. (Chicago, 1949) (Windows, brick wall)
26. (White facade, windows, fire escape)
27. (Chicago, 1949) (Dark facade, stained glass window)
28. (Chicago, 1949) (Facade, fire escape at an angle, small trees)
29. (Chicago, 1949) (Two windows, rounded corners)
30. Lake Michigan, 1949) (Grasses in sand)
31. (Lake Michigan, 1949) (Woman standing, sand dunes)
32. (Lake Michigan, c. 1949) (Woman's head emerging from water) (E) MOMA
33. (Chicago, 1950) (Close-up - two women talking, one with gold earring) MOMA
34. (Chicago, 1950) (Close-up - women frowning, dress with figured top) MOMA

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35. (Chicago, 1950) (Close-up - colored woman's face, round gold earring)
 36. (Chicago, 1950) (Close-up - dark background, face cut off at forehead, white earring)
 37. (Chicago, 1950) (Close-up - face at left, eyes downcast)
 38. (Chicago, 1950) (Close-up - women's faces, pearls, fur)
 39. (Chicago, 1950) (Close-up - face at right, round dot in background)
 40. (Chicago, 1950) (Close-up - girl with drop earring)
 41. (Chicago, 1950) (Close-up - face, veil, fur coat, large pearl earring)
 42. (Chicago, 1950) (Wires)
 43. (Chicago, 1951) (Eleanor, Chicago - Nude in bushes) MOMA 115.59
 44. (Michigan, c. 1952) (Grass, weeds - full pattern)
 45. (Chicago, 1953) (Out of focus - woman and child)
 - 45a. (Barbara - Chicago, 1953) (Child on back of express wagon)
 46. (Wisconsin, c. 1953) (E) (Spruce trees) MOMA
 47. (Michigan, c. 1953) (Nude at right, curtains, landscape)
 48. (Lake Michigan, 1954) (Woman on beach, cliffs)
 49. (Chicago, 1954) (White pigeon above dark street)
 50. (Chicago, 1954) (Nude on bed, child on window sill)
 51. (Chicago, 1954) (Child in sand, under tree)
 52. (Chicago, 1954) (Multiple - facade, bathers)
 53. (Chicago, c. 1954) (Multiple - Bathers, castle-like building)
 54. (Chicago, c. 1955) (Nude - feather)
 55. (Chicago, 1955) (Double exposure of two women, walking in opposite directions, as if one figure)
 56. (Chicago, 1955) (Circus) (E) MOMA
 57. (Chicago, 1956) (Eed, back of nude, sheet draped over buttocks)
 58. (Chicago, 1956) (Multiple of a tree)
 59. (Chicago, 1956) (Collage - faces)
 60. (Italy) 1956 (Child by door)
 61. (Barbara and Eleanor, Ulm, Germany, 1957)
 62. (Aix-en-Provence, France, 1957) (Dark street scene; triangle of light in center; 2 women at edge of it, one walking away; child at right)
 63. (France, 1957) (Wild trees) (E) MOMA
 64. (France, 1957) (Spider web; sprinkling of flowers)
 65. (France, 1957) (Wild trees, bare branches) (E) MOMA
 66. (France, 1957) (Fallen trees in forest)
 67. (France, 1957) (Child in field between 2 trees)
 68. (France, 1958) (Grasses, with star-like bushes)
 69. (France, 1958) (Tortured tree trunks)
 70. (France, 1958) (Weed) MOMA 437.60

71. (France, 1958) (Weed) 3.
72. (Aix-en-Provence, France, c. 1958) (Woman walking, sunlit street with shadows)
73. (Aix-en-Provence, France, c. 1958) (Triangle of light, woman, rotisserie)
74. (Aix-en-Provence, France, c. 1958) (Man under hotel sign)
75. (Aix-en-Provence, France, 1958) (Light colored house in right background)
76. (France, 1958) (Patch of light on grass, like burning bush)
77. (Wisconsin, 1958) (Twisting grasses)
78. (Wisconsin, 1958) (Twisting grasses)
79. (Wisconsin, 1958) (Twisting grasses)
80. (Wisconsin, 1958) (Twisting grasses)
81. (Wisconsin, 1958) (Dark calligraphy of grasses) MOMA 443.60
82. (Wisconsin, 1958) (Two rocks and grasses)
83. (Wisconsin, 1958) (Pattern of weeds)
84. (Chicago, 1958) (Back of nude, curtained window)
85. (Chicago, 1958) (Street) MOMA 441.60
86. (Chicago, 1959) (Dark street scene; overhead pipe; face of woman coming out at center right)
87. (Chicago, 1959) (Dark street scene, overhead pipe, woman's head with glasses and scarf, lower center right)
88. (Chicago, 1959) (Man and woman in light; street scene; Walgren's)
89. (Chicago, 1959) (Woman just out of building; another going in; three women at right; Chas. A. Stevens Co.)
90. (Chicago, 1959) (Very dark street scene, full figure of girl; two spots of white - door knobs)
91. (Wabash Avenue, Chicago, 1959) MOMA 439.60
92. (Wabash Avenue, Chicago, 1959) MOMA 438.60
93. (Michigan, 1959) (Goldenrod in snow)
94. (Michigan, 1959) (Turbulent grasses)
95. (Michigan, 1959) (Turbulent grasses)
96. (Wisconsin, 1959) (Rocks and grasses) MOMA 445.60
97. (Michigan, 1960) (Back of nude; trees)
98. (Michigan, 1960) (Face lower right; dark buildings; Karoll's Men's Wear)
99. (Chicago, 1960) (Colored couple; dark buildings; Karoll's Men's Wear)
100. (Chicago, 1960) (Two women's heads; dark buildings; Karoll's Men's Wear)
101. (Chicago, 1960) (Three women, one holding hat; shopping street)
102. (Chicago, 1960) (Woman in white; other figures; large Yale sign)
103. (Chicago, 1960) (Dark street scene, Karoll's Men's Wear; girl's face. lower right; Butler Building)
104. (Chicago, 1960) (Street scene; colored girl in knitted white coat)
105. (Chicago, 1960) (Street scene; 2 girls with bags marked Marianne)
106. (Chicago, 1960) (Building's dark; Karoll's Men's Wear; two women at center, one on coat with fur collar)

- 107. (Chicago, 1960) (Street scene; faces of man and woman bottom margin; fire escape left) 4.
- 108. (Chicago, 1960) (Man and young girl, paths crossing, profiles)
- 109. (Chicago, 1960) (Woman in flowered coat, shopping bag, Bertrand's Kayling)
- 110. (Chicago, 1961) (Couple, man with glasses, girl smoking; back of man; traffic; buildings)
- 111. (Chicago, 1961) (Street scene; woman at right; woman cut off; Lerner Shop)
- 112. (Chicago, 1961) (Woman in coat with large dots, waved hair-do; bus)
- 113. (Chicago, 1961) (Woman in checked coat; two men, one leaning against post)
- 114. (Chicago, 1961) (Large woman in dark clothes; white buildings; fan of street lights at left)
- 115. (Chicago, 1961) (Woman's head, hooked nose; bus)
- 116. (Chicago, 1961) (Two girls walking; one has white collar and is carrying open shopping bag)
- 117. (Chicago, 1961) (Six women shoppers)
- 118. (Chicago, 1961) (Heroic figure of girl, clock at 12:32) (E) MOMA
- 119. (Chicago, 1961) (Woman carrying Chicago Times-Sun)
- 120. (Chicago, 1961) (Woman in suit, dark sunglasses, bare arms, heavy wrist watch, rings)
- 121. (Chicago, 1961) (Heroic girl, carrying coat on right arm, gloves clasped in right hand)
- 122. (Chicago, 1961) (Woman in black coat, white button; flag at left)
- 123. (Chicago, 1961) (Stout woman, white gloves; building with sign Manhattan)

(All Gallahan photographs are untitled)

ROBERT FRANK (Swiss, born 1924) EARLY WORK

- 124. (Peru, 1948) (Group of men, long road)
- 125. (Peru, 1948) (Indian, hand on shoulder)
- 126. Tulipe Paris, 1950 (E) (In Black White and Things Things 21) MOMA
- 127. Ticker Tape New York, 1951 (In Black White and Things Black 7)
- 128. Medals New York, 1951 (In Black White and Things Things 23) MOMA
- 129. Street Line New York, 1951 (In Black White and Things White 20) MOMA 168.59
- 130. My Family New York, 1951 (In Black White and Things White 13 (Mary & Pablo) MOMA)
- 131. (London, 1952) (Men in silk hat)
- 132. (London, 1952) (Child and hearse)
- 133. From "Welsh Miners" Series 1952 (Children on barren hill)
- 134. From "Welsh Miners" Series 1952 (Two men)
- 135. Horse and Children Paris, 1952 (In Black White and Things Things 33)
- 136. Parade Valencia, 1952 (In Black White and Things Black 1) (Men with trumpets) (E) MOMA
- 137. Procession Valencia, 1952 (In Black White and Things Black 2) (Women)
- 138. (New York, 1953) (Mary; table with bowl) (In The Family of Man p 21)
- 139. Mary and Andrea 1953 (E) MOMA 165.59
- 140. Mary and Statue Long Island, 1954

140a. (Chicago, 1957) (Car over garage)

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THE AMERICANS 1955-1957

- 141. Parade - Hoboken, New Jersey (Two women in windows; flag) (E) MOMA (1)
- 142. City fathers - Hoboken, New Jersey (Men on grand stand) (2)
- 143. Rodeo - Detroit (Two girls; Cowboy smoking cigar) (5)
- 144. Motorama - Los Angeles (Boys in luxurious car) (11)
- 145. New York City (Three youths, one covering face with hand) (12)
- 146. Charleston, South Carolina (Colored nurse; white baby) (13)
- 147. Yom Kippur - East River, New York City (Men and boys) (16)
- 148. Fourth of July - Jay, New York (Children and large flag) (17)
- 149. Trolley - New Orleans (18)
- 150. Canal Street - New Orleans (Crowd in street) (E) MOMA (19)
- 151. Cafe - Beaufort, South Carolina (22) (Juke box; colored baby on floor)
- 152. Bar - Las Vegas, Nevada (Youth in front of gambling machine) (24)
- 153. U. S. 91, leaving Blackfoot, Idaho (Two men in car) (32)
- 154. St. Petersburg, Florida (Old people on benches) (33)
- 155. Car accident - U.S. 66, between Winslow and Flagstaff, Arizona
(Four people standing behind cover) (35)
- 156. U. S. 285, New Mexico (Road; white line) (36)
- 157. Backyard - Venice West, California (Overgrown area; man in chair protected
from sun by American Flag; back of old car) (39)
- 158. Newburgh, New York (Man on motorcycle) (40)
- 159. Santa Fe, New Mexico (Gasstation; sign SAVE) (42)
- 160. Restaurant - U.S.1, leaving Columbia, South Carolina (Empty table; TV on) (45)
- 161. Mississippi River, Baton Rouge, Louisiana (Colored man in white robe; Cross)
(47)
- 162. Beaufort, South Carolina (Colored woman on chair in field) (55)
- 163. Chinese cemetery - San Francisco (New grave; wreath; trees) (57)
- 164. Los Angeles, 1956 (Arrow; man walking) MOMA 164.59 (61)
- 165. Rodeo - New York City (Cowboy, leaning against trash can) (65)
- 166. Charity ball - New York City (Men kissing woman) (E) MOMA (67)
- 167. Drug store - Detroit (People eating at counter) (69)
- 168. Belle Isle - Detroit (Two women, baby, under tree) (73)
- 169. Chicago 1956 (Chevrolet; "Christ died for our Sins") (79)
- 170. Indianapolis (Colored couple on motorcycle) (82)
- 171. No. changed to 140a.

FROM THE BUS New York, 1958

- 172. (Man on back of van)
- 173. (Rockefeller Center)

FROM THE BUS New York, 1958 cont'd. 6.

- 174. (Man emerging from 667)
- 175. (People and suitcases)
- 176. (Man crossing street)
- 177. (Dejected colored man)
- 178. (Broadway)
- 179. (Man and bundle next to building)
- 180. (Man crossing street)
- 181. (Child next to Income Tax sign)
- 182. (Hand with cigarette; traffic)
- 183. (Colored couple; tree)

CONEY ISLAND Fourth of July, 1958

- 184. (Four people lying on sand)
- 185. (Couple in sand; trash basket in background)
- 186. (Figure lying in sand, left foreground; couple with arms around each other by edge of sea)
- 187. (Figures under blankets, full trash basket; night scene)
- 188. (Night scene; crowd; Parachute Jump)
- 189. (Couple under white blanket; Parachute Jump with one light on top)
- 190. (Two men, feathers in hats)
- 191. (Couple in sand; two men standing; lighted boardwalk)
- 192. (Night; lonely colored man lying on beach)
- 193. (Couple sleeping in sand; trash basket nearby; paper cup left of center)

NEW SERIES

- 194. Pablo New York, 1958 MOMA 167.59
- 195. The Mauretania 1958
- 196. Mary Provincetown, 1958
- 197. (Tennessee, 1959) (Man in field)
- 198. (New York, 1959) (Cemetery)
- 199. (Florida, 1959) (Cars, beach)
- 200. (New York, 1960) (Pablo and old man)
- 201. (New York, 1960) (Street scene; arm with Bible in hand)
- 202. (Paris, 1961) (Couple)
- 203. (New York, 1961) (Cadillac hearse)
- 204. (Inauguration Day, 1961) (Man and Flag)
- 205. (New York, 1961) (Musical dolls in shop window; old man)
- 206. Willem de Kooning 1961

207. (Venice, 1961) (Interior: girl with cigarette)
208. From the Film "Pull My Daisy" 1959
209. From the Film "The Sin of Jesus" 1961

Unless otherwise indicated, all photographs are lent by the photographer.

(E) signifies enlargement by Compo