

# The Museum of Modern Art

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Collage and the Photo-Image, an exhibition drawn almost entirely from The Museum of Modern Art's own collections, will be on view from July 25 through September 11 on the first floor of the Museum.

Bernice Rose, Associate Curator of Drawings and director of this exhibition, notes that while collage was originally defined as "pasting or paper-hanging," the selection of works for the current show was based on a working definition of collage as "any image made from a juxtaposition of photographic images by any means and in any medium." The exhibition thus encompasses work by a variety of artists, among them George Grosz, Marcel Duchamp, Man Ray, Max Ernst, Barbara Morgan, Joseph Cornell, Mies van der Rohe, Ad Reinhardt, Joan Miró, Edward Steichen, Jerry Uelsmann, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Tom Wesselmann, and Jan Dibbets.

Although collage was first introduced in 1912 by Picasso and Braque, it was the Dada movement, beginning in 1916, which developed collage made with photographs, or photomontage. While the Dadaists "tore the real world apart and re-made it in their savagely satirical image with photomontage," the Surrealists of the 1920s used the photo-image to depict dreams and fantasies, an interior and personal, rather than exterior and public, world.

Contemporary artists have exploited the possibilities of photographs, often translating them into other media such as lithography and serigraphy. In addition, photo-collage has long been used in advertisements and posters, as well as in films. Ms. Rose writes in the exhibition wall label: "The interaction of collage and photography using the imagistic capacity of photography to seemingly reproduce the real, and at the same time render it ephemeral has thus been exploited by artists for over half of the century and continues to be a fresh and vital stimulus today."

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Long before painters began to explore photomontage, photography had its own history of the use of collage methods. As early as 1839, William Henry Fox Talbot had experimented with the exposure of bits of lace, leaves and other materials to light-sensitive emulsions, a technique which was revived in the twentieth century in Schad's Schadograms, Man Ray's Rayograms, and Moholy - Nagy's photograms. In the 1850s Talbot developed a process for making photographic printing plates, a method he called photoglyphic engraving. His photoglyph of ca. 1852, lent to this exhibition by the George Eastman House, is the first photographic juxtaposition of two related though independent images.

Assisting Ms. Rose with the exhibition were Dennis Longwell, Assistant Curator of Photography; Martha Beck, Curatorial Assistant, Department of Drawings; John Garrigan, Assistant Curator of Design; and Alexandra Schwartz, Curatorial Assistant, Department of Prints and Illustrated Books.

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