

# The Museum of Modern Art

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## SPRINGS INDUSTRIES GRANT PRESERVES FINAL WORK OF GARRY WINOGRAND

When the photographer Garry Winogrand died at the age of fifty-five in 1984 he left more than 2,500 rolls of film--much of his last three years of shooting--that had been exposed but not processed. Because of a \$14,000.00 grant from Springs Industries to The Museum of Modern Art, this film has now been developed. Walter Elisha, chairman and chief executive officer of Springs Industries, said: "Springs' previous commitments to photography have supported existing work of known quality. In this case we felt it was important, in light of Winogrand's prior record, to rescue this last of his work for study and evaluation. We felt the photography community would not want to risk losing what Garry Winogrand's last work might say to all of us."

John Szarkowski, director of the Department of Photography of The Museum of Modern Art, stated, "Some of the film that Winogrand left undeveloped was presumably close to the point of deterioration. If those pictures were to be preserved, it was essential to develop the film without much further delay. Winogrand was, in his first years as a photographer, an exceptionally prolific worker. In his last years his shooting became voracious--perhaps five rolls a day, seven days a week. We will soon be able to see whether this last work added something of consequence to his extremely influential earlier achievement."

Winogrand's work was controversial during most of his career, but in his obituary in The New York Times, the critic Andy Grundberg wrote that Winogrand's "pictures helped change the nature of photography over the last twenty years."

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In 1955 Winogrand was included in the Museum's hallmark exhibition The Family of Man. The first substantial representation of his work was seen in the Museum's exhibition Five Unrelated Photographers in 1963; in 1967 his work (with that of Lee Friedlander and Diane Arbus) was shown in New Documents. In 1969 the Museum mounted his first one-man exhibition, The Animals, and in 1976 it presented Public Relations. Both exhibitions were accompanied by Museum publications. In Mirrors and Windows, the Museum's 1978 survey of American photography since 1960, John Szarkowski called Winogrand "the central photographer of his generation."

Eileen Hale, the photographer's widow, is currently preparing his massive output for preliminary cataloging and proofing. In addition to the film developed posthumously, approximately 7,000 additional rolls were developed by Winogrand late in his life, but not proofed. Winogrand's associate, Tom Consilvio, who during the past decade produced most of Winogrand's finished prints, was entrusted by Miss Hale with the job of developing (by inspection) the film that the photographer left unprocessed.

John Szarkowski said that "the Museum will mount a retrospective exhibition of Winogrand's photography, with an accompanying publication, after completing the very large job of studying the contribution of this extraordinarily fecund and original artist. Meanwhile all those interested in the story of contemporary photography are deeply in the debt of Springs Industries, which has preserved the last chapter of Winogrand's work."

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